



NEWSLETTER

of

The American Musical Instrument Society

Volume 38, No.2

Fall 2009

2009 MEETING WRAPUP

PRESIDENT'S MESSAGE

In this *Newsletter* you will read quite a bit about our 2009 annual conference, concluded not so very long ago in Ann Arbor, Michigan. Our host institution, the Stearns Collection of Musical Instruments of the University of Michigan, fashioned a wonderful program, complete with the usual fine papers, lecture-recitals, evening concerts, and a trip to nearby Dearborn for a visit to Greenfield Village and the Henry Ford Museum. Local Arrangements Chair Suzanne Camino and Stearns Collection director Joseph Lam ran a very smooth conference, and we are much indebted to them for their extraordinary efforts on our behalf.

At the Board of Governors meeting on Wednesday, and also at our annual general business meeting on Friday, we said goodbye to outgoing vice-president Darcy Kuronen and outgoing board member Sabine Klaus, and thanked them for their faithful service. We also welcomed incoming vice-president Albert Rice and incoming board member Carol Lynn Ward-Bamford.

The board also approved a few changes to our bylaws. The first change lengthens the term for secretary and treasurer to two years, from one year. The



Detail of flute by William Whitley in the Ford Museum collection

second allows the Board of Governors to designate up to three international members of the society as "corresponding members." We hope this move will help to enhance international participation in our society, as well as our visibility worldwide. Our first corresponding board member will be Arnold Myers, of the Edinburgh University Collection of Musical Instruments.

Make plans now to attend the society's 39th Annual meeting, 26-29 May 2010, in Washington, DC. Local Arrangements Chair Carol Lynn Ward-Bamford (assisted by Nancy Groce) and Program Chair Janet Page (assisted by Albert Rice and Carolyn Bryant) are planning a stimulating panoply of papers, demonstrations, concerts, tours, and our usual peripheral hoopla. Our paper sessions will take place at the Library of Congress, home to the Dayton Miller Flute Collection and the Whittall Collection of Stradivarius stringed instruments. I hope to see all of you in our nation's capital next May!

✍ Stewart Carter

HELP WANTED: NEWSLETTER EDITOR

I was very pleased with the comradery and variety of interesting presentations at the Ann Arbor meeting. Having missed the previous year at Calgary, it was good to reconnect with my friends and colleagues in a location to which I was easily able to drive from central Kentucky.

As was mentioned in the business meeting, the *Newsletter* will now be a biannual publication. There were a number of factors that influenced the

board's decision, and the cost of printing and postage was only a small part of the picture. In recent years the newsletter has focused on the annual meeting, with the Fall issue introducing the next venue and including the Call for Papers, the Spring issue featuring the meeting schedule and registration details, and the Summer issue recapping the events after the fact. By essentially combining the Summer and Fall issues, we save a lot of time and energy and reduce redundancy. Our publication schedule will now be approximately September and February, with submission deadlines of August 15 and January 15. Note that, while this change was not my idea, I do support it fully. At all times I expressed my primary concern that the value of membership in the society not be adversely impacted by the decision. With some new ideas about uses of technology, I think we will more than make up for any perceived loss.

On a personal note, I want to thank the board for its tremendous support of all I've tried to do for the society in both raising the production values of the

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**American Musical
Instrument Society
Newsletter**

Dwight Newton, Editor
James B. Kopp, Review Editor

The Newsletter is published in spring, summer, and fall for members of the American Musical Instrument Society (AMIS). News items, photographs, and short articles or announcements are invited, as well as any other information of interest to AMIS members.

Contributions for the Newsletter and correspondence concerning its content should be sent, preferably as Microsoft Word attachments to:

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Email: dwight.newton@uky.edu

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

American Musical Instrument Society
389 Main Street, Suite 202
Malden, MA 02148
Email: amis@guildassoc.com
Phone: 781-397-8870
Fax: 781-397-8887

AMIS BOARD OF GOVERNORS

President: Stewart A. Carter
(2009–11)

Vice President: Albert Rice
(2009–11)

Secretary: Deborah Check Reeves
(2009–10)

Treasurer: Joanne Kopp
(2009–10)

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Brenda Neece (2007–10)
Susan E. Thompson (2007–10)
Beth Bullard (2008–11)
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Maria Rose (2008–11)
Carol Lynn Ward-Bamford (2009–12)
Niles Eldredge (2009–12)
James B. Kopp (2009–12)
Mary Oleskiewicz (2009–12)

physical newsletter and in keeping and improving the resources on the website.

One issue I expressed to the board was my concern that the spring issue must necessarily come at the most difficult time of year for me. January through March is the peak period of activity in the University of Kentucky School of Music, as any of you who work in academia will certainly understand. It has become increasingly difficult to manage the voluntary editorship of the newsletter, despite the great as-

sistance of Jim Kopp, Stewart Carter, and others. At this point I regret to say that I must resign this post. I may be able to continue supporting the publication through the use of my university's printing and mailing contacts, which have proven to be highly valuable. Anyone able to volunteer for the task should contact me and/or Stewart Carter. Thank you all for your wonderful comments and support over the last few years.

☞ Dwight Newton



Tomoko Sugawara demonstrates the ancient angular harp.

**AMERICAN MUSICAL INSTRUMENT SOCIETY
Annual Business Meeting
May 22, 2009**

The Annual Business Meeting of the American Musical Instrument Society was called to order at 1:10 pm on Friday, May 22, 2009 by President Stewart Carter in the East Room of Pierpont Commons of the University of Michigan, Ann Arbor, Michigan.

The minutes of the May 29, 2008 Annual Business Meeting, having been distributed via the *Newsletter*, were approved by motion of Cynthia Hoover and Al Rice.

Secretary Deborah Check Reeves reported that AMIS now has 505 members, an increase of 13 from 2008.

Treasurer Joanne Kopp reported that in spite of the poor market, AMIS investments are in good shape and, in general, AMIS is financially very healthy. At the end of December 2008, the society's net assets stood at \$187,168.65.

Carter reported election results as follows: second term President Stewart Carter, first term Vice-President Albert Rice, second term Treasurer Joanne Kopp, second term Secretary Deborah Check Reeves, second term Governors Mary Oleskiewicz, Jim Kopp, and Niles Eldredge, and first term Governor Carol Lynn Ward-Bamford. Carter then

thanked retiring officers: Vice-President Darcy Kuronen and Governor Sabine Klaus.

President Carter thanked University of Michigan Local Arrangements Committee members Suzanne Camino, Steven Ball, and Joseph Lam, and School of Music, Theatre and Dance Dean Christopher Kendall. Thanks were given to the 2009 Program Committee members Carter, Kuronen, and Janet Page.

The winner of the Bessaraboff Prize for the best book on musical instruments published in 2007-2008 is *The Cambridge Companion to Electronic Music*, edited by Nick Collins and Julio d'Escrivan. Neither person, however, was able to attend this year. Carter reported that the Curt Sachs Award will be announced at the banquet (though it was already announced in the conference program the Laurence Libin is the recipient).

Carter reported that, by vote of the Board of Governors, both the Densmore and Bessaraboff Awards will now be made annually and will have two separate committees. Bibliographer Christine Gersten is retiring. Nominations should therefore be sent to the committee chairs. Darryl Martin has agreed to chair the Densmore Committee and Beth Bullard will be asked to chair the Bessaraboff Committee.

Nancy Groce, from the Library of Congress, announced on behalf of Local Arrangements chair Carol Lynn Ward-Bamford that the next meeting of AMIS will be in Washington, DC, May 26-30, 2010. The Program Committee consists of Al Rice and Carolyn Bryant and will be chaired by Janet Page. Page made a call for papers with a November 15 deadline. Page reported that Ward-Bamford encourages papers that will deal with Library of Congress items.

Carter reported that tentative dates for the 2011 AMIS conference have been set for May 18-22 at the Musical Instrument Museum in Phoenix. He reported that Barbara Lambert has just offered Oberlin for 2012.

The Journal of the American Music Instrument Society editor Janet Page explained that the 2008 issue was delayed

because there were not enough articles. She reported that it will be out this week with three articles, eight reviews (thanks to reviews editor Jim Kopp), and a tribute to the late Bill Waterhouse. For 2009, Page encouraged the general membership to submit articles of any length, short or long, and communications.

Newsletter editor Dwight Newton received thanks from Carter for his continued good work. The *Newsletter* will be moving to two publications annually instead of three. A publication schedule of early fall and early spring was suggested. Newton encouraged members to email photos of the conference to him.

Carter reported that thanks to editors Carter and Bryant, the AMIS membership directory is now available online. Its PDF format, however, does not lend itself to easy updating. So, updates will probably be done yearly. A dynamic database driven directory is needed, but start-up costs and personnel will be needed and this is being pursued.

Gabriele Rossi Rognoni, CIM-CIM secretary, invited the membership to the joint meeting of CIMCIM, Galpin Society, AMIS, and the Historic Brass Society. This meeting will occur in Italy September 6-12. Early registration closes June 15. He reminded members to check out the website: www.cimcim2009.org.

A change in the By-Laws was voted on by the Board of Governors in their annual meeting of two days earlier. Carter reported that now the AMIS secretary and treasurer positions, formerly one year terms, will now be two years. This change will go into effect with the 2010 elections. Carter then reported on the addition of Corresponding Members who will be invited to join the BoG. Up to three members may be appointed. AMIS's first Corresponding Member will be Arnold Myers.

Carter reported that a new committee for "Special Projects" will be established to investigate possible ways to use a small percentage of AMIS investment funds.

Gibbon Awardees were announced as follows: Melanie Piddocke, Laura Maes, Todd Lerew, John Campopiano,

and Hannes Vereecke. Carter announced that a report from Gibbon Committee chair Emily Peppers called "Past Gibbon awardees: where are they now?" is available for anyone who is interested.

The passing of the John Henry van der Meer was announced by Carter.

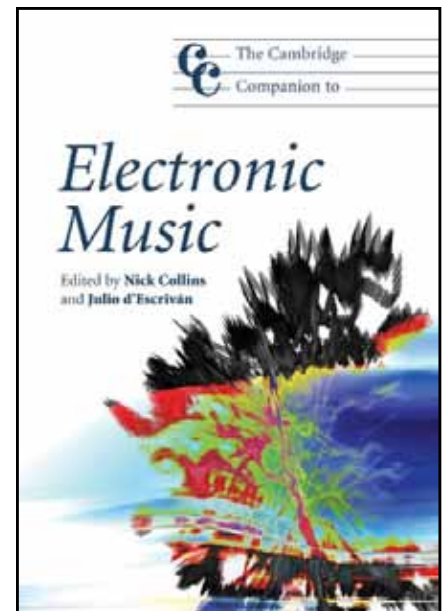
Carter called for new business. None was announced.

The meeting was adjourned at 1:35.

☞ Respectfully submitted,
Deborah Check Reeves, Secretary

AMIS PRIZES, 2009

Bessaraboff Prize



Winner of the Bessaraboff prize for the best book on musical instruments published in 2007-2008 is *The Cambridge Companion to Electronic Music*, edited by Nick Collins and Julio d'Escrivan. Collins and d'Escrivan are but two of the thirteen authors, each having a different specialty and experiential vantage point, who have contributed chapters to this superbly conceived survey. At its opening is a chronology which takes us from Pythagoras and his fellow *mathematikoi* and *akoumatikoi*, in the sixth and fifth centuries BCE, to modern-day phenomena such as sound synthesis, algorhythmic music, and interactive musical videos. Various chapters flesh out topics introduced in the chronology, with Part I dealing with

history, Part II with practice, and Part III with analysis and synthesis. What sets this book refreshingly apart is its breaking away—intermezzo-like—from the chapter format into two series of first-person statements, one at the end of Part I, the other at the end of Part II, by thirty prominent artists who have participated in and guided the history and practice of electronic music in the twentieth and twenty-first centuries. Collins and d’Escrivan have produced a book that, in capturing a broad range of interests, can speak to a broad readership.

Curt Sachs Award

The Curt Sachs Award, named for one of the founders of the modern systematic study of musical instruments, honors those who have made significant lifelong contributions toward the goals of the Society. The 2009 award goes to Laurence Libin for his numerous accomplishments, including his many years of service as Curator of Musical Instruments at the Metropolitan Museum of Art, his many publications in the field of musical instruments, including his book *American Musical Instruments in the Metropolitan Museum of Art*, his generosity to younger scholars, and his enduring support of the Society.

Frederick R. Selch Award

Each year the AMIS awards a prize for the most outstanding presentation by a student member at our annual conference. The award honors the late Frederick R. Selch, founding member and former president of the Society. The 2009 winner of this award is Hannes Vereecke, a doctoral student at the Institut für Wiener Klangstil and a Gribbon scholar, for his paper, “The Geometrical Documentation of Historical Musical Instruments.” The paper demonstrated innovative measurement techniques, including three-dimensional modelling, which Vereecke uses in his research on early trombones.

Bessaraboff and Densmore prizes now annual

At its recent meeting in Ann Arbor, the AMIS Board of Governors voted to

award the Nicholas Bessaraboff Prize, for an outstanding book, and the Frances Densmore Prize, for an outstanding article, on an annual rather than semi-annual basis. The increasing volume and quality of scholarly work on musical instruments makes it appropriate for these prizes to be awarded more frequently. AMIS members are encouraged to nominate articles or books for these awards by contacting Darryl Martin, Densmore chair for 2009-10, at Darryl.Martin@ed.ac.uk, or Beth Bullard, Bessaraboff chair, at bbullard@gmu.edu. Committees for the respective awards will develop their list of nominees using these suggestions and by searching standard bibliographical listings. Judging takes place during the winter and the prizes are announced at the Society’s annual meeting.

CONFERENCE REFLECTIONS FROM OUR GRIBBON SCHOLARS

My experience at the AMIS conference this year in Michigan was informative, interesting and unexpected. The vast variety of research topics, interests and musical backgrounds made the experience hearing papers and meeting individuals all the more rich.

I also cherished being able to converse with scholars I wouldn’t otherwise have a chance to meet. In particular I enjoyed talking with Professor Robert Greene from Indiana. I found everyone I met to be open and willing to talk not only about their work but also my future in music and education.

The live musical demonstrations were of particular interest to me. The angular harp stands out as the most moving demonstration for me.

Structurally I found the conference to be well pieced together, allowing time for ample breaks as well as time meet with people who gave papers and ask further questions about their research. Furthermore, all the papers given, although some outside my field of expertise, were thought provoking and interesting.

I truly appreciated the opportunity to travel to Michigan to hear and ex-

perience such a rich and academically stimulating series of papers and musical demonstrations. It is not often that students are given the chance to rub shoulders with some of the greats of any given field and so for this opportunity I would like to thank the University of Michigan as well as the American Musical Instrument Society. I hope to attend in the years to come and continue my relationship with the AMIS and scholars of music and musical instruments.

✎ *John Campopiano*

I had a wonderful time at the 2009 AMIS conference in Ann Arbor. It was a unique experience to be able to share my passion for all instruments, as I am not often afforded this pleasure in day-to-day affairs. My interest lies primarily in how instruments work and sound, as well as a physical understanding of why. I am less intrigued by the politics and people involved, and for this reason found several of the papers to be quite dry, to be perfectly honest. Others I found very engaging, however, and I particularly enjoyed the lecture-demonstrations and concerts. I have many different instruments, and play none of them well. I entered the conference aware of the problem that I have a basic knowledge of many things musical, with no clear focus or real depth in any of them. I rather liked Jim Kopp’s advice, however, which was that I must first stop calling this a problem and simply state that I have broad interests.

I suppose the most important realization I made at the conference was that there are people in the world who have managed to make instruments not just their passion, but also their profession. Having recently graduated from college, and with only a vague sense that I would like to work with music and instruments specifically, I have been receiving many comments from friends and family concerned that this is perhaps not a lucrative venture. They of course mean to be helpful rather than discouraging, but I have always known that the niche is small. The conference showed me however,

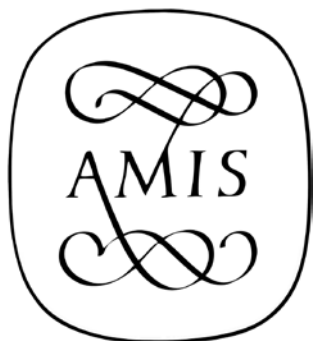
that it does indeed exist, and I was able to meet many interesting people and make a number of good contacts. Among these was a conversation with Arnold Myers, which made me aware of a graduate program in Acoustics and Music Technology at the University of Edinburgh, to which I am likely to apply in the coming years. I would like to thank the entire Society for making my participation possible, and I hope to be able to see everyone again next year in D.C.!

✍ *Todd Lerew*

RETIREMENT OF BIBLIOGRAPHER FOR THE DENSMORE PRIZE

The last judging cycle preceded the retirement of Christine Gerstein, a professional librarian and bibliographer who served without term on the Densmore committee. She is also retiring from her position as a faculty-rank librarian at Hofstra University. During a time when articles in our field seemed to be increasing exponentially, Gerstein devoted countless hours to her task, compiling lists and photocopying mountains of articles. It was indeed a labor of love, and Christine will be sorely missed.

Members are encouraged to nominate a successor for Gerstein. Duties include searches of appropriate bibliographical sources to identify suitable articles published in English during the preceding calendar year. The bibliographer should be prepared to submit a suitable list by October 1 of the following year.



39TH ANNUAL AMIS MEETING LIBRARY OF CONGRESS Washington, DC May 26 to 29, 2010 CALL FOR PAPERS

The Library of Congress will host the 39th annual meeting of the American Musical Instrument Society from May 26 to May 29, 2010. The program committee for the meeting (Janet K. Page [chair], Carolyn Bryant, Albert R. Rice, and Carol Lynn Ward-Bamford [ex-officio]) welcomes proposals for papers, lecture-demonstrations, perfor-

questions and discussion), but requests for longer presentations will be considered. Proposals (up to 250 words) will be accepted until November 15, 2009. Proposals must be accompanied by a brief biography (up to 75 words) and a list of required audio-visual equipment. Please send to Janet K. Page, Rudi E. Scheidt School of Music, University of Memphis, Memphis, TN 38152; e-mail: jpage2@memphis.edu.

The language of the proposals and presentations is English, and a paper should be delivered in person at the meeting by its author. Applicants whose proposals are accepted will be notified



The Main Reading Room of the Library of Congress,
Washington D.C. Photo by Michael Dersin

mances, and panel discussions on topics relating to the history, design, use, care, and acoustics of musical instruments from all cultures and time periods. Proposals concerning the Library of Congress and material from its collections are especially encouraged. Individual presentations should typically be limited to 20 minutes (followed by time for

by January 15, 2010. The accepted abstracts will then be placed on the Society's website (<http://www.amis.org>), where information about all aspects of the conference will be available. For further information, contact program chair Janet K. Page or local arrangements chair Carol Lynn Ward-Bamford (cwar@loc.gov).

Douglas Koeppe will again moderate "Show and Tell," where members can make informal presentations or demonstrations using instruments from their personal collections or discuss work in progress. He can be contacted at 512-847-1673 or koeppe1@verizon.net.

William E. Gribbon Awards for student travel to the annual meeting are available. Please see the AMIS website for details on eligibility and application procedures (www.amis.org/awards/gribbon/). These awards include a one-year student membership in the Society and substantial financial support for travel and lodging. Applications should be addressed to Carol Lynn Ward-Bamford, Music Division, Library of Congress, 101 Independence Avenue, SE, Washington, DC 20540-4610 or cwar@loc.gov. Students wishing to present a paper at the meeting should send a proposal (250 words, as above) to the chair of the program committee by November 15, 2009, indicating that he or she is also applying for a Gribbon Award.

NEWS

ELECTRONIC DATA INITIATIVE

Based on recent discussions by the Board of Governors, AMIS invites members to submit proposals for ways to enhance and add to the content of its website with material that would benefit from being shared in an online, electronic format. This could assume a number of forms, such as a brief report about one's recent research, a more in-depth monograph, or a list of surviving instruments of a certain type. Lists are especially encouraged at this early stage of the project, especially if they are capable of being transformed into a more fully-developed and searchable database. This idea is still in its preliminary stages, but AMIS is in a position to provide limited funding to help develop such projects in order to incorporate them into its website. A committee to review proposals and select appropriate ones for further action is being chaired by Darcy Kuronen, who would also be happy to field questions about this ini-

tiative. Inquiries and letters outlining projects and funding needs can be sent to him at dkuronen@mfa.org. The deadline for this year's round of submissions is December 15, and the committee will make a decision in early 2010 regarding which projects to pursue.

NEW GROVE DICTIONARY OF MUSICAL INSTRUMENTS

Oxford University Press intends to publish a second, revised and expanded edition of *The New Grove Dictionary of Musical Instruments*, originally issued in 1984. Reflecting advances in scholarship during the past quarter-century, the second edition will encompass a greater range of subjects in more detail, thus serving a larger community of readers worldwide.

Your assistance is invited in enhancing the usefulness, accuracy, and diversity of articles in the forthcoming NGDMI, which will appear both in print and incorporated into Grove Music Online. Notice of errors and omissions in the previous edition and its derivatives, bibliographic updates, and suggestions for improvement especially in coverage of non-European and electronic instruments, can be emailed to the Editor-in-Chief at the address below. All substantiated recommendations will be considered in planning new articles and revisions.

As a cooperative enterprise of encyclopedic scope, the NGDMI second edition aims to represent the current state of instrument studies as comprehensively as possible while also preparing a platform for future expansion. Timely advice from musicians and music historians, instrument makers and collectors, ethnomusicologists, organologists, teachers and students, and specialists in related fields is earnestly solicited.

Laurence Libin, Editor-in-Chief
The New Grove Dictionary of
Musical Instruments
lelibin@optonline.net
OXFORD UNIVERSITY PRESS
198 Madison Avenue
New York, NY 10016
[In a related notice recently for-

warded by Libin, it has been announced by Oxford University Press that Deane Root has been appointed to the post of Editor in Chief of the Grove Music program at OUP. Dr. Root is Professor of Music and Director of the Center for American Music at the University of Pittsburgh.—Ed.]

NEW SERIES SEEKS SUBMISSIONS

Pendragon Press is seeking submissions of monographs and collections of essays to be published a new series, *Organologia: Instruments and Performance Practice* (http://www.pendragonpress.com/books/booksinseries.php?SERIES_ID=47). The series is intended to present texts and studies of musical instruments and performance practice in all cultures and from all periods. Its terms are defined as inclusively as possible, embracing all kinds of music technologies and any type of performative act involving music.

See our Submissions Guidelines (<http://www.pendragonpress.com/info/submissions.php>) for specific requirements on submitting a manuscript for consideration. If you have any questions, contact *Organologia's* General Editor, Ardal Powell, at organologia@pendragonpress.com.

✉ Ardal Powell, MA, PhD

NEW STAFF APPOINTMENTS AT PHOENIX'S MUSICAL INSTRUMENT MUSEUM

The administrative and curatorial staff continues to grow at the Musical Instrument Museum in Phoenix, Arizona, slated to open its doors in the first quarter of 2010. It is with great pleasure that MIM welcomes the following new staff members:

Christopher J. Bell has been appointed as MIM's Chief Development Officer. Formerly Associate Vice President for Development at the Carnegie Museums of Pittsburgh, Bell will oversee the creation of the development department at the Musical Instrument Museum. He will also lead the museum's capital campaign for both construction

and operating endowment.

Matthew W. Hill has joined the MIM staff as Assistant Curator of Musical Instruments. Currently completing Ph.D. work on the early development of the electric guitar, Hill has curated musical instrument exhibits in Dublin, London and California. He is also curator of the John C. Hall collection of musical instruments at the Rickenbacker International Organization in Santa Ana, California.

Matt Dawson has been appointed Senior Project Manager at MIM. Formerly Creative Director at the Art Gallery of Ontario, Dawson will oversee the development of gallery exhibitions at the museum, supervising the work of exhibition designers, writers, and fabricators.

Christina Linsenmeyer has joined the curatorial staff at MIM as Assistant Curator of Western (North American and European) Musical Instruments. A certified violin maker and accomplished musician, Linsenmeyer's publication and exhibition experience covers a broad range of topics, from Medieval and Renaissance iconographic symbolism to American jazz and blues.

MIM recently welcomed **Amanda Villepastour** to its curatorial staff as Assistant Curator of Musical Instruments (Africa). Formerly an Instructor in Ethnomusicology at Bowling Green State University and Post-Doctoral Research Fellow at the Smithsonian Institute, Villepastour is a specialist in the music of the Yoruba people of Nigeria, the Cuban diaspora and the inter-regional music of the African continent and African diaspora.

✉ *Alan di Perna, MIM PR Consultant*

AMIS-L

AMIS-L is the free email discussion forum for AMIS, CIMCIM, and Galpin Society members only. For complete information on subscribing to the list, please see our website at: www.amis.org/amis-l.

REVIEWS

NEW PUBLICATION TO ADDRESS CONSERVATION OF VIOLINS, BOWS, AND PERNAMBUCO

The word "conservation" means something to both ecologists and luthiers, though perhaps not quite the same thing. But the interests of ecologists and luthiers are aligned when it comes to pernambuco, a wood used for centuries for fine violin bows, but is now endangered. A Canadian foundation is now seeking to address the future condition of violins, bows, and the pernambuco supply in a forthcoming monumental publication that will be of interest to

tual resource: the source of wood in its native forests, and likewise the products of the violin- and bow-makers' crafts.

Pernambuco, or pau-brasil, (*caesalpinia echinata*) has been the favored wood for making violin bows since the French bow-maker François Xavier Tourte popularized its use in the eighteenth century. The wood grows in the *Mata Atlântica*, an area of Brazil that sweeps around its coast in a dog-leg, from close to the mouth of the Amazon to south of Rio de Janeiro. Due to agricultural incursions, urban development and over-use of the forests, it is estimated that the Mata Atlântica occupies scarcely ten percent of its expanse in pre-Columbian times.

The International Pernambuco Conservation Initiative (IPCI) is a not-for-profit corporation dedicated to the



Fig. 1. Map of the region in Brazil where pernambuco grows

organologists, instrument-makers, restorers, conservators and curators.

The Conservation, Restoration, and Repair of Stringed Instruments and Their Bows has two lofty ambitions. It seeks to assist in the conservation of both a natural resource and an intellec-

conservation and sustainable use of pernambuco, whose habitat in the Mata Atlântica has come under increasing stress, threatening the species' survival. The specific activity of IPCI-Canada is the development of a major publication on the conservation, restoration,

and repair of stringed instruments and their bows. While the book will provide instrument- and bow-makers with a source of conservation-minded techniques, its sale is also a major fundraising initiative in support of the IPCI's broader research, reforestation, and educational activities. *The Conservation, Restoration, and Repair of Stringed Instruments and Their Bows* will be a three-volume publication encompassing the most comprehensive theoretical and practical body of knowledge available on the subject. The project was initiated in 2003 with the aim of raising \$400,000 for the IPCI.

Volume 1, addressing theoretical issues concerning stringed instruments and their bows, covers pernambuco and the environment; general issues in conservation and restoration; history, connoisseurship and collections; documentation; raw materials and adhesives; infestations; and surfaces. Volume 2 addresses stringed instruments and techniques for conservation, restoration, and repair. It covers basic maintenance, setup, and preventive procedures; counterforms and casts; surface interventions; the body; and the scroll and neck. Volume 3 addresses comparable issues for the bow, including consideration of the stick and the frog.

Two-hundred and fifty proposals for articles were received from craftspeople and scholars in the United States, Canada, Mexico, Brazil, the United Kingdom, Ireland, France, Germany, Spain, Italy, Korea, and Australia. After a thorough peer review exercise, an editorial board was formed, consisting of eight experts on instruments and eight experts on bows. The editorial board identified areas that were under-represented, and arranged the commissioning of articles to fill in the perceived gaps. The result was a collection of 140 articles by an international roster of 120 prominent contributors. Three experts then reviewed all technical articles for accuracy and consistency. All articles underwent extensive and rigorous editing. Many articles had first to be translated from French, German, Italian, Spanish, Portuguese, etc., before being edited in English. The resulting consistency and

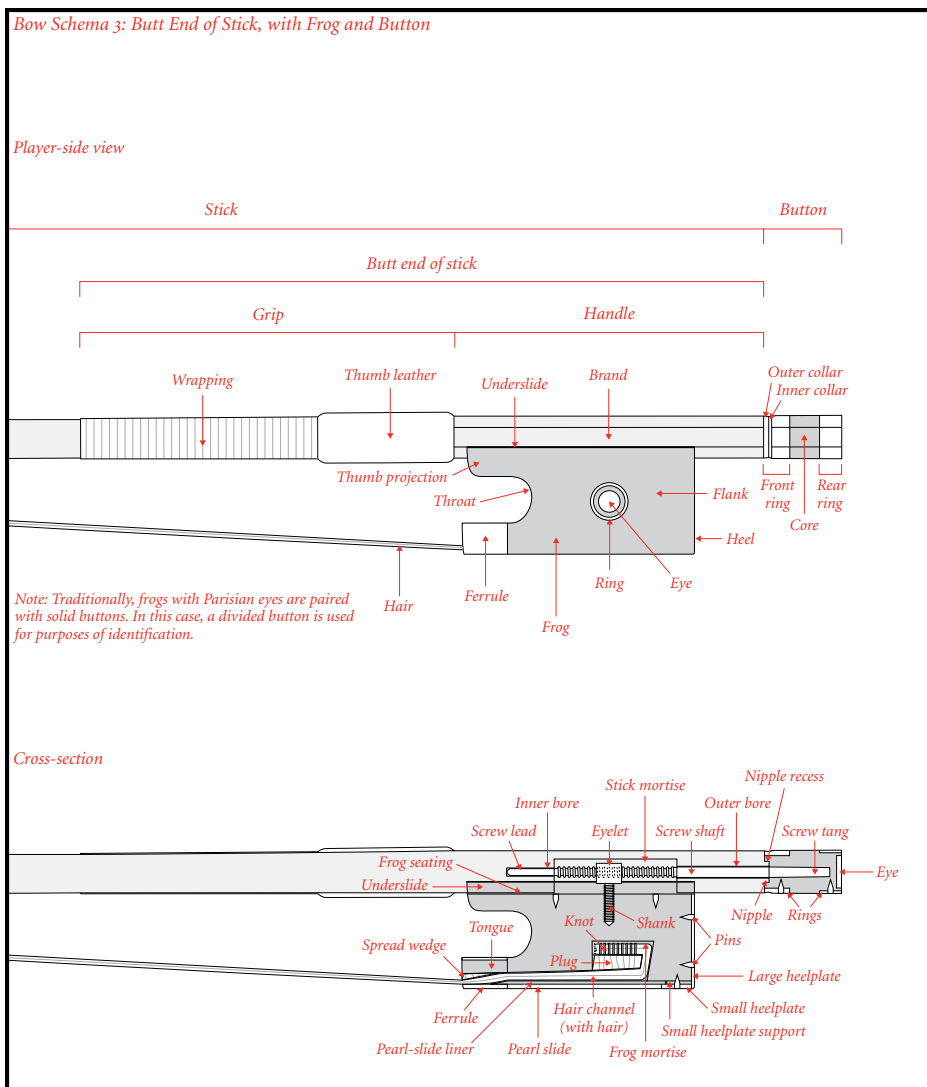


Fig. 2. Schema of the violin bow

uniformity of approach and terminology make this book a groundbreaking work in the field. All conventions, rote preparations, and unconscious manipulations were made fully explicit and broken down into precise steps; all required tools and materials were itemized and quantified. Numerous photographs and more than 150 original drawings document conservation procedures. Endnotes, bibliographic references, and extensive cross-referencing add to the utility of the three volumes.

These new volumes on conservation come into a near-vacuum occupied by only one substantial work: Hans Weisshaar's *Violin Restoration: A Manual for Violin Makers* (Los Angeles: Hans Weisshaar and Margaret Shipman, 1988). No comparable work on the violin bow exists. The editors made it a priority to address inconsistencies

of approach in the string-instrument world, and to produce a consistent set of standardized forms and diagrams. The first set of schemas, developed by Tom Wilder, describes the parts of the violin (and by extension the viola, cello and bass, whose parts are comparable). Ten explicit diagrams detail the terminology, including the orientation, views from all sides, the interior, and all small details. A second set of schemas, also by Tom Wilder, describes the violin bow; nine diagrams provide a wealth of detail on salient features. In a third paper, Hans Rudolph Hösli and Mark Soubeyran provide a documentation checklist and twenty schemas of the violin to guide the measurement of such subtle features as scrolls, f-holes, purflings, and the multitude of interior details. A fourth article, by Paul Siefried, does the same for the bow.

There is no more idiosyncratic terminology than that traditionally associated with patinas, or the esthetic aspects of surfaces. The standardized descriptive approach taken here will interest conservators and restorers who deal



Fig. 3. Patina on a violin

with fine arts, furniture and decorative objects, as many of the finishing techniques and materials of the violin-maker are shared by other crafts. Florence G treau's article, "Linking Collection History and Conservation History," includes quotes from the servicers and maintainers of past centuries. Sieur B ton, an eighteenth-century conservator of a hurdy-gurdy, remarked: "I know that in general the venerable grime of age often increases the price of a medal or a monument which would be of little value if it were well cleaned." *Plus  a change...*

In "Issues in Repair, Restoration and Conservation," Andrew Dipper looks at the history of the craft; his article is lavishly illustrated with details and features of early restoration techniques gleaned

from the usually inaccessible insides of instruments, opened for repair and maintenance.

In "Thoughts on Instrument Restoration," Charles Beare examines the writings of the late eighteenth-century Spanish restorer Dom Vicenzo Ascensio and describes his hair-raising techniques. Friedemann Hellwig provides a systematic overview of enquiry into the authenticity of historic musical instruments including workmanship and organological examination, tools marks and other features, and such technical methods as dendrochronology and radio carbon dating.

Manual practices in many crafts have been passed down orally and by example. But a recent emphasis upon documentation has persuaded some practitioners to share their wisdom in a more liberal way. The many papers documenting workshop techniques, recipes, and approaches presented here are probably unrivalled in any other discipline. Long-earned secrets of craft are revealed here, along with alternative approaches, such as using new machine techniques to simulate work of traditional hand tools. In raising funds for the conservation of a natural raw material, the producers have fostered an almost unique dialogue between artisans, conservators, scientists and scholars. In the resulting book, the highest possible ecological standards for paper and printing



Fig. 4. Label in the interior of a violin

have been specified. The three volumes will be published in the spring of 2010 by Archetype Books in London, United Kingdom and IPCI-Canada in Montreal, Canada. Full information on this publication and the International Pernambuco Conservation Initiative is available at: <http://www.ipci-canada.org>.

✎ *Robert L. Barclay was conservator and senior conservator at the Canadian Conservation Institute from 1975 to his retirement in 2008. He is a contributor to The Conservation, Restoration, and Repair of Stringed Instruments and Their Bows.*

Alberto Ausoni. *Music in Art*. Translated by Stephen Sartarelli. Los Angeles: J. Paul Getty Museum, 2009. 384 pp.: 400 color illus.; 19 black-and-white illus. ISBN: 978 0 89236 965 2. \$24.95 (paper).

This is neither a history of music in pictures, nor a history of musical instruments. Instead, the book seeks to illustrate "the links that have always existed between the art of music and the history of civilization" (p. 6). The artworks reproduced are from the Western tradition, dating from the sixth century BCE to 1986, mostly paintings and engravings, although a few sculpted images appear. Some are well known, but many are rarely seen images from institutional or private collections.

The book is arranged thematically. The first three sections note music's place within broad categories of western cultural history. The category of symbols and allegories covers music of the spheres, the ages of man, love, marital harmony, the five senses, lust, and vanitas. Mythological subjects include Apollo, Hermes, Marsyas, Pan, the muses, nymphs, sirens, Dionysus, Orpheus, and Arion. Religious subjects include the fall of Jericho, David, the adoration of the shepherds, musical angels, Saint Cecilia, hell, and heaven. Each topic is introduced by a page of text including a small inset image; marginal notes list literary sources and associated instruments. The respective topic is then explored further in pages devoted to a single picture, with explanatory com-

ments in the margins.

The two remaining categories are organized around music itself. "Music and its Performance" covers such familiar settings as the music lesson, family music, concerts, street musicians, litur-



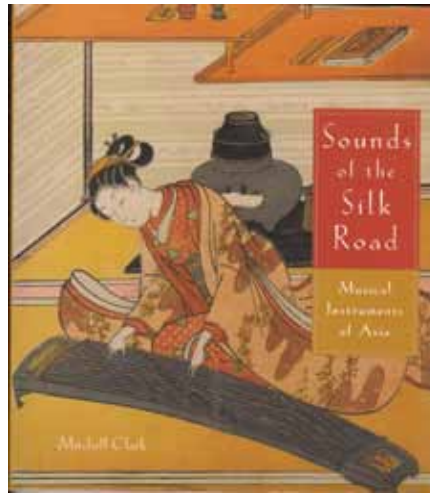
gical music, court music, and music in the theater. A section on musical instruments presents "the principal musical instruments from Greek and Roman civilization up to the present day" (p. 7) in an arrangement by types. It's refreshing to see how often musical instruments found their ways into the works of visual artists, whatever their subjects. Among the twenty-two chordophones, twenty aerophones, seven membranophones, and three idiophones examined are such uncommon subjects as the *lira da braccio*, the *serinette* (or bird organ), the bass drum, and the jew's harp.

The author is a professor at the Academy of Fine Arts, Turin. He explains basic traditions and symbolism of western representational art and offers comments on the cultural context of individual works. He is well informed about early and modern musical instruments, although small errors creep in. The *coulisses* of a *musette de cour*, for example, are not "runners" or sliders, but rather the slits in which the sliders operate (p. 337). The translations are generally serviceable in this English

edition, which follows an earlier Italian edition. In an atypical lapse, the translator asserts that the early oboe (*shawm*) is "carved from a single conical bore of wood" (p. 324). Despite the small format (5.25 by 7.75 inches), most reproductions are large enough for the reader to grasp the author's point without straining. Included are indexes of subjects and artists, and a brief glossary of musical terms.

James Kopp

Mitchell Clark. *Sounds of the Silk Road: Musical Instruments of Asia*. Boston: MFA Publications, 2005. 168 pp.: 107 color photographs; 6 half-tone illus.; 1 black-and-white illus. ISBN: 0 87846 688 6. \$24.95 (paper).



This is a companion publication to an exhibit of the same name, held at the Museum of Fine Arts, Boston, from July 9, 2005 to January 5, 2006. Fifty rare and authentic Asian instruments ranging from Turkey to Japan are illustrated in color photographs. Other illustrations include artifacts of iconography, vintage photographs of performers, and pictures of original maps and manuscripts on parchment.

The so-called Silk Road was an extensive network of trade routes that extended across the Asian continent, connecting China, India, and Asia Minor with the Mediterranean world from the first century BCE to the sixteenth century CE. These interconnected trade routes, extending over 7,000 miles, were developed to transport luxury trade goods, but they also led to an ex-

change of ideas, knowledge, cultures, technology, religions, and music. Using the extensive collection of Asian instruments from Boston's Museum of Fine Arts, Clark interprets the story of Asian music. The varied forms of these musical instruments, mostly from the nineteenth and early twentieth centuries, tell of the rich musical traditions and history of their adoptive cultures.

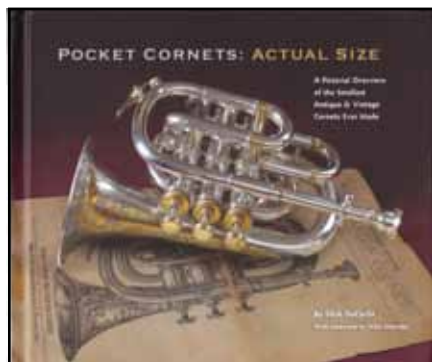
Clark's primary goal is to illustrate how some of the world's most ancient forms of Asian musical objects were reinterpreted and transplanted along the trade route. He discusses the social and religious functions of music, and the social status and training of musicians. He also illustrates various musical notation practices. Clark then identifies specific instrument types representative of regions, such as zithers in East Asia and the gong-chime in Southeast Asia. He concludes with a brief discussion of the transformation and migration patterns of these instrumental types. For example, a short-neck lute called the *barbat* in Persia is transformed to the *pipa* in China. The Chinese *sheng*, a free-reed mouth organ, was transformed into a French mouth organ in eighteenth-century Paris, and later into several other free-reed European instruments, including the harmonica, accordion, concertina, and harmonium.

Clark organizes the main content of the book into three broad regional areas of the Silk Road: East Asia; Southeast Asia; and South, Central, and West Asia. This theoretical division is based on socio-cultural concepts that give context to the musical history of each region. Each instrument is then introduced by its mythological history; an account of its origin, migration, and transformation; and a summary of playing styles and technique. Several instruments, such as the *gyoban*, a Japanese percussion instrument in the shape of a fish, are also identified by their symbolism. Clark provides details of the materials, dimensions, provenance, and dating of each instrument. Helpful resources include a map, a glossary of musical terms and lists of further reading and suggested listening.

Drawing on his experience as an ethnomusicologist and as a composer in the Chinese tradition, Clark advances our understanding of the history of Asian music and some of the world's oldest instrumental types. I highly recommend this book for musical instrument collectors, teachers and students of world music and for all libraries. It will be enjoyed by specialists and generalists.

✎ *Aurelia Hartenberger is a World Music Specialist at Maryville University, St. Louis.*

Nick DeCarlis. *Pocket Cornets: Actual Size: A Pictorial Overview of the Smallest Antique and Vintage Cornets Ever Made*. Gainesville, Florida: Self-published, 2009. Distributed by Blurb.com. 76 pp: 116 color illus.; 38 duo-tone illus.; 5 black-and-white illus. No ISBN. \$49.95 (hardcover).



This is a singular book in several ways. It surveys a personal collection of twenty-eight pocket cornets—functioning instruments tightly coiled into a length of 8½ inches or less. Also called parlor, tourist, or miniature models, “they were advertised as being especially suited for women, children, travel, playing in confined spaces, or for novelty performers” (p. 8). The author’s collection represents makers ranging from Distin & Co. (1872) to Gebrüder Alexander (1970s). In the hands of the respective makers, these bits of plumbing emerged as organic metal sculptures. Famous names like Courtois, Besson, Conn, Boosey, and Sax are represented, as well as less heralded names as Hakam Din & Sons of Sialkot, Pakistan.

The landscape format of the book allows each cornet to appear full-size in a color photograph. (The mouthpiece and lead pipe lie detached in front of each instrument.) Facing pages include brief notes on the manufacturer and individual provenance, as well as three more pictures showing other angles, advertising literature, or famous players like Don Cherry. The luscious pictures, glinting with sensual appeal, bring to mind the “guitar porn” genre so popular today. But DeCarlis is an educator, not just a seducer. He contributes an informative introduction, brief bibliography, and lists of notable players and of pocket cornets held in museums or universities (nine collections named, all in the United States).

This is an on-demand publication, meaning that copies are printed and bound only as they are ordered, on direct-to-digital four-color presses. To quote the author, “this could be an important trend in the creation of small-demand, highly specialized books, which are nonetheless reproduced at a very high level of quality.” A copy printed a day later may contain corrections or additions; this is presumably one reason no ISBN is present.

The idea of inexperienced authors making final decisions about content and production is a little frightening—professional publishers wisely employ experts for such tasks. But this volume leaves little to be desired in appearance, largely because DeCarlis himself is a professional designer, as well as a cornet collector. We cannot expect that every on-demand book will look this polished, or deal with such an apposite subject, but the possibilities are intriguing.

✎ *J. K.*

Martin Kirnbauer. *Die Basler Standstrompeten von 1578*. Basler Kostbarkeiten 29. Basel: Baumann & Cie, 2008. 36 pp.: 19 color illus. ISBN: 978 3 9523034 6 7. 6 Swiss francs (paper).

The Basel registry of civic trumpets of the title bear the signature of Jacob Steiger, a trumpeter and city piper who came from Augsburg to Basel. The inscribed date of 1578 makes them among

the earliest surviving folded trumpets in the world. Even more remarkable is that a mouthpiece survives, signed IACOB and presumed to be original. Kirnbauer, who is head of the musical instrument collection in the Historisches Museum Basel, leaves open the question whether Steiger was himself a maker or instead a dealer. The trumpets are now kept in the Basel museum, along with a city piper’s badge and two original trumpet banners in the Basel colors, black and white. (All these are pictured.)



Kirnbauer cites early documents to cast light on the duties of the early city pipers and trumpeters. The gold bell wreaths, bearing the Basel coat of arms and the name of a sixteenth-century mayor, make clear that the trumpets were intended to “speak” for the city council and its head. In other words, they were primarily symbols; their appearance and sound were intended to convey status rather than concert music (p. 8). During the eighteenth century, at least, they were kept in an armory, displayed in a glass case with a black frame (p. 30).

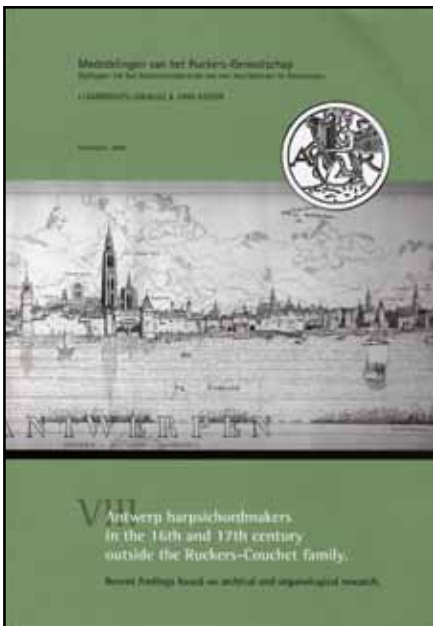
Examination via neutron imaging shows that the mouthpiece has an unusual two-piece construction, with the cylindrical shank being soldered to a separate cup. According to Kirnbauer, a resulting hollow between the inner and outer cup walls leads to additional damping of the sound, possibly a favor-

able tonal characteristic. In addition, the shank measures 8.7 mm in internal diameter, as compared to 4.5 mm on many later trumpet mouthpieces. “This, together with the instrument’s wide bore, results in a dark tone color and a potential to be played especially loudly, a welcome property for ‘representative’ or symbolic trumpets, which functioned as visual and acoustical heraldic signs” (p. 29).

Among the other items pictured are two *sprachrohrs* or megaphones used by tower musicians in eighteenth-century Basel; an intarsia of musical instruments in Basel, dated 1592; and a trumpet made by Sebastian Hainlein of Nuremberg in 1657. The booklet is available through the online shop of the Historisches Museum Basel.

✎ J. K.

Jeannine Lambrechts-Douillez and John Koster. *Antwerp Harpsichord Makers in the Sixteenth and Seventeenth Century Outside the Ruckers-Couchet Family*. Antwerp: Mededelingen van het Ruckers-Genootschap, 2009. 127 pp.: 34 black-and-white illus.; 6 tables. No ISBN. €35 (paper).



This volume, the eighth in a series tracing the lives of Antwerp harpsichord makers through archival records, follows (for the first part) a similar format to previous volumes. In a sec-

ond section, two instruments—harpsichords by Gommar van Everbroeck, 1659, and Joris Britsen III, 1681—are discussed in organological detail.

The vast majority of studies of Antwerp harpsichord making concentrate on the Ruckers family, quite reasonable given the comparatively large number of surviving instruments and their importance later in the historical period. Some sixty harpsichord makers have been recorded in Antwerp (not including the Ruckers), but no instruments survive from many of these makers, leaving only archives as a source of information.

The book divides into four parts. Following a brief foreword in Flemish, an introduction in English explains something of the history of archival research into seventeen harpsichord makers in Antwerp, whose existence has previously been recorded. Some of the names will be familiar to those with a reasonable knowledge of Antwerp harpsichord-making history—Britsen, Hagaerts and van Everbroeck—whereas others will probably be new—Leunis, Borremans and Janssens, for example. The third part gives transcriptions of supporting documents. These records, from a variety of sources, are almost wholly concerned with non-professional activities. Only archival research such as this enables any understanding of the social circumstances of instrument makers—where a maker lived, for example, or perhaps far more importantly, how the house was purchased (or otherwise occupied), its cost, and so on. This part is in double-column format, having the original Flemish on the left. On the right is an English version—a summary rather than a full translation. There are a few small grammar and spelling issues, but these never get in the way of the meaning of the text and so do not hinder a reading of it.

This type of research, founded by Jeannine Lambrechts-Douillez, is being followed by researchers looking at other cities. This and the majority of earlier volumes are available from the publishers (<http://www.ruckersgenootschap.be>), but

not all are still in print. It is a pity that previous volumes have not been made available as a single complete set or even re-published in an updated edition. Much information found since the earlier volumes were published would ideally belong there.

The final part, by John Koster, contains a brief introduction and essays on two surviving harpsichords: a 1659 instrument by Gommar van Evenbroeck, now in the National Music Museum, Vermillion, SD; and a 1691 instrument by Joris Britsen III, now in the Museum Vleeshuis, Antwerp. As Koster points out, there are very few Antwerp-made instruments dating between 1655 (the year in which Ioannes Couchet died) and the 1740s. Almost all of the surviving instruments are in some way unusual. Both instruments are discussed in something approaching forensic detail, both in themselves and in comparison to other instruments. The van Everbroeck instrument is the more normal, and survives in a comparatively original condition.

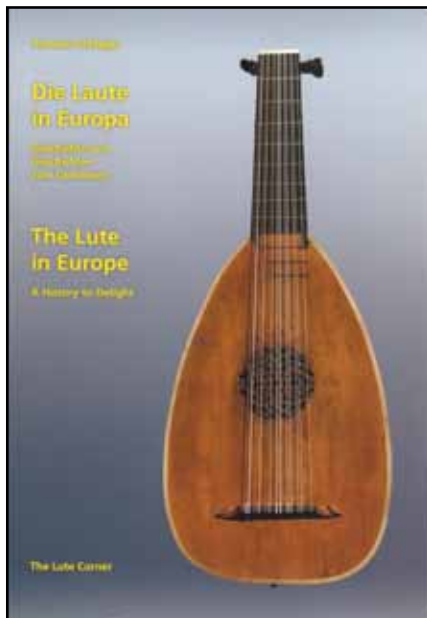
The importance of the Ruckers family cannot be over-stressed, but this should not be to the exclusion of the other contemporary (or following) makers. This volume goes a good way to help redress the balance, from both archival and organological perspectives.

✎ Darryl Martin is a curator in the Edinburgh University Collection of Historic Musical Instruments.

Andreas Schlegel. *The Lute in Europe: A History to Delight*. Menziken, Switzerland: The Lute Corner, 2006. 120 pp: 166 color illus; 1 duo-tone illus; one black-and-white illus. ISBN: 978 3 9523232 0 5. \$23.00 (paper).

Within the last ten years, there have been two books of exceptional value about the lute: Matthew Spring’s *The Lute in Britain: A History of the Instrument and its Music* (Oxford: Oxford University Press, 2001) and Douglas Alton Smith’s *A History of the Lute from Antiquity to the Renaissance* (Ft. Worth: Lute Society of America, 2002). Matthew Spring’s

book is a comprehensive study of the lute in Britain from ca. 1200 to ca. 1800. Douglas Alton Smith, who has served as editor of the *Journal of the Lute Society of America*, took a broader historical view of the lute and its music. Both books are equally important to the scholastic development of the



instrument. Andreas Schlegel's *The Lute in Europe: A History to Delight* is not like the aforementioned books. His bilingual (German and English) treatment of the subject is designed to be a companion to the lute rather than a scholarly text.

According to Schlegel, he wanted to design a book "that is kept dearly and not disposed of in the lower ranks of the book shelf" (p. 4). For both novices and experts alike, this book serves as a solid reference for the lute on any level. Schlegel discusses practical things like notation, stringing, tuning, terminology, choosing the correct instrument, performance practice issues, recommended listening and literature, and a timetable of events and composers in lute history. He divides the book into clear and helpful sections aided by almost one hundred illustrations. After his introduction, Schlegel discusses various types of lutes throughout history, which he calls, "A Gallery of Lute Types." Along with a description, a front and back illustration and the pitch range of each instrument is included. Schle-

gel dedicates the first half of the book addressing physical properties of the lute, which includes shape, tonal characteristics, headstock designs, rosette, and neck and bridge construction. As he discusses these physical properties of the lute, he adds small bits of historical background and discusses the development of the instrument between 1500 and 1800 in Europe.

About midway through the book, Schlegel examines the relationship between the vihuela, the guitar, and the lute during the Renaissance and Baroque periods. Additionally, he discusses the music of these instruments and the importance of intabulations in plucked instruments. Schlegel should ideally have expanded this section to include more musical examples and tables about the different types of notation.

As a contemporary lutenist, Schlegel dedicates a section to modern issues in the lute world. He examines instruments, strings, lute construction, technique, performance practice issues, and additional resources. A list of societies, literature, and recording artists are incorporated in the latter half of the book.

My only issue with the book is the section entitled, "Lute Books as Paths into the Past." This portion of the book, although nicely written, does not adhere to the continuity of the book. Schlegel's desire and passion to teach and evoke appreciation for the instrument is sidelined at this point by diving into a much deeper subject. I feel this is material for a second book by Schlegel. But overall, this book succeeds as a well-designed companion to the lute. As a lute player and musicologist, I will reference this book often and house it on the upper ranks of my bookshelf.

✍ *Jeremy Tubbs is associate professor of Music Industry Studies at Lambuth University, Jackson, TN*

If you are interested in reviewing a book or a CD for the Newsletter, please contact Jim Kopp, our Review Editor, at J2Kopp@aol.com.

ARTICLES

WHISTLES: FROM RITUAL TO TOYS

[This is a followup to the article published in the Spring 2009 edition of the *Newsletter*. –Ed.]

I am quite sure that few members will have made it as far as Malta for the exhibition *Whistles: from Ritual to Toys* which ran from 30th April to 21st June 2009. The 160 or so whistles exhibited in the lovely medieval Palazzo Falson Historic House Museum in the old city of Mdina were loaned by Maltese private collectors as well as by local Museums.

I would like to share with you two very special 18th century bone whistles which have never previously been exhibited. It was indeed a surprise to both owners to discover there was another similar whistle to theirs on the island. One belongs to the Malta Maritime Museum, but has always been in storage (whistle A), the other forms part of the private collection of Mr. and Mrs. Adrian Strickland (whistle B). The two whistles (sheep tibiae?) measure an overall length of 15cm (A) and 13cm (B). They have a window cut into the bone at the pyramidal end and have no fingerholes added. Both have intricate scrimshaw-type carving which includes a Maltese eight-pointed cross, a tower with a hoisted flag of the Order of the Knights of St John, a crown and geometric carvings. A hole for suspension is also carved into the wider section of the bone of each of them.

There are of course some differences. Doves and hearts, suggesting love symbols, as well as religious symbols and palm fronds feature in the Museum whistle. The exhibit from the Strickland Collection, on the other hand, has floral carvings, a heart with a face carved into it, and an intriguing larger face with prominent nose and moustache. The Maritime Museum whistle is dated 1741, whereas the other exhibit has no date incised but carries the arms of Bishop David Cocco Palmieri, who died in 1711, indicating that it must have

been fashioned at least 30 years earlier. Only one of the whistles (B) has a block, which is made of cork and is inserted at the wider pyramidal end. This may be original or may have been inserted at a later date. Maltese bone hunting whistles were commonly fitted with a wax block.

Sailors are known to have patiently carved bone objects. Several dice have recently been excavated from the sea bed in Galley Creek, which was home to the navy of the Order of St. John in Malta. The dice were cut and carved out of sheep bone, after the meat was consumed on board. One may conjecture that sailors may have also carved whistles out of these bones and decorated them with the intricate carving. There is as yet no such proof, nor is there any definite indication of who would have used these bone whistles or what their precise function was.

Provenance of the museum's whistle can be traced back to September 1911, when it was donated by a Rev. Salv. Griscti D.D. There is no information in the museum's records as to where Griscti would have obtained the specimen. Whistle B is a family piece that has been handed down. The cross and the tower appearing on both whistles suggest that they must have been associated in some way with the Knights of Saint John who ruled Malta between 1530 and 1798. The towers were built around the Islands by the Knights in the 17th and 18th centuries in an attempt to protect the population from Turkish invasions. Each tower was in view of the next so that if danger was sighted anywhere in Maltese waters, advance warning could be passed round the whole island in the shortest time. These towers were of utmost importance both to those on land as well as to those sailing on the Order's galleys.

The Exhibition was a wonderful opportunity to discover some interesting and unique instruments in collections on the island. For further information and photographs, see: <http://www.palazzofalson.com/palazzofalson/content.aspx?id=130796>

✧ Anna Borg Cardona
Exhibition Guest Curator



Figs. 1 & 2. Whistle A. 15cm. Dated 1741. Malta Maritime Museum.

Figs. 3 & 4. Whistle B. 13cm. Collection Mr. and Mrs. Adrian Strickland

REGISTER OF LARGE SIZE CLARINETS IN PUBLIC AND PRIVATE COLLECTIONS

In the course of researching and writing *From the Clarinet d'Amour to the Contra Bass: A History of Large Size Clarinets* (New York, 2009), I received a great deal of information about instruments from researchers, players, curators, and enthusiasts around the world.¹ Some of the reports arrived after the book cut-off date but the information is thought to be so important that it should be shared as soon as possible. Thus, I have produced this list and brief descriptions of large size clarinets in public and private collections. Some of the instruments are newly discovered;

some are little known; most are in small museum collections. As information becomes newly available I will continue to write additional Registers of Large Size Clarinets.

Each entry below lists the maker, place, instrument type, date, description of the instrument (type of wood, ferrules, keys, shape of instrument when a basset horn or bass clarinet is described, and bell), transcription of the maker's stamp, location and accession number when known, and the number of similar instruments in other collections. If readers know of additional

instruments please contact Albert Rice (arrice@rocketmail.com). Confidentiality of ownership will be respected.

✉ Albert R. Rice

Note: 1. I am grateful to Andreas Schöni for photos and information concerning the Grenser basset horn; Benjamin Reissenberger for photos and information on the Golde basset horns, Koch bass clarinet, and anonymous alto clarinet; Margaret Downie Banks and Deborah Reeves concerning the Key alto clarinet, and Robert Sebesta concerning the Krahuletz clarinet d'amour. -A.R.R.

1. Uhlmann, Johann Tobias. Vienna. Basset horn (ca. 1830), angled body, fruitwood stained black, ivory ferrules, ivory knee, 15 keys: speaker, A-B trill, A, G#, f/c, Eb/Bb, C#/G# (on knee), B/F#, Bb/F, Ab/Eb, F/C, F#/C#, E/B, D, and C, round key heads, flat box, missing bell and mouthpiece. Maker's stamp: "crowned eagle / I.T. UHLMANN / WIENN / six-pointed star / 2", Heimat- und Keramikmuseum Kandern. Four other Uhlmann basset horns have been identified.
2. Uhlmann company (attributed). Vienna. Basset horn (ca. 1830), angled body, fruitwood stained black, brass ferrules, 15 keys: speaker, A-B trill, A, G#, f/c, Eb/Bb, C#/G# (on knee), B/F#, Bb/F, Ab/Eb, F/C, F#/C#, E/B, D, and C, round key heads, flat box, missing bell and mouthpiece. Unstamped, Heimat- und Keramikmuseum Kandern. Both of these basset horns will be restored by Schwenk & Seggelke of Bamberg.
3. Schlegel, Jeremias. Basel. Clarinet d'amour in F (ca. 1775-1780) with corps de rechange in G, stock joint with one large ivory ferrule, maple stained black. Maker's stamp: "SCHLEGEL/A:BALE", Heimat- und Keramikmuseum Kandern. Two other Schlegel clarinets d'amour are known.
4. Skousboe, Henning Andersen. Copenhagen. Basset horn (ca. 1825), angled body, boxwood, ivory ferrules, ivory knee, ivory inserts in R1, R2, and R3, rounded box, oval bell, black wood mouthpiece, 8 keys: speaker, A, Ab/Eb, F/C, F#/C#, E/B, D, and C, square key heads. Maker's stamp: "H.SKOUSBOE / KIOBENHAVN", Museum Nienburg (Weser), 715. This is the only known basset horn made by Skousboe.
5. Winckler II, Johann Gottlieb. Leipzig. Basset horn (ca. 1810), angled body, boxwood, ivory ferrules, rounded box, oval bell, black wood mouthpiece, 9 keys: speaker, A-B trill, A, Ab/Eb, F/C, F#/C#, E/B, D, and C, square key heads. Maker's stamp: "(crown) / WINCKLER / LEIPZIG / (asterisk)", Museum Paul Dupuy, Toulouse, 209. This is the only known basset horn by Winckler.
6. Buffet, Louis-Auguste. Paris. Alto clarinet (ca. 1855), straight body, boxwood, brass ferrules, curved brass crook, no bell ring, Boehm system, three plateau keys for R1, R2, and R3, rounded key heads, four short keys for right hand little finger. Maker's stamp: "A. BUFFET / Jne / PARIS / BRÉVETÉ", Pitt Rivers Museum, Oxford, 1963.2.6. This is the earliest known Boehm system alto clarinet by L. A. Buffet.
7. Buffet-Crampon. Paris. Bass clarinet (ca. 1850-55), straight body, maple stained brown, curved brass crook, curved brass bell, 13 keys: two speaker keys, A-B trill, A, G#, f/c, Eb/Bb, Bb/F, Ab/Eb, F/C, F#/C#, and E/B; plateau keys for left thumb, L1, L2, L3, R1, R2, and R3. Maker's stamp: "(lyre) / BUFFET CRAMPON / A / PARIS (in an oval) / BC (monogram)", Musée de la Musique de Nice, C131. One of five early bass clarinets by Buffet-Crampon.
8. Gressing. Padova. Basset horn (ca. 1820), angled body, 8 keys (photograph not seen). Maker's stamp: "GRESSING / PADOVA", Padova, Pollini Conservatorio, 437. This is the only known basset horn by Gressing.
9. Krahuletz, Wenzel. Leitomischel. Clarinet d'amour in C (ca. 1830-1835), black wood mouthpiece, straight body, boxwood, ivory ferrules, globular-shape bell, ring and block mounted, some key levers on the left hand joint are recessed and pinned below the surface of the wood, the top of the round, flat key heads are attached to a circular brass top. 12 brass keys: speaker, A-B trill, A, G#, f#/c# (R1), f/c (twice, R1, L2), Eb/Bb, B/F#, Bb/F, Ab/Eb, and E/B. Maker's stamp: "(shield) / KRAHULETZ / LEITOMISCHEL / (star) / C". Leitomischel, Regionální muzeum v Litomyšli, Czech Republic, 1815. The only known clarinet d'amour by Krahuletz and one of six that are known to be pitched in C.
10. Anonymous (1830-1835). Alto clarinet in Eb, black wood mouthpiece, straight body, stained maple with ivory ferrules, curved barrel, straight (clarinet) bell. All of the finger holes have circular inserts around the circumference and may have been enlarged. The keys are constructed of brass mounted in brass saddles (capsules), wooden rings, and blocks with round (salt-spoon) key heads. 13 keys: speaker, A-B trill, A, G#, f/c, Eb/Bb, C#/G#, B/F#, Bb/F, Ab/Eb, F/C, F#/C#, E/B. Hamburg, Museum für Hamburgische Geschichte, 1924, 191.
11. Ziegler, Johann Joseph. Vienna. Alto clarinet in F (ca. 1830), black wood mouthpiece, straight body, boxwood, ivory ferrules, curved barrel. 13 pillar-mounted brass keys with flat, round key heads: speaker, A-B trill, A, G# (straight), f/c, Eb/Bb, C#/G#, B/F#, Bb/F, Ab/Eb, F/C, F#/C#, and E/B. Maker's stamp: "I:ZIEGLER / WIEN / F". Dr. Francesco Spada, Montemesola, Italy. Photo and description in *Strumenti a fiato in legno dalle collezioni private italiane / Woodwind instruments from Italian private collections*, ed. G. Lazzari (Ferrara, 2001), 80-81, no. 158. Only one other alto clarinet by Ziegler (Milan, Museo degli Strumenti Musicali Castello Sforzesco, 405) is recorded.
12. Key, Thomas. London. Alto clarinet in F (ca. 1835), black wood mouthpiece, straight body, dark stained boxwood, ivory ferrules, curved barrel. 14 brass keys in blocks and brass saddles with flat, round key heads: speaker,

- A-B trill, A, G# (straight), f/c, Eb/Bb, C#/G#, B/F# (twice, R2, R3), Bb/F, Ab/Eb, F/C (with lower end attached by a saddle and key head above the middle of the lever), F#/C#, and E/B. The touches of the Ab/Eb and F/C have brass rollers. Maker's stamp: "2 / KEY / LONDON / (unicorn head) / CHARING CROSS". Vermillion, South Dakota, National Music Museum, 14171. Photo and description in Margaret Downie Banks, "Conn-Selmer donates . . . Holton's "Revelations" find a new "Collegiate" home," *National Music Museum Newsletter* XXV, no. 3/4 (August/November 2008): 4.
13. Grenser, Heinrich (attributed to Samuel Gottfried Wiesner). Dresden or Saxony. Basset horn (1805-1815) in F (see photos), black wood mouthpiece, angled body, boxwood with horn ferrules, ring and block mounted keys, 12 keys with square key heads: speaker, A, G#, Eb/Bb, C#/G#, Bb/F, Ab/Eb, F/C, F#/C#, E/B, D, C. An early version of two rings for R2 and R3 operates a brass, flat side lever opening a tone hole for B/F#. Maker's mark: "(sunburst) / H GRENSER / (sunburst)". Berne, Schöni Collection, ex Burgdorf, Schlossmuseum, 13-1124.
 14. Golde, Carl Theodor. Dresden. Basset horn (ca. 1860-1865) in F, black wood mouthpiece, straight body, brown stained boxwood, ivory knee, ivory ferrules, without box (Kasten), brass keys, straight (clarinet shaped) bell, 18 German silver (Neusilber) saddle mounted and pillar mounted brass keys: speaker, A-B trill, A, G#, f/c, Eb/Bb (twice, R1 and L3), C#/G#, B/F#, Bb/F, Ab/Eb, F/C, F#/C#, E/B, Eb, D, Db, C; the Ab/Eb and F/C touches have brass rollers. Brass thumb rest. Maker's mark: "(lyre) / C. GOLDE / DRESDEN / (5-pointed star)". Hamburg, Museum für Hamburgische Geschichte, 1928, 323.
 15. Golde, Carl Theodor. Dresden. Basset horn (1860-1865) in F, black wood mouthpiece, straight body, brown stained boxwood, ivory knee, ivory ferrules, without box (Kasten), brass keys, straight (clarinet shaped) bell, 18 brass saddle and pillar mounted keys: speaker, A-B trill, A, G#, f/c, Eb/Bb (two, R1 and L3), C#/G#, B/F#, Bb/F, Ab/Eb, F/C, F#/C#, E/B, Eb, D, Db, C; the Ab/Eb and F/C have brass rollers. Brass thumb rest. Maker's mark: "(lyre) / C. GOLDE / DRESDEN / (5-pointed star)". Hamburg, Museum für Hamburgische Geschichte, 1928, 324.
 16. Golde, Carl Theodor. Dresden. Basset horn (ca. 1860-1865) in F, unstamped ebony mouthpiece, straight body, dark brown stained boxwood, ivory knee, without box, brass ferrules and keys, straight (clarinet shaped) bell, pillar mounted keys, 18 keys: speaker, A-B trill, A, G#, f/c, Eb/Bb (two, R1 and L3), C#/G#, B/F#, Bb/F, Ab/Eb, F/C, F#/C#, E/B, Eb, D, Db, C; four ring keys: L1, L2 (for f/c); and R2, R3 (for B/F#). Maker's mark: "(lyre) / C. GOLDE / DRESDEN / (5-pointed star)". Hamburg, Museum für Hamburgische Geschichte, 1928, 322. Numbers 6-8 are erroneously listed as
- bass clarinets by Hans Schröder, *Verzeichnis der Sammlung alter Musikinstrumente* (Hamburg, 1930, 82-83).
17. Koch, Franz. Vienna. Bass clarinet (1845-1850) in Bb, black wood mouthpiece, straight body, flamed maple, brass s-shaped crook, pillar mounted German silver ferrules, and keys, brass curved bell pointing forward, 14 German silver keys: speaker, A-B trill, A, G#, f/c (L3), Eb/Bb (twice, R1, L3), C#/G#, B/F#, Bb/F, Ab/Eb, F/C, F#/C#, E/B. Finger holes L1 and L2 are raised above the body and include German silver rings inserted to make a platform for the fingers, ring key (acting as a plateau key since there is no hole underneath) for L3, plateau keys for R1 and R3. German silver thumb rest. The upper joint shows evidence of two previous tone holes. Maker's mark: "S. KOCH / WIEN". Hamburg, Museum für Hamburgische Geschichte, 1926, 410. This instrument is quite similar to a 12-key bass clarinet with three plateau keys and one ring by Johann Tobias Uhlmann in the University of Edinburgh Historic Collection of Musical Instruments (4818).
 18. Sax, Adolphe. Paris. Bass clarinet in Bb (ca. 1850), black wood stamped mouthpiece, straight-shaped, stained maple, brass s-shaped crook, pillar mounted brass keys, brass straight bell, 14 keys: speaker, A-B trill, A, G#, f/c, Eb/Bb (twice, R1 and L3), C#/G#, B/F#, Bb/F, Ab/Eb, F/C, F#/C#, and E/B. 7 plateau keys for T, L1, L2, L3, R1, R2, and R3. Maker's mark: "AS (monogram) / AD.SAX & C^{ie} / PARIS". Described and photographed by John Henry van der Meer, *Strumenti musicali europei del Museo civico medievale di Bologna* (Bologna: Nuova alfa Editoriale, 1993, 68-69). Bologna, Museo civico medievale, 1849.
 19. Kruspe. Erfurt. Bass clarinet in Bb (ca. 1860), bassoon-shaped, stained rosewood body, brass s-shaped crook, pillar-mounted brass keys with round, flat key heads. 18 keys: speaker, A-B trill, A, G#, f/c, Eb/Bb, G#/C#, B/F# (twice, R2, R3), Bb/F, Ab/Eb, F/C, F#/C#, E/B, Eb, D, Db, C. Basel, Historisches Museum, 1999-136. This instrument is very similar to the Kruspe bass clarinet formerly in the Stearns Collection, University of Michigan, 636.
 20. Golde, Carl Theodor. Dresden. Bass clarinet (ca. 1870) in Bb, black wood mouthpiece, straight-shaped, dark stained cherry wood, brass s-shaped crook, pillar mounted brass keys, brass straight bell, 12 keys: speaker, A-B trill, A, G#, f/c, Eb/Bb, C#/G#, Bb/F, Ab/Eb, F/C, F#/C#, and E/B. Plateau keys for T, L1, L2, L3, R1, and R3; ring key for R2 (B/F#). Maker's mark: "(Lyre) / C. GOLDE / (five-pointed star)". Frankfurt an der Oder, Bezirksmuseum Viadrina, 201. Described by Herbert Heyde, *Historische Musikinstrumente der Staatlichen Reka-Sammlung am Bezirksmuseum Viadrina Frankfurt (Oder)* (Wiesbaden, 1989, 145).



Uhlmann basset horn (no.1 above) after restoration. Photos courtesy of David Glenn and the Heimat- und Keramikmuseum Kandern



Uhlmann basset horn (no.1 above) before restoration.
Photos courtesy of David Glenn.



Grenser basset horn (no.13 above). Photos by Andreas Schöni.

AMIS 2009
UNIVERSITY OF MICHIGAN, ANN ARBOR



Attendees pose for a group shot at the Saturday banquet in the University of Michigan Union. Photo by Susan E. Thompson.

AMIS 2009

A number of interesting instruments were brought out for our inspection at the Ford Museum.



Deborah Cheek Reeves began her presentation on the use of Albert system clarinets in klezmer music with an energetic demonstration. -dn



Detail from a "harp guitar" by E. N. Scherr (1830s). -dn



Circular cornet by E.G. Wright. -dn



A scattering of virginals from the Stearns collection and the National Music Museum. -dn



The Dodworth Saxhorn Band performed during our excursion to the Henry Ford Museum and Greenfield Village. -dn



Gabriele Rossi Rognoni, Ellen Eliason, Bob Eliason enjoying the band concert at Greenfield Village (Photo by Deborah Reeves.)

(continued from p.20)

The best E-flat bugles I have ever seen, were first made in Boston, by a person who was not a musical instrument maker, but a machinist, Mr. Sibley, who mathematically reduced the proportions of a B-flat bugle to the size necessary for an E-flat, and was so successful, that his pattern has been used ever since, by nearly all the bugle makers.⁴

The DeRosa bugle is complete and in unusually good condition. It is clean, with only a tiny dent or two, has all its keypads dating from the last time it was played, includes a telescopic tuning shank, an ordinary shank (probably not original), two mouthpieces, and an original form fitting case with slots for all accessories.



Detail of the DeRosa bugle showing the decoratively engraved mouthpipe ferrule.

One of the mouthpieces is unusual in having an especially wide, flat rim. There is no certainty that it ever belonged to Kendall, but since he was known for his high range playing and endurance, one can speculate that it may have been one of his attempts to ease the discomfort of the sharp rimmed mouthpieces common at that time.

The instrument is of particular interest because it shows evidence of experimentation with the placement of the last four keys. A large plate covers the tubing under these keys suggesting that at some time the tone holes were moved from their original positions. Since the addition of these keys was just being attempted in 1840, it would seem likely that Sibley and Kendall were experimenting with their placement.



Detail of the DeRosa bugle showing the last four keys.

The three other known examples of Sibley's work probably date from about 1835–1840 and show the design changes leading up to this time. A nine-keyed instrument and a ten-keyed instrument in private collections have keys mounted in box mounts on oval footplates and

first American to make an E-flat keyed bugle. His design, proportioned for the use of an adjustable tuning shank, was then used by all the makers, as noted by Allen Dodworth. He seems also to have been the first in this country to use the post-on-footplate idea in the mounting of keys, heart-shaped footplates, and to apply decorative engravings to the long mouthpipe ferrule.

The DeRosa bugle is an important addition to our knowledge about the work of Henry Sibley and the development of the American E-flat keyed bugle. It shows without doubt where the ideas for the magnificent E. G. Wright presentation bugles of the 1840s and 1850s came from.

✍ Robert E. Eliason

Notes:

1., 2. "Hall Letters" 56, Feb. 21, 1847: Rhodolph and D. C. Hall in Buffalo to



Detail of the DeRosa bugle showing the two shanks and one of the mouthpieces.

appear to be the earliest. The ten-keyed bugle has its original telescoping tuning device and some decorative engraving. An example at the Smithsonian from about 1840 (USNM 237,755) has nine keys mounted in posts on heart-shaped footplates very similar to this instrument and later instruments by E. G. Wright. Although the evidence is as yet inconclusive, Sibley could well have been the

Lucy and Sarah in New Haven. Hall Family Papers at the Benson Ford Research Center of The Henry Ford, Dearborn, Michigan.

3. Ralph Dudgeon, *The Keyed Bugle*, 2nd ed. (Lanham, Maryland: The Scarecrow Press, Inc., 2004) 72.

4. Allen Dodworth, "Brass Bands," *The Message Bird*, New York, Jun. 15, 1850, p. 361.

RECENTLY FOUND KEYED BUGLE BY BOSTON MAKER HENRY SIBLEY

In August of 2009 at a Thetford, Vermont performance of The 12th New Hampshire Volunteer Regiment Serenade Band, a re-creation of a Civil War band playing period music and instruments, Richard and Karen DeRosa brought a silver keyed bugle signed “Henry Sibley/ Boston 1840” to the attention of the band

in New York can probably be explained by the fact that Ned Kendall often traveled that way with various concert groups and circuses. In the winter of 1847 he and a small touring group played concerts along the Erie Canal in Albany, Troy, Schenectady, Amsterdam, Little Falls, Rome, Syracuse, Au-

quantity of instruments produced. He played trombone in the Boston Brass Band under Kendall³ and probably made this instrument for him. Sibley was a machinist who first appeared in the Boston city directories as a musician in 1832. In 1834 he is listed as a maker of artificial legs, but from 1835 to 1844



Silver keyed bugle in E-flat made by Henry Sibley, Boston. Collection of Richard and Karen DeRosa, Bradford, Vermont. Photos by the author.

members. The instrument is also engraved in decorative script on the bell with the name “Edward Kendall.” Mr. DeRosa’s father purchased it for a few dollars near Syracuse, New York many years ago. It is the smaller model keyed bugle in E-flat with eleven keys in post mounts on heart-shaped footplates and a long decoratively engraved mouthpipe ferrule. The instrument is very similar in these details and in overall design to the celebrated presentation keyed bugles made later by Boston maker E. G. Wright.¹

Edward (Ned) Kendall (1808-1861), as is well-known, was probably the finest player of the E-flat keyed bugle in mid-nineteenth-century America. In 1840, when this instrument was made, he was leader and soloist of the Boston Brass Band, one of the first and most famous of the all-brass bands then developing in this country.

The instrument’s presence

burn, Waterloo, Geneva, Canandaigua, Rochester, Batavia, and Buffalo; then turned around and played them all again on the way back to Albany.² Kendall may have acquired a better instrument by that time or by the time of some of his later travels and sold this one to a musician along the way.

Henry Sibley (1805-1859) was the first important American maker of keyed bugles, though his significance lies more in the area of design than in

his listing is “Mus. Instruments” and in 1846 “Mach. [Machinist] & Mus. Instr. Mkr.” His listing from 1847 until 1859 continued as “Machinist.” Sibley was awarded a silver medal for a silver keyed bugle entered in the third Massachusetts Charitable Mechanics’ Association Exhibit in 1841. The citation read:

One silver bugle, with keys. This instrument, made by Henry Sibley of Boston, the Committee pronounce to be a first rate piece of workmanship.

Of the quality of its tone and the correctness of its intonation, they have not had a very favorable opportunity to judge for themselves; but they understand from persons on whose opinions they can rely, that it is equal in these respects to the best imported instruments. Silver Medal.

Allen Dodworth (1817–1896), a prominent musician and bandleader in New York, wrote in 1850:



Detail photo of the DeRosa bugle showing the bell engravings.

(continued on p.19)