NEWSLETTER
of
The American Musical Instrument Society

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CONFERENCE 2018: AMIS REVIEW

Clockwise from left: Matthew Hill at American Archtops; Bretheren House; Workshop display at the Martin Museum; Al Rice and Stewart Carter at the Moravian Historical Society; Gribbon students with Carolyn Bryant; Rick Nelson guitar on display at the Martin Museum; Harmonium on display at the Moravian Archives. Photos by Aurelia Hartenberger.

More than seventy members of the American Musical Instrument Society gathered in Bethlehem and Nazareth, Pennsylvania, this past May to attend the Society's forty-seventh Annual Meeting. Hosted by Moravian College, the meeting featured a program focused towards, but not exclusive to, North American topics, but also with a wide array of scholarly presentations, concerts, instrumental demonstrations, collection tours, and field trips that we have come to expect at our annual meetings.

The meeting began on the afternoon of Wednesday, May 23, when attendees were able to check into accommodations at the The Hill and also had the option of visiting the Early American Industries Association (EAIA) public tool and book trading. That evening the Society's Board of Governors convened at the Red Stag restaurant for the annual board meeting and conference attendees could take in the local flavors of Bethlehem's lively, lovely, and walkable historic downtown. Throughout the conference AMIS members were often seen sitting in the many outside restaurant tables lining the streets of the town socialising over excellent food and an adult beverage or two.

On Thursday morning, the conference officially began in the beautiful stained glass glow of Peter Hall with a welcome from Carol Traupman-Carr, Professor of Music and Associate Provost of Moravian College. Carol set the tone for a day of interesting papers and discussions with her overview of the history of music teaching and performance at Moravian college and its connection to life in Bethlehem. Following this warm welcome the first paper session began. The session started with a local topic with Stewart Carter showing the commercial connections between Saxony and Bethlehem; Darcy Kuronen moved further afield with his entertaining and self-deprecating "repeat performance" of his research on Emilius Scherr's keyboard instruments; and William E. Hettrick painted a lively portrait of the "Parade of the Piano Men" in his discussion of American piano advertising in the Gilded Age. The session ended on a global note with a call to arms, or at least a call to more diverse

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The Newsletter is published three times per year 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,

It is a great honor to begin my term as the twelfth president of the American Musical Instrument Society. I remember well attending my first AMIS meeting as a Gribbon student in 1999, when it was held in Poughkeepsie, New York. As I would learn, it was very much like all of our meetings, filled with fascinating conversations and presentations about music and instruments. It was also filled with friendly, warm members who welcomed and inspired a young undergraduate student from the University of South Dakota. I met many AMIS members at that meeting who would become lifelong friends and mentors. I particularly remember getting to know the late Ted Good, who would later recruit me to intern at the Smithsonian. I value so much his friendship and the opportunity get to know such a scholar and person. AMIS is filled with many such people.

As I begin my tenure, I hope that the organization will not only uphold our tradition of high academic integrity and our goals to further knowledge and scholarship of musical instruments, but that we will also retain our collegial nature as we welcome new members, embrace new scholarship, and foster a new generation of students. I look forward to working with all of you in the coming years.

Jayson Dobney
President, AMIS

New from the Editors' Desk

Welcome to our first (late) summer newsletter! We realize that you may not have expected to receive a newsletter in the summer months, but we are increasing the frequency of the newsletter in order to keep AMIS members more up to date on all of the interesting events, articles, and acquisitions happening throughout our community.

In this issue you will find a review of this year's conference, as well as a call for papers for the 2019 conference. There are interesting submissions from AMIS members, including a short article on the difficulties of working with animals in making music, an annoucement of a new AMIS working group, an intriguing Maltese exhibition announcement, and a wonderful inaugural Collector's Corner by Gregg Miner. In addition, this issue clears up some of the complex geneology of the Schetlich family of Baltimore instrument makers.

As always, we welcome short submissions (maximum 500 words) as well as short articles. Email all submissions and suggestions to: amisnewsletter@gmail.com.

Sarah and Emily

acquisitions policies in museums, from Gribbon student Hannah Grantham in her impassioned presentation on Iranian musical instrument makers.

After participants stocked up on caffeine, cake, and conversation during the break, the second session began with a focus on string instruments. Rick Meyers opened the secretive doors of the Order of the Odd Fellows with a fascinating look at the "Self Playing Harps for David," which were "played" as part of the organization's ceremonies. During the presentation, we learned about the interesting shapes, designs, marketing, and automatic mechanisms, but also that some of these instruments came with warnings that the strings were not to be tuned or played! The remaining papers in the session looked towards arguably the most well-known instrument maker of the region: C. F. Martin. Arian Sheets laid the foundations of the topic by exploring the instrument production of the Vogtland region and its guild system; Lynn Wheelwright expanded on the early electric guitar in America and Martin's flirtation with electric guitar production in the 1930s; and Dick Boak gave us a preview of what we would see later in the day at the Martin Museum.

2018 AMIS conference attendees outside the C.F. Martin & Co. factory. Photo by Aurelia Hartenberger.

After an al fresco lunch in the sun, the group boarded yellow school buses (much to the enjoyment of our European visitors) to make our pilgrimage to the nearby town of Nazareth. During the afternoon, conference attendees visited the Moravian Historical Society to learn about Moravian life and to see the Society's collection of musical instruments. The museum displays examples of early American keyboards, string instruments, and of course brass instruments played in Moravian churches, and the museum was kind enough to take out a number of instruments for closer inspection. The Society's Tannenberg organ was also played to the delight of those in attendance. The American Archtop workshop, a few blocks down the road, was open for visiting, and many people took advantage of talking with owner Dale Unger and his son Tyler about their craft, while Matthew Hill serenaded the group on one of the workshop's beautiful guitars. The trip to Nazareth continued with an evening at C. F. Martin and Company. Our host, Dick Boak, provided a delicious reception and treated the group to a guided tour of the Martin Museum. AMIS member Robert Green demonstrated one of the museum's parlor guitars, and the group enjoyed looking through the extensive collection of Martin guitars and related paraphernalia.

Friday we returned to Peter Hall for stimulating presentations on a wide range of topics. The day started with Gribbon student, Jimena Palacio Uribe's presentation on the brass band tradition and the sourcing of music and instruments in the town of Santiago Chazumba in Oaxaca, México. Stephen Cottrell followed with a paper on using "big data" to research musical instruments and how organologists may embrace this type of research. The last paper of the session explored the marriage of musical instruments and design with Jayme Kurland's research into the instruments designed by John Vassos. During the presentation we were treated to beautiful illustrations of art deco harmonicas and accordions, but sadly, we learned that the striking "Storytone" electric piano was not designed by Vassos himself, but was certainly influenced by him.

The second morning session consisted of two papers. Gribbon student Charles Pardoe explored the influence of the 9th-century Arab philosopher al-Kindī and his writings on music and musical instruments and shared his plans to build a reconstruction of the type of lute played at the time. Stephen Birkett made the provocative statement that "every early piano is strung incorrectly," expanding on his statement with a presentation on the metallurgy, manufacturing, and use of "steel" piano wire of Joseph Webster. The presentation was complete with a demonstration using piano wire and a blow torch – a first for an AMIS conference.

The afternoon was filled with opportunities to explore the town's Moravian roots with excursions to the Moravian Museum, Moravian Archives, Kemerer Museum, Gemein Haus, and Goundie House. On these visits, participants learned about the daily lives of Moravians with a special emphasis on musical performance. Archivist Tom McCullough provided behind-the-scene tours of the storage facilities of the Moravian Archives and gave a quick lesson on deciphering old German script. When AMIS members were not exploring the historic records

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of Moravian churches and congregations from around the world, many participated in a tasting of locally brewed beer in the Archives' reception area. After the beer was gone and curiosity sated, it was back to the center of town for dinner at one of the many local restaurants. Afterwards two working groups met in rooms at The Hill: The Working Group on Collection Management for Universities, Colleges and Conservatories, chaired by Kathryn Libin, and Collectors' Roundtable: "Collecting for the Future: Options for Private Collections" chaired by Mimi Waitzman.

Saturday morning's paper session commenced with Hayato Sugimoto's discussion of the harp lutes of Edward Light as a case study of the cost analysis and marketing of inexpensive instruments in Britain. The life of an anonymous lute in the collection of The Preservation Society of Newport County and its connections to one of the most famous architects of the Gilded Age was presented by Byron Pillow. His presentation was one filled with twists and turns, scandal and murder, and kept AMIS members on the edge of their seats. Alexandra Cade followed with her paper on the creative output of amateur piano making in Antebellum America. Her paper expertly tied together the history of crafts and the social history of music making during the period. The final paper, by Geoffrey Burgess, invited attendees to re-examine historical performance practice of the Early Music Movement through the lens of a video produced in 1955 and played on instruments from the collection of the Metropolitan Museum of Art.

Two more papers rounded out the morning. Will Peebles examined an unstamped "Boehm-System" bassoon and Daniel Fox explored the concept of a room as an "instrument" in his discussion of Alvin Lucier's performance piece "I am sitting in a room," which sparked lively discussion on the implications of recording technology, acoustics, and what is "authentic" in performing the piece.

The final paper session followed lunch and focused on conservation. Cleveland Johnson and his colleagues Michele Marinelli and Jere Ryder discussed the playing policy, recording project, and related conservation issues of the Murtogh D. Guinness Collection of Mechanical Musical Instruments and Automata, at the Morris Museum. Gribbon student Luca Rocca provided an overview of his recently completed conservation of an 18th-century salterio in the University of Edinburgh collection. Jonathan Santa Maria Bouquet presented a joint paper with Gribbon student Arianna Rigamonti on the investigation of two unusual violins also in the Edinburgh collection. The paper was the result of an extensive research project undertaken to shed light on the age and origins of the instruments, but unfortunately even with modern technology the results were too inconclusive to yield any definitive answers. The final paper of the conference was presented by Gribbon student Daniel Wheeldon. His paper showed the possibilities of using 3D printing in brass for musical instrument conservation and historical reproduction and showed the tremendous potential of using emerging technologies in historical research.

After three full days of papers and excursions, it was time to relax with the always enjoyable banquet. This year's festivities took place in Clewell Dining Hall on the campus of Moravian College. During the banquet, awards were presented. Unfortunately Tony Bingham, winner of the Curt Sachs Award was unable to attend the conference, as were the winners of the Nicholas Bessaraboff Prize: Michael Fleming and John Bryan. The Frederick R. Selch Award for best student paper was given to two students: Jimena Palacio Uribe and Charles Pardoe. Additionally, during the dinner the presidential gavel was passed by outgoing president, Carolyn Bryant, to new president, Jayson Dobney. The conference ended with a recital by Bradley Brookshire, who played a historic organ by Samuel Green and harpsichords built or restored by Willard Martin.

The Society wishes to thank all of the individuals whose hard work contributed to the success of this conference. In particular, we would like to recognize Laurence Libin, conference chair, and the rest of the conference committee Stewart Carter, Blair Flintom (Moravian College), Dick Boak (Martin Guitars), Willard Martin (Martin Harpsichords), Paul Peucker (Moravian Archives) and Megan van Ravenswaay (Moravian Historical Society) for providing such a well-organized, stimulating, and enjoyable conference.

AMIS Board of Governors: Carol Lynn Ward-Bamford, James Kopp, Bradley Strauchen-Scherer, Stewart Carter, Jayson Dobney, Mimi Waitzman, Robert Green, Carolyn Bryant, Cleveland Johnson, Christopher Dempsey, Allison Alcorn, Jean Michel Renard, Janet Page, Gregg Miner, Sarah Deters, Edmond Johnson, Jayme Kurland.

A Tribute to Marlowe Sigal (1930-2018)

It was always a pleasure to see and talk to Marlowe Sigal during the many AMIS Conferences that I have attended since 1985. He was very supportive of AMIS over the years and served on the Board of Governors and as the treasurer from 2002 until 2008. As the treasurer, he wisely guided investments that provided a secure financial path. Marlowe was also a valued colleague and friend to all members of the Galpin Society, and CIMCIM, and he was on the boards of many museums. On several occasions, when AMIS met in Boston, there would be an optional trip to see his exquisite collection at his home in Newton Centre. Marlowe was extremely helpful to collectors, researchers, performers, and organologists regarding his instruments, welcoming visits by individuals and groups, and supplying photos and information. It was both a privilege and a pleasure to work on a catalog of his collection between September 2012 and December 2013.

Marlowe's preface to his catalog (*Four Centuries of Musical Instruments: The Marlowe A. Sigal Collection*, Atglen, Pennsylvania, 2015) reveals that he played the tenor saxophone in his high school band during the 1940s, and continued to play in Harvard's marching band, as recently as this year. He received piano lessons beginning in the second grade, when his teacher encouraged him to play music by classical composers. During the early 1950s, Marlowe was a chemistry major at Harvard, and he later established a business, Solutek Corporation in Roxbury, Massachussetts, to make chemicals used in developing black and white photography. He was president of this successful business for over 50 years and financially able to purchase musical instruments.

In 1960, Marlowe's father bought an Estey reed organ and, on the condition that he repair the organ, it became his. That year, Marlowe and his wife, Elise, moved to their first home in Newtonville, Massachusetts. As an undergraduate student at Harvard University, he took an introductory music course which broadened his knowledge of music history. In 1964, Marlowe was encouraged by his father to purchase an antique harpsichord rather than to build a replica from a harpsichord kit. The next year, instead of a harpsichord, Marlowe found and purchased an 1834 Broadwood square piano, which was the first instrument in his collection. His first harpsichord, a 1767 Burkat Shudi, single manual, was bought in 1969. By 1974, the collection of keyboard instruments had grown, but fortunately a large Victorian house in Newton Centre came on the market, accommodating more specimens. Over time, however, several keyboard instruments were stored at Solutek Corporation because of limited space. Beginning in 1978, woodwind experts such as Philip Young encouraged Marlowe to collect woodwind instruments. This section of Marlowe's collection grew enormously, including many rare and unconventional examples. The more than 600 exquisite photos for the catalog of each of his instruments were taken by Marlowe, in his home and at his business. His significant collection is a valuable contribution to organology.

Albert R. Rice

Collector's Corner

New acquisitions, interesting facts, and the stories behind private collections

In this inaugural article, Gregg Miner gives us a sneak peek at some newly acquired instruments.

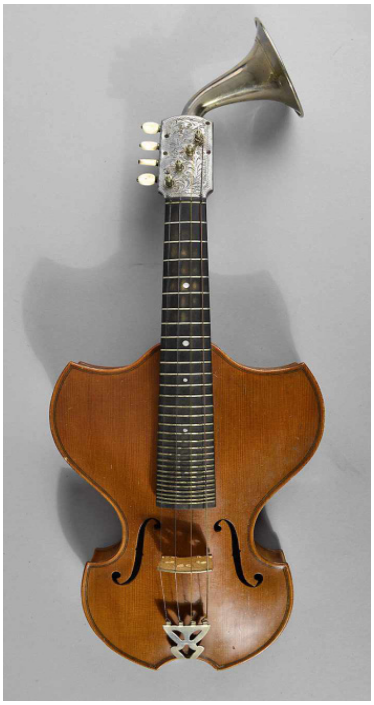
One of my favorite things in the AMIS Newsletters has been seeing "New Acquisitions" by various institutions. Each is a new discovery, and, scholarship aside, vicariously provides the same thrill as acquiring one's own new treasure. So, I'm thrilled the editors have added this new column and am honored to have been selected for the first in what I believe will be a very popular segment. As I am incapable of a simple "show and tell," I've whittled down my usual 10,000 words into a short thousand or so. Besides the instruments themselves, I'm always equally interested in the where, how and why of new finds (and of course the "how much" when I can pry it out). So, I've naturally included some of that here for those curious. Having just come from AMIS's first "Collector's Round Table" panel, I'd like to tie in a few thoughts I had there as well.

I didn't get the chance to bring it up in our Collectors Panel, but I am of the opinion that it is increasingly becoming a buyer's market and am convinced that we're barely seeing the tip of the iceberg in what will be hitting the market in the years and decades to come. Case in point: The Mehlis Auction Company in Germany – anyone heard of them? Me neither. I queried many of my colleagues at the May meeting in Bethlehem and no one had heard about the February 2018 auction they held, which included several hundred rare instruments. It never crossed *my* radar through any of the expected channels; I only stumbled upon a single photo someone had posted on a Facebook Cittern page. Fortunately, I was alerted in time. In my area of interest – unusual and obscure plucked stringed instruments – there were probably a hundred lots that interested me. They never disclosed where the instruments came from, only "two anonymous collections." What a missed opportunity it was that these collectors were (and may remain) unknown. Some instruments were possible "one-offs" and certainly there were many of the "first time seen and only example known" variety. Most are now scattered to the four winds and will likely never be seen, studied, or shared.

Having my usual non-existent funds at the time, I only dared put very low bids on a dozen items. I was surprised when I won three (with many of the others going just a hair over my low bids). At the end of the AMIS meeting I learned that Aurelia Hartenberger (who else?!) had also discovered the auction and acquired "a few things." ("How many?" I asked. "Shhh! My husband's listening!") My own humble acquisitions include:

c. 1786 Preston Guittar ("English guitar") with Smith Patent Box. This is a fairly common version of "piano forte guittar" in collections, though I'd never been able to find one for sale. It looked to be in decent shape, though was a bit worse upon arrival (currently at my restorer's). I showed the mechanism to Daniel Wheeldon (in Bethlehem), and we think we can get it operational to a reasonable extent. He pointed out what was likely original and what were repairs – and how to best optimize it. With the box removed, the instrument is almost an exact duplicate of the Preston guittar I already own, so I plan to "deaccession" that one. With the expected and nefarious "Buyer's Premium," plus shipping and condition of the instrument, I'd say I did OK on this prize, though ended up paying top dollar.

Streichmelodeon with amplifying horn. These kinds of misfits often fall through the cracks and are exactly the kind of thing I adore. This is my fifth bowed zither – an instrument fingered like the concert zither and played flat on the table. I don't play them (I played one very poorly on the *Christmas Collection* project) – but love their imaginative shapes. Each of mine are completely different visually. I have no idea why they evolved this way. Early *streichzithern* were heart-shaped, later examples were shaped like trapezoids or pure fantasy. Later *streichmelodeon* were similar, but



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Phoenix's Heard Museum Showcases Musical Instruments, New AMIS Ethnomusicology Working Group

Jayme Kurland

On a recent trip to Phoenix, Arizona, I decided to visit the world-renowned Heard Museum, dedicated to the advancement of American Indian art. Unlike many museums that have collected native materials, the Heard situates their objects within the lens of art, not just ethnography. Modern pieces are displayed next to antique objects, perhaps as a way to show that Native traditions are living traditions, and are still important facets of daily life. The Museum maintains relationships with local and national First Nations Tribes and even the gift shop is comprised of art and jewelry made by Native artists. I was happy to see a wide variety of musical instruments interspersed throughout the museum, especially in their permanent exhibition: Native Peoples in the Southwest.

"Remembering Our Indian School Days: The Boarding School Experience" exhibit.

While many anthropological museums take a very traditionalist ethnographic lens in their displays, the Heard Museum bridges filled glass displays with modern art installations on par with any major art museum. They are able to blend culturally focused displays with installations of fine art. Their collection is carefully curated, and the pieces on display are in beautiful condition. Most cases are organized by tribe, with an emphasis on Southwest tribes. Within these displays, smaller groupings are made according to object type and function, thus musical instruments usually fall into the area classified by ritual, and are grouped together.

Musical instrument highlights include a display on music of the Southwest Yaqui tribes. Here we see the most in-depth music case in the museum, which focuses on the native harp tradition, coupled with a drum, rattle, and cane flute. The harp and flute were made by a Yaqui instrument maker named Alex Maldonado, who wrote label text which explores the introduction of harps by the Spanish, and how the Yaqui people have incorporated the harp into their ceremonies. The museum also has an extensive collection of musical iconography, including antique and modern depictions of music making.

The exhibition "Remembering Our Indian School Days: The Boarding School Experience" focuses on the forced migration of thousands of Native American children to "Indian Schools." From the 1870s through 1975, native children were taken away from their families and sent to off-reservation boarding schools for government-sanctioned assimilation. Children were forbidden from speaking their native languages, forced to cut their hair, and were punished if they were caught breaking the rules by participating in native customs. Many of these schools were in disrepair, and in the worst cases, there were outbreaks of disease, negligence, and malnutrition. One section of the exhibition highlighted the western bands and orchestras established for the students, including a sousaphone and baritone horn used in one of the schools. Children were discouraged from playing music from their own tribes, instead being forced to learn band and orchestra instruments. The exhibition was at times haunting, but is an important reminder of the atrocities perpetrated on the people of America's First Nations.

The Heard Museum is a mainstay of the Phoenix cultural arts scene. Every spring, visitors flock to the annual Indian Fair and Market, typically featuring over 600 native artists, dancers, and musicians. The Heard's purposeful mission has helped it to relate to many diverse communities in Arizona. I was truly impressed by the exhibition design, the diverse collection, and by the content provided for visitors. I encourage AMIS members to visit, next time they are in Phoenix.

New AMIS Ethnomusicology Working Group

Having studied and taught ethnomusicology as part of my master's degree studies, and also having worked on several ethno-centric research projects at the MFA, I look forward to spearheading a new and important movement within AMIS. In the coming months, AMIS will establish an Ethnomusicology working group in which we examine ways the society can incorporate a more representative perspective on the world of musical instruments. We hope to discuss issues of decolonization, race and representation, and generally focus on instruments and cultures outside of the western canon.

If you are interested in joining this working group, or have recommendations for people who would be good additions, please email jaymiku@gmail.com.

Disobeying seagulls:
Making music with animals

Nuriá Bonet Filella

I recently wrote a piece for the unusual combination of clarinet and seagulls called *Queen Canute*. Due to be premiered at the Peninsula Arts Contemporary Music Festival (at the University of Plymouth, UK), I met with a press officer who had a pressing question: how would I get the seagull into the performance space? I explained that the bird's vocalisations would be recorded and arranged musically, rather than involving a live performance by the seagull. This anecdote shows the possible misunderstandings when talking about making music with animals.

Reproducing animal sounds

Music and animals are a more popular pairing than one might expect. Birdsong has long inspired composers, who have incorporated it into their work in the musical language of their time. Clément Janequin's *Le Chant des Oyseaux* (1529) for SATB voices imitates birds such as the cuckoo and the nightingale. Perhaps the most famous birdsong composer was Olivier Messiaen who methodically transcribed the calls of different species and wrote numerous pieces which specifically name the species. In their own way, they have found ways of describing vocalisations, which rarely fit a chromatic scale or a metric pattern, with the stylistic devices at their disposition. The advent of recording technology has allowed composers to give a more faithful reproduction of birdsong. Einojuhani Rautavaara's *Cantus Arcticus* (1962) features orchestra and tape recordings of arctic birds; Wolfgang Buttress' music features recordings from the inside of a beehive [1]. Cat meows have also become a popular sound sample in light-hearted music, such as Michel Betancourt's *Meowy Christmas* (1993) [2].

Composers have always been influenced by the sounds that surround them, and birdsong is a popular source of inspiration. But we cannot say that the birds are used as instruments; rather, their vocalisations are transcribed to be played by other instruments. It would also be problematic to claim that birds use their voices as an instrument to create music. At this point, it is useful to define music; I define it as "organised sound" [3] and an "act of individual determination" [4]. This means that organised sound must be determined to be musical in order to be music (which is why poetry is organised sound but not necessarily music). Similarly, a musical instrument is an instrument used to create sound and which has been attributed a musical function. Biologists largely acknowledge that birds do not sing for pleasure or as a creative endeavour. While they certainly organise sounds by vocalising them, their song has a number of biological functions, such as attracting females, stimulating females, and repelling males [5]. The perceived beauty of their song is an evolutionary advantage in this respect. The concept of music for music's sake is resolutely human. The perception of animal sounds as music is also a human trait.

Animal performers

Animals are sometimes used as performers of human-built instruments. Dan Deacon used rats to play a theremin for the soundtrack of the documentary *Rat Film* [6]. The rats are simply allowed to wander around the instrument, therefore creating pitched notes. They are certainly participating in the creation of the music but without any intent or knowledge of doing so. While the result might be amusing or poetic, the musical quality of the approach is questionable as the composer surrenders their artistic control.

Another popular approach to animal musical participants is to use them as a "score." We could think of a composer dropping beetles on manuscript paper and interpreting each beetle as a note on the page. The animals form part of the score but most of the compositional decisions are still human: instrumentation, clef, tempo, etc. Sam Richard's *Fish Music* was performed in 2008 at the National Marine Aquarium in Plymouth. Performers were attributed a fish in the aquarium whose movement they had to interpret musically. One suspects that the interest of the piece lay in the performance space and poetic idea, rather than the actual music.

Some birds, such as the parrot or the starling, are capable of vocal mimicry which means that they can potentially be trained to produce specific vocalisation. Zebra finches learn songs from their relatives so their knowledge of songs is transmitted. But most birds, and most certainly the Herring Gull which I worked with, don't have the ability to learn or change their vocalisations. So, they might be used as performers or a score but they cannot perform sounds other than their own if instructed to do so.

Biomusic

The Biocomputer music developed at the Interdisciplinary Centre for Computer Music Research (ICCMR) at the University of Plymouth is more difficult to define in terms of the role of the animal participant as performer or instrument. Prof Eduardo Miranda and Dr Edward Braund built a system which allows them to interact with Slime Mould (Physarum polycephalum) [7]. This Slime Mould is a single-celled living organism which can grow to meters in size. Keeping it alive by feeding it porridge oats, Miranda and Braund would send electrical impulses to the Slime Mould and record its responding signal.

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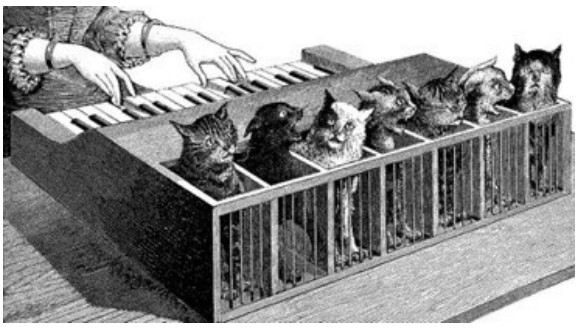
The signal would come from a piano with fixed magnetic resonators, so that every note sent a different signal. The returning signal would make the resonators vibrate on the open piano strings in response. During the performance, Miranda would play a melody and wait for a response from the Slime Mould. It is debatable whether it is an animal, although it is a living organism, and whether it is performing the resonator piano or being an instrument itself. Either way, the performances are fascinating, as there is a real sense of a duet between the pianist and other living organisms. Termed as Biomusic, this experiment opens many avenues for interacting with other organisms for creative purposes.

Animal instruments

The mythical cat organ is the only use of animals for music production that I would truly define as an animal instrument. It consists of a keyboard which hits the tail of trapped cats, chosen for the respective pitch of their meows (see fig. 1); it is however unlikely that it was ever actually built [8]. In this case, the cats' voices are used for sound production during the performance, with a fairly predictable correlation between the action of playing the note and the note heard. Unfortunately, the cat organ is not possible without inflicting torture on the animals used as instruments. Therein lays perhaps the biggest challenge of using animals as instruments or performers, directing their behaviour for musical purposes is likely to involve some form of coercion. Previous examples show either a large degree of randomness in the music or the use of methods such as recording to fix the performance.

I should also add that animal parts can be used to build instruments, for example using guts for strings or horse hair for bows. I would not consider this an animal instrument in this context as the animal as a living entity is not producing sound or music.



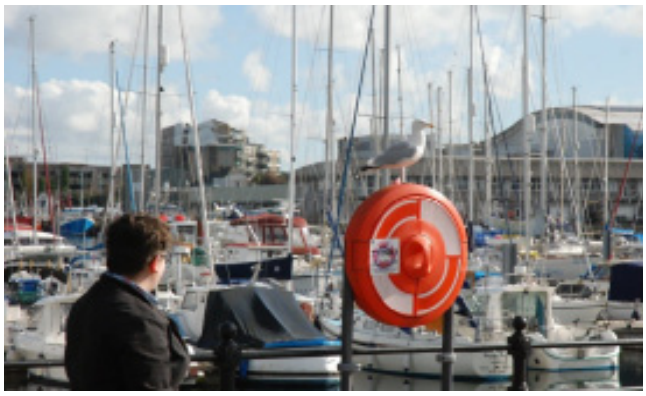
A cat organ as shown in the French magazine La Nature in 1883.

Disobeying seagulls

I experienced many of the challenges described in attempting to write a piece for clarinet and seagull. In fact, the idea for the piece came to me in a dream in which I had written a piece for a clarinet and a real seagull; with disastrous results because of the seagull's unwillingness to attend any rehearsals… Although I decided to record seagulls in Plymouth and put their calls together as a fixed tape part, I realised that even then the birds did not necessarily call when I needed them to. At times I would not have my recording equipment with me or it wouldn't turn on fast enough to record a great call. Furthermore, the urban environment meant that it was extremely difficult to get a clean recording without the sound of traffic, humans or other birds. Similarly, an attempt to pose for a photoshoot with seagulls proved difficult as even when offering them fries, they rarely responded in an expected manner for the picture (see images below).

With patience and observation of the seagull's behaviour during the day, I managed to satisfactorily record enough calls to begin the compositional process (one particular bird attempted to eat the microphone, which created an interesting percussive sound). In the piece, the clarinet part at times imitates the birds' calls and then develops these fragments. The recordings received little treatment, mostly frequency filtering to clean up the sound, in order to maintain a sense of the seagull as performer. I attempted to build loudspeakers in the shape of a bird to reinforce the illusion of the bird as a performer in the piece. Ultimately, seagulls did not function as instruments on this occasion, but I continue to explore ethical ways to create music with animals.

The piece can be heard on http://www.nuriabo.net/index.php/music/.



Nuriá recording the seagulls

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Untangling the Schetlich Family Tree

Bob VanArsdall

I am writing to correct some information published in a thirty-year old article by Lloyd Farrar, "Under the Crown & Eagle" in the *AMIS Newsletter* (Vol XVI, No. 2, June 1987, p.3-5, also mentioned in Vol XV, No 2, June 1986, p. 4). I am the great-grandson of Heinrich Wilhelm Schetlich, and only started untangling the family connections when I started researching family history a few years ago. Farrar did an admirable job with the materials he had available to him back in 1987, but with the recent digitizing of source material and access to that material through the internet, a clearer picture of the Kummer & Schetlich operation can now be presented. I wish to make these corrections, as the Newsletter article is very frequently cited as a source on the brass horns made in Baltimore by Kummer & Schetlich between 1850 and 1900.

In the 1987 article, Mr. Farrar states:

> With Kummer & Schetelich (note that the spelling eventually became Schetlich and is commonly found so among later generations, although the variant, Shetlick, is also known), one is faced with the problem of a plethora of persons in two, inter-related families, living concurrently in common dwellings and sharing repeated, traditional Christian names for at least three generations. Separating the lives and works of more than a dozen such persons in the latter-day, 19th-century Baltimore, proved to be a taxing exercise in archival research, one that is yet to be completed and may never be fully satisfied [1].

Here is a corrected genealogy and chronology of Kummer & Schetlich. I hope Mr. Farrar would approve.

Charles Kummer, his wife Emma, and Heinrich Wilhelm Schetlich arrived in Baltimore in 1857 [2]. The passenger list for the "Julius" states that they were all emigrating from "Neukirchen" in Germany, now Markneukirchen. By the 1860 US federal census [3], Kummer and Schetlich had set up shop on North Front Street in Baltimore. Charles, Emma, H.W. Schetlich, called "Wm. Schetelich" by the census-taker, and a fifteen-year-old boy named "Amy Hentschel" are living together at the shop at the time of the census. Mr. Farrar saw the boy's name as "Arny" in 1987 [4]. Earlier that summer, Pauline Hentschel (20) and her younger brother Emil (15) arrived in Baltimore [5]. For reasons that will soon become clear, "Amy Hentschel" and "Emil Hentschel," both male and fifteen years old, are very probably the same person. Census-takers of the period tended to write down what they heard, thus the many spellings for Schetlich, and it is very easy to see how "Emil" became "Amy."

More concretely, H.W. Schetlich and Pauline Hentschel married in 1864 [6]. By 1880 they had started a family, showing up in the 1880 federal census living next to the Kummers at 81 and 83 North Front Street [7]. Family history says that they lived above the shop, which would have been common at the time. The shop probably occupied the entire ground floor of 81-83 North Front Street, with the Kummer and Schetlich families living in the joined duplex building above.

Perhaps the best summary of the Kummer & Schetlich operation is given in Charles Kummer's obituary, published in *Der Deutsche Correspondent* in 1896:

> A true German to his core, Karl Kummer bid farewell to this world at 6 a.m. yesterday morning. The deceased, who had nearly completed his 77th year, was born in Wuerschnitz, Saxony, where he learned to make brass instruments. In 1857 he moved to Baltimore and entered a partnership with Mr H.W. Schetlich, with whom he successfully ran his business (shop) for 18 years at 324 North Front Street. After the latter left the business and started a shop of his own at 137 North Gay Street in the same line of business where he also carries on a trade in musical instruments, which he continues today, Mr Kummer carried on the old store until his death. The deceased was a man of exceptional temperament, upstanding, and straightforward in his dealings with everyone. Everyone who knew him respected and valued him. He is mourned by his wife, Emma Kummer, born Ludwig, who is now 70, and by a wide circle of relatives. Services will be tomorrow, Tuesday, at 2 p.m. at the grieving home, 324 North Front Street, followed by internment at the cemetery of the congregation of St Matthew [8].

(As Mr. Farrar explained in 1987, Baltimore renumbered the addresses on Front Street in 1887, so 83 North Front became 324 North Front as listed in the obituary.)

The key to the Kummer/Schetlich relationships lies in the 1900 US Federal census [9]. That census shows Emma Kummer, now 75 years old, living with the Schetlichs over their new shop at 137 North Gay Street. She is listed as "aunt" (in relation to the head of household, H.W. Schetlich). Also living in the household is an Augusta Hentschel, 77 years old, listed as "mother-in-law" (again, in relation to the head of household). Because of the aunt and mother-in-law's ages and relationships to H.W. Schetlich, combined with Charles Kummer's obituary, above, it is apparent that Emma Kummer and Augusta Hentschel were sisters – the Ludwig sisters. Emma married Charles Kummer and Augusta married a man named Hentschel. Since Augusta Hentschel is listed as the mother-in-law, she is Pauline (Hentschel) Schetlich's mother. Emma Kummer was Pauline Hentschel's aunt. When Pauline married H.W. Schetlich, Charles Kummer became H.W.'s uncle by marriage. This also explains Pauline's younger brother Emil Hentschel's presence at the shop in 1860 and his relationship to his aunt, Emma.

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of much better quality and design, having violin body construction – albeit again with modified, fanciful shapes.

I recognized the auction example's specific body shape and horn as identical to Leipzig Nr. 491, labeled "J. Wallis / London," but likely built in Germany. On this unusual example, the fretted neck is *hollow,* and a metal horn is inserted into the hole in the end. It can be positioned in any direction to direct the sound appropriately…if there were any sound coming *out* of it. It adds the most miniscule amount of extra volume, with correspondingly tinny tone. The violin-style body does well enough on its own and overpowers any minimal contribution from the horn. I just love these lovingly and meticulously-built, "improved" failures.

"Gothic Lute" re-creation. But *this* one! I was (unsurprisingly?) the sole bidder and got it for almost nothing, though paid dearly for new gut strings – not to mention the cost to have it shipped over. In this case, I screwed up – my "eyes were bigger than my stomach" and it turned out the instrument is almost bigger than I am. Some of you may recognize the design. It's one of my favorite "why on earth did someone build this?" instruments of all time, ever since I discovered it in Winternitz' *Musical Instruments of the Western World* (tipped-in plate, p.55). This is someone's "reproduction" of that instrument, #55 in the Kunsthistorisches Museum, and obviously I *had* to have one! (As a "working" musician, I do have several modern instruments and reproductions.) The original c.1580-1596 instrument – clearly meant as an extreme form of extended-range lute, not a cittern as some have described it – was a real, playable instrument, and so is this one. The builder is so far unknown, though I hope I can track them down. They appear to have simply copied it from photographs, as the dimensions are noticeably different. The original is 5 or 6 inches longer, with the body tapering from 2" at the neck to 7" at the tail. This one is a consistent 4" deep throughout and still plenty large, at a total length of 64". The "frets" on the original are individual wood blocks to best intonate each course separately. On mine, they simply ran straight wooden block frets diagonally for all strings, as in today's "fan fret" guitars. Surprisingly, it works; they dialed in the individual bridge blocks very well and the double strings play well enough in tune when fretted (I can always finesse that with judicious filing). Scale length is 540mm for the shortest fretted course and 700mm for the longest. Note the three extra high strings as in the original! In the harp guitar world, we call these "super-trebles" and play them as high-pitched open strings *à la* fretless zithers. What this imaginative builder originally intended must remain a mystery.

Of course, the bigger mystery is where I will manage now to put it…

Have an interesting story about an item in your collection that you want to share?

Send the information to amisnewsletter@gmail.com

GRIBBON SCHOLARS

Daniel Wheeldon

I am a PhD student at the University of Edinburgh working on a creative practise based project where I am building a 1810 German keyed guitar (tastengitarre). I am supervised by Dr. Elaine Kelly (Head of Music at the University of Edinburgh), Dr. Jenny Nex (Curator at Musical Instrument Museum Edinburgh) and Dr. Darryl Martin (Curator at Musikmuseet, Copenhagen). Increasingly I have been investigating how 3D modelling technologies can be used within the traditional craft of musical instrument making and considering how it can be used within the field of organology. Thanks to a student grant from the 3D printing company Shapeways, I have been able to experiment with different printed materials and incorporate this into my creative practise PhD.

3D modelling and 3D printing did not feature at all in my original PhD proposal, but as my project develops they are becoming a core part of my research. My paper at AMIS 2018 was entitled "3D Printing in Brass" and was an exposition of some of my projects, including the reproduction of John Preston's English Guittar tuners of c. 1770 (see below). The Gribbon award enabled me to attend and present at this conference. I first attended an AMIS conference in 2012 with CIMCIM at the Metropolitan Museum of Art in New York, then I was only 21 years old with an apprenticeship in London, repairing guitars. The encouragement I received at AMIS caused me to continue my study of musical instruments and for that I am truly grateful.

I have found that working with digital technologies is becoming more and more relevant, with initiatives like MIMO and MINIM growing alongside the ease of use and affordability of 3D scanning and 3D printing. I am fascinated to learn how musical instrument collections can engage with 3D digital technologies and hope to contribute to this discussion as it happens. I am presenting my work this October at the 2018 DigiDoc conference in Stirling with a paper entitled "3D digital modelling for the reproduction of historical musical instruments." Although I am excited to be interacting with new academic disciplines, I recognize the importance of staying involved within the AMIS community.

Brass guittar tuners made with 3D printing

The 2018 conference in Bethlehem PA was a time of interesting and important discussions, but also a time to meet and make good friends. It was a pleasure to take part this year, and hope to see you all in Greenville, SC.

Charles Pardoe

It is my pleasant duty to express gratitude to the trustees of AMIS and to William E. Gribbon for the Travel Award which enabled me to attend the 47th Annual Meeting of the Society: more so in light of this opportunity to introduce my research to the wider AMIS readership. As editor of *The Galpin Society Journal* Lance Whitehead reminds us: uptake of organology by young scholars cannot be taken for granted [1]. Disturbingly, ethnomusicologist Eliot Bates finds that our discipline evokes "a seemingly outdated [field] on measuring and documenting physical objects" in which curators act like "morticians, preparing dead instrument bodies for preservation and display" [2]. Unlike "comparative musicology" however, organology has never been due a rebrand, and we should not be surprised; for as Whitehead also notes: organology draws its audience from a remarkable fund of disciplines, ranging from archaeology through music to physics [3]. Such latent agreeability, it seems to me, foretells of growth, rather than decline.

"We must all find our own doorway into the past" remarked Christopher Page in opening his landmark study of *Voices and Instruments of the Middle Ages* [4]. For me, one such doorway is musical instruments. At the University of Edinburgh, I began my foray into guitar history by enquiring into the relationship between guitars' physical attributes and their social status [5]: as Page records elsewhere, the guitar may now be the world's most popular instrument [6], yet how so?

To answer this question, I exmined changes in form and structure which guitars have undergone in recent centuries, notably to the sound-box (absent from most electric variants), stringing, and fretting: for all who love guitars want to hear them loud and clear—provided they are "in-tune." Tracing developments through period instruments and literature (notably patents), I began to discern a fine dynamic among luthiers, guitarists, audiences, and instrumental features which is not articulated in the many studies which take a purely technical- or socio-historical tack. My recent article on "The Quest to Tune the Guitar Bridge, c1830–1956," published in *The Galpin Society Journal*, begins to communicate these findings [7].

Another sage observation, by German philosopher Rainer

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Specht, is that "the history of philosophy and science is a chronicle of problem creation through problem solution" [8]. As scholars, we are as such accustomed to a defect which ever ensures work—if not funding. Fortunately, the award of a grant from the University of Cambridge allowed me to probe further the history of plucked, fretted chordophones, if only with the inchoate query of: "where did this all begin?": for I felt sure there must be more to the history of such instruments than is customarily acknowledged in our many fine histories of them which begin in 15th-century Christendom.

Venturing further afield, I moored up in ninth-century Baghdad, intrigued by the slightly studied musical writings of the Arabian "philosopher of the Arabs" al-Kindi (c800–870 A.D.). From his 30,000 or so words on music (in the English translations which I am preparing), al-Kindi may well be represented as our "Boethius of the East" [9]. Unlike Boethius however, al-Kindi expresses his knowledge of musical developments through the fretboard of "the lute" (al-ᶜūd): an instrument prized by Arabian scholars since the dawn of Islam for this capacity. In one work, al-Kindi describes a four-stringed lute followed by a short piece of music, and it is one task of my PhD thesis to defend a viable reconstruction of this instrument so that we might hear this earliest extant piece for a fretted chordophone. Ultimately I hope to issue "The Musical Writings of al-Kindi" in a monograph, for scholars of all persuasions are sure to find many fruitful avenues behind his door.

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Nuriá enticing the seagulls to perform with fries.

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MORE PICTURES FROM THE CONFERENCE

From left to right: Rick Meyers with a self playing harp; April Legatt, Sam Kruger, Luca Rocca, Arianna Rigamonti, Esteban Marino Garza Charles Pardoe, Hannah Granthan and Aaron Wolff enjoy a break; Collectors Roundtable: Bradley Strauchen-Scherer, Robert Munsell, Stephan Farber, Mimi Waitzman, Karen Flint, Anne Acker, Aurelia Hartenberger and Gregg Miner; Street sign in Bethleham; Jean-Michel Renard and Gregg Miner; Gribbon student Daniel Wheeldon; Arian Sheets showing off a Vogtland-made guitar. Photos by Aurelia Hartenberger.










From left to right: Laurence Libin examines a horn; Will Peebles looking through a bassoon; Dick Boak at the Martin Museum; Instruments ready for examination at the Moravian Historical Society; String instruments set up for papers at Peter Hall; Carolyn Bryant and Dick Boak; Stewart Carter with Frederick R. Selch awardees Charles Pardoe and Jimena Palacios Uribe; Bradley Brookshire performing; Brass instruments on display; Allison Alcorn at the Martin Museum; Herbert Hyde and Anne Acker. Photos 1-4 & 6 by Susan Thompson; 5, 7-11 by Aurelia Hartenberger.

Family history says that H.W. and Pauline knew each other in the old country but didn't start courting until after they both arrived in Baltimore. Since Charles Kummer and Emma were already married in Markneukirchen and they and H.W. Schetlich emigrated on the same ship, it is very likely they discussed setting up a shop together prior to their departure. If so, it may well confirm the family story that H.W. and Pauline knew each other in Markneukirchen, at least casually.

Pauline and H.W. Schetlich both died in 1921, she on 5 February 1921 [10] and he on 8 May 1921 [11]. Again, to untangle the names Mr. Farrar brings up in the 1987 Newsletter, it is best to refer to H.W.'s 1921 will, where he names each of his children [12]. They are, as mentioned in order in the will:

Charles E. Schetlich (1874 – 1950)
Richard Schetlich (1877 ~ 1935)
Mrs. Minna (Schetlich) Lammers (1870 – ?)
Mrs. Emma (Schetlich) Stange (1865 – 1948)
Mrs. Augusta (Schetlich) Austin (1871 – 1963)
Frederich Schetlich (deceased at time of will) (1868 – 1906)
Anna Schetlich (1880 – 1921)

Richard and Frederich both became musicians and are mentioned frequently in both the *Baltimore Sun* and *Der Deutsche Correspondent* performing in concerts around Baltimore. Charles worked in the Schetlich musical instrument shop after H.W. retired in 1901, but primarily sold imported instruments along with other things including radios and notions. He moved the "Schetlich Musical Instrument Shop" to 335 North Gay Street in the 1920's. The Baltimore City Directories frequently list him selling "band instruments." Family history says that Charles repaired brass instruments but did not make any of his own.

Finally, Mr. Farrar lists a mysterious "William Schetelich" along with H.W. Schetlich and tries to explain their relationship to Kummer/Schetlich this way:

> William Schetelich (1838-1875/76). He is first listed as an apprentice in 1860, although his name, with this spelling, was joined to the firm as its junior partner with Charles W. Kummer, his uncle and tradesmaster, who was 20 years his senior.
>
> Henry W. Schetlich (probably originally Heinrich Wilhelm Schetelich) (February 1838-May 10,1921). A nephew of Charles and Emma Kummer, he apparently was a younger brother or cousin of William Schetelich, whose address changed suddenly in 1875 from a residence to that of the factory proper. Then, in 1879, and thereafter, only the name of H. W. Schetlich, living at the factory address, is known. Because the firm of Kummer & Schetelich appears to have been dissolved about this same time, William must have withdrawn because of poor health or death. H. W. Schetlich must have been working with another maker for nearly 20 years, however, for he immigrated, with the others, in 1857/8 [13].

No birth, marriage, census, or death record can be found for a "William Schetelich", but these do exist for Heinrich Wilhelm Schetlich. Heinrich Wilhelm Schetlich, as with many immigrants, gradually became "Henry William" Schetlich, confirmed in many documents but perhaps best exemplified in his will [14]. "William Schetelich" appears only in a few Baltimore City Directories, living at the Kummer & Schetlich location on Front Street, and in the passenger list of the "Julius" in 1857. Mr. Farrar proposes a very Clark Kent/Superman explanation for the sudden disappearance of "William Schetelich" and the equally sudden appearance of "H.W. Schetlich" as a partner in Kummer & Schetlich. The much more likely explanation is the frequent misspelling of the Schetlich name and H.W.'s gradual migration from his German given names to the more common English ones. "William Schetelich" and "Henry William Schetlich" are almost undoubtedly one and the same person.

My connection to this story is through my grandmother, Augusta Schetlich Austin, who was one of H.W. and Pauline's daughters. She told us stories about growing up in the German community in Baltimore, and said she could frequently go days without speaking English. All of the

Henry William Schetlich and Pauline Schetlich, Baltimore, MD, 1865. Images courtesy of Bob VanArsdall.

locations of the Kummer & Schetlich shops in Baltimore have been eradicated by urban development over the years.

Also, too, the Kummer & Schetlich horn mentioned by Mr. Farrar as being at Old Salem in North Carolina in 1987 is now on exhibit at the North Carolina Museum of History in Raleigh NC. Its provenance reads:

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According to a letter on file from the donor, Oliver J. Lehman, this horn was played in the 33rd Regiment of NC Troops by a Mr. (William N.?) Butner. The horn was from the only band in General Lane's North Carolina brigade. Lehman organized and taught the 33rd Regiment Band at Kinston after the Battle of New Bern on 14 March 1862. Later that year, he joined the band as a coronet player. He was at Chancellorsville, Gettysburg, and at campaigns around Richmond and Appomattox. Every night that the weather was favorable the band played for one hour [15].

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Louis Ducros, Danse de nos Matelots Maltois (Dance of the Maltese Sailors), 1778. Watercolor, Rijksmuseum, P-T-00-494-21A. http://hdl.handle.net/10934/RM0001.COLLECT.473886.

A MUSICAL JOURNEY THROUGH THE MEDITERRANEAN

The Mediterranean Sea has always been a melting pot of civilisations leading to an exchange of artistic expressions and ideas. The Maltese Islands, situated right in the centre of the Mediterranean, absorbed various influences from these diverse cultures that moulded their identity.

Fondazzjoni Patrimonju Malti has been working on a major project starting in 2018, the year throughout which Valletta holds the title of European Capital of Culture, and continuing in 2019.

The project includes a major exhibition of musical instruments as well as a full programme of musical performances by Maltese and foreign artists, public lectures, and workshops.

THE EXHIBITION

MUSIC IN MALTA FROM PREHISTORY TO VINYL
13th April – 16th June 2019

Through a display of musical instruments sourced from Maltese public and private collections, the Exhibition will cover the history of music in Malta, from prehistory all the way up to the twentieth century. Folk instruments as well as art-music instruments of different cultures, will all aid in the narration of the wonderfully intricate story of the music created and enjoyed by the Maltese throughout their history.

This exhibition, which is being held at the Mdina Cathedral Museum, is guest-curated by Dr Anna Borg Cardona, music historian and one of the leading authorities on our national musical folklore and folkloristic instruments. To date she has published a number of books and various articles, including a recent FPM publication titled 'Musical Instruments of the Maltese Islands'.

The exhibition will be accompanied by a fully-illustrated catalogue containing contributions by various academics. A number of musical performances, public lectures, and workshops by local and foreign artists will also be held between September 2018 and June 2019. The performances include a variety of genres and styles from popular, folk and classical traditions, which are connected historically, geographically or musically with Malta.

The project 'A Musical Journey through the Mediterranean' will highlight the wealth of musical instruments within a Mediterranean context and all the influences that have helped to shape the Maltese Islands' musical culture.

Anna Borg Cardona

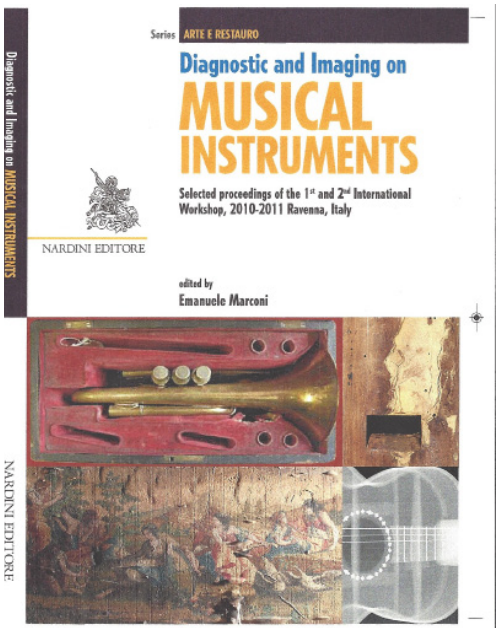
REVIEWS

Diagnostic and Imaging on Musical Instruments: Selected proceedings of the 1st and 2nd International Workshop, 2010-2011 Ravenna, Italy. **Ed. Emanuele Marconi, Ravenna, Bologna: Nardini, 2016, 235 pp. 100 illus., ISBN: 978-88-404-4457-4. 14.37 €. An EBook published in PDF format, https://www.researchgate.net/publication/308993708.**

This publication, containing 15 short articles, should be useful for audiences of all levels of expertise within the field of conservation and scientific research related to musical instruments. It contains information that may be used by restorers and luthiers and by small museums with musical instruments but without conservation expertise. It can be used also by larger museums with a capacity to conduct research, in order to optimize efforts and share results. This book covers subjects that cross the borders of conservation and is a useful tool for collections management.

The contents of *Diagnostic and Imaging on Musical Instruments* are extremely varied but the sequence of the 15 papers selected and published was carefully planned. It sets the mind and guides the reader into a path of information about methodologies from everyday practice in collections or in conservation/restoration environments, to sophisticated methods requiring dedicated scientific research equipment and facilities, which in 2010 and 2011, were the most advanced methods applied to musical instruments.

Two initial papers by Robert L. Barclay set the tone. In "Transformations," (pp. 13-30) Barclay calls our attention to the fact that "conservation in its broad sense, must encompass both material attributes, but also its history and tradition of use," linking it with the main components of "Restorative conservation" as defined by John Watson in 2010 (*Artifacts in Use: the Paradox of Restoration and the Conservation of Organs*, Richmond, Virginia, Colonial Williamsburg Foundation and Organ Historical Society) and envisioning the balance between form, substance, and documentation. Barclay's second paper "A



Review of the Treatment Documentation on Historic Musical Instruments" (31-38) walks us through the thinking process behind documentation of musical instruments, emphasizing that "The act of documentation applies the brakes to our hands and encourages an analytical and methodical approach."

Three articles provide information gathered from specific issues managing a large number of objects. "On the field" by Patricia Lopes Bastos (39-54), describes the challenge for finding a consistent approach for measuring and referencing varied objects, of discrepant dimensions and forms, for both cataloguing and further analysis. "Historic brass instruments" by Panagiotis Poulopoulus and Arnold Myers (55-78), shares a condition survey and remedial conservation project which aims to investigate and prevent the deterioration of brass instruments at the Musical Instrument Museum Edinburgh. The review highlights cases of deterioration on brass instruments, with excellent visual and written documentation, and templates. The article "Surface cleaning of stringed instruments" by Claudio Canevari (79-90), challenges the benefits of introducing conservation minded approaches in luthier/restorer training, as important instruments are currently played and likely will be repaired and maintained by luthiers/restorers. The author provides a comprehensive list of cleaning materials that can be found in a violin restorer's shelf.

Dendrochronology is one of most mentioned methods in this publication. "Dendrochronology and the dating of violins" by Stewart Pollens (91-100), describes the process very thoroughly, elucidating the reader about the difficulties and limitations of the methodology, and warning about the dangers and misconceptions that using this method alone can present. Pollens urges dendrochronologists to "include raw data and considerably more statistical detail in their reports so that their findings can be evaluated by others."

"Piano's forgery revealed by dendrochronology" by David Houbrecths and Pascalle Vandervellen (101-118), points out the advantages of dendrochronology for documenting and understanding a collection. Used together with other imaging methods and stylistic observations for pianos,

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due to more defined changes to the action and decoration, can provide information about dating and alterations of the original, contributing to further research.

"Structural, chemical and mechanical imaging applied to the conservation of Musical Instruments" by Jean-Philippe Echard, Sandie Le Conte, Stéphane Vaiedelich (119-134), informs about efforts for transforming the data obtained through non-invasive methods of examination and analysis into visual documents (maps), that do not primarily produce images. The Musée de la Musique, Paris has a well-defined and important role on scientific research, and can make valuable contributions by making these documentation and optimization parameters available to researchers, conservators, and curators.

"Digital X-Radiography of musical instruments" by Ana Sofia Silva (135-152), walks the reader through the history of the use of X-ray radiography for the study of musical instruments, followed by examples based on the author's experience. The author compares digital with conventional radiography with its advantages and limitations. This information can be very helpful for collections that encompass musical instruments but do not have specialist curators, showing the wide applicability of the method.

Two articles, "Non-invasive structural analysis of Bowed Stringed Instruments" by Franco Zanini and others (153-164), and "Synchrotron Radiation Microtomography" by Nicola Sodini and others (165-174), are extremely valuable sources of information on the description, applicability, advantages and limitations of synchrotron X-ray microtomography, and synchrotron-radiation phase contrast microtomography. The authors present the most up-to-date and non-invasive methodology of imaging, capable of analysing with extreme detail the three dimensional structure of musical instruments. These two articles comprehensively describe the equipment and how it interacts with the objects, and present case studies.

"Stereomicroscope and SEM microanalysis study of musical instruments from Correr Museum in Venice" by Stefania Bruni, Giuseppe Maino and others (175-192), focuses on the scanning electron microscope (SEM) and microanalyses potentialities for understanding materials and techniques by morphological and chemical identification. The methodology was applied to paper, pigment and wire.

"X-Ray and neutron imaging as complementary non-destructive methods for investigations of historical brasswind instruments" by David Mannes, Adrien von Steiger, Eberhard Lehmann, and Rainer Egger 193-203), compares Neutron and X-ray imaging, both non-destructive, showing the advantage of the "high penetrability of some metals and high sensitivity for hydrogen and thus organic materials at the same time."

"Looking over the Instrument maker's shoulders: Methods of material analysis of production technology for brasswind instruments" by Adrian von Steiger and Marianne Senn (203-212), demonstrates the utility of three non-invasive and one invasive method, namely tomography, wall thickness measurements, X-ray fluorescence analysis, and metallography, on material identification applied to historic brasswind instruments.

"The Emulation of Non-Linearity of Musical Instruments by Means of Volterra Series" by Lamberto Tronchin (213-226), could have gained greater readability with the use of more accessible language. A clearer presentation was Tronchin, Coli and Gionfal's "Modelling Nonlinearities on Musical Instruments by means of Volterra Series," a paper presented at the Audio Engineering Society Convention, Berlin, May 20-23, 2017.

In summary, the papers give excellent descriptions of the methodologies used, good bibliographic references and elucidative case studies following coherent procedures, with some underlying ethical concerns. Although not impacting the methodologies for examination and analysis, it should be borne in mind that these papers were presented in 2010 and 2011 and therefore the conservation treatments and recommendations may have undergone further developments. This extremely informative and interesting book shows the need (and the power!) of multidisciplinary study and collaboration by a number of specialists. Because not all conservators have complete access to all techniques and methodologies this book presents important differences in scholarship in a collaborative manner. This is only possible through communication. It is a valuable vehicle of communication and without doubt an excellent source of information providing an open window to the study and conservation of musical instruments.

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***Musique-Images-Instruments vol. 16: Itinérances musicales romantiques*, Paris: CNRS, 2016. 231 pp, ill., tables. ISBN: 978-2-271-09194-9. 35 €.**

The sixteenth volume of the French journal of organology and iconography *Musique-Images-Instruments* is ultimately unsuccessful in its endeavor to convey thematic unity, but this drawback is more than made up for by the high quality of many of the individual articles. The title of the volume could be translated as "Musical Wanderings in the Romantic Period" (all translations are my own), but neither editor Florence Gétreau nor any of the authors attempt to theorize the notion of musical nomadism, and even the most famous examples (the young Mozart or Mendelssohn, to cite just two) are absent from the discussions. In reality, the theme of traveling musicians is a pretense to connect two unrelated subjects. The main topic is that of female hurdy-gurdy players, the theme of a 2014 conference at the Musée-Château d'Arts organized by the Musée George Sand de la Châtre, of which the present volume can be read as kind of proceedings. Appended to these historical, organological and sociological studies of a folk instrument is a lengthy article on a subject as distant as one could imagine: the activities of the artist and collector Jean-Joseph-Bonaventure Laurens (1801-90).

The volume, all of whose articles are in French, opens with Jean-Jacques Eigeldinger's article on Laurens, his latest and most comprehensive on the subject, with the possible exception of his recent contribution to the volume *Collectionner la musique: érudits collectionneurs, vol. 3*, eds. Denis Herlin, Catherine Massip and Valérie De Wispelaere (Turnhout: Brepols, 2015).

Eigeldinger paints a fascinating portrait of this passionate musical dilettante, who was in contact with many notable composers including Mendelssohn and Schumann, and who donated his extensive musical library comprising nearly 10,000 scores, composers' letters and drawings to the Bibliothèque Inguimbertine in Carpentras, where they remain today. After reading Eigeldinger's account of Laurens' life, one still wonders how this humble bookkeeper of the Medical School in Montpellier found the time and the financial means to undertake his numerous and remarkably extensive pilgrimages to meet his musical idols across Europe.

At the core of the volume, and of great interest to organologists, are the eight articles subsumed under the title "Femmes vielleuses" ("Women hurdy-gurdy players"). The opening article, Marie-Paule Rambeau's "La femme musicienne: représentations et enjeux dans l'œuvre de George Sand" ("The Woman Musician: representations and concerns in the works of George Sand") is yet another example of the lack of cohesion in this collection. Tracing musical themes and especially women musicians in the works of George Sand, Rambeau focuses neither on hurdy-gurdys nor folk music, and her observations, albeit astute for an understanding of Sand's musical experiences, cannot provide a context for the nomadic female musicians presented in the subsequent articles.

The most valuable contribution to this volume is Gétreau's own, entitled "Les belles vielleuses au XVIIIe siecle: du triomphe aux sarcasmes" ("The beautiful hurdy-girl players of the eighteenth century: from triumph to sarcasm"). Those who have followed Gétreau's years of insightful analyses of organological details in iconography will not be disappointed by the breadth of her approach, even if this specific subject has already been treated in other publications; most notably in Richard D. Leppert's pioneering *Arcadia at Versailles: Noble Amateur Musicians and Their Musettes and Hurdy-gurdies at the French Court (c. 1660-1789)* (Amsterdam and Lisse: Swets and Zeitlinger B.V., 1978), While Gétreau is undoubtedly correct in observing the feminization of the hurdy-gurdy in eighteenth-century France, she unnecessarily overstates her case by claiming that for other instruments there was "a near equivalence in the shared practice between men and women" (un partage presque égal entre les hommes et les femmes"). (p. 75) The harp, in particular, can scarcely be claimed to have been "equally played by men and women" ("pratiquée équitablement par les hommes et les femmes") (p. 75) as Gétreau argues, even considering her mentions of the famous male virtuosi and the rare portraits of male harpists, such as those of Ange Laurent de La Live de Jully by Greuze and Carmontelle.

Gétreau is attuned to the meanings behind the different models of hurdy-gurdy featured in eighteenth-century French portraiture: from the early trapezoidal form to the rustic rectangular models and the urban guitar-shaped models. Her analysis of child hurdy-gurdy players is so enlightening that one is reluctant to quibble with details, but in Voiriot's 1767 portrait of the Perceval family the wind instrument held by one of the children is actually a baroque clarinet, rather than an oboe, as

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stated by Gétreau. (See Eric Hoeprich, "The Earliest Paintings of the Clarinet," *Early Music* (May 1995), pp. 263-265.) The hurdy-gurdy was essentially a folk instrument co-opted by aristocrats, but in this instance Voiriot places an "art music" instrument—a fairly recently invented one at that—in the hands of a child disguised as an itinerant savoyard beggar, showing that the social stratification of instrumental practice was more fluid and complex than we often assume.

Claude Flagel's article focuses on the migration of these savoyard vagabonds, and in particular that of Françoise Chemin (1737-after 1767). Known as "Fanchon la Vielleuse," she became legendary into the nineteenth century, thanks to pictorial, theatrical and even operatic representations of her life. Jean-François Heintzen's modest article traces the lives of five women hurdy-gurdy players between the middle of the eighteenth century until the end of the nineteenth, attesting to the diversity of social groups that adopted this instrument. Febo Guizzi makes a valuable contribution to iconographical evidence of female hurdy-gurdy players in Italy, presenting a number of striking paintings, such as Domenico Induno's *Suonatrice di ghironda* (1849). The volume concludes with articles by François Gasnault and Laurence Bourdin, who both reflect on the place of the hurdy-gurdy in the recent revival of folk music practices in France.

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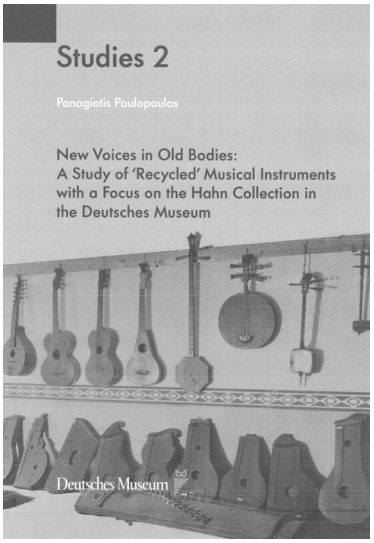
Panagiotis Poulopoulos, *New Voices in Old Bodies: A Study of "Recycled" Musical Instruments with a Focus on the Hahn Collection in the Deutsches Museum.* Deutsches Museum Studies 2, Munich: Deutsches Museum Verlag, Verlagshaus Monsenstein und Vannerdat OHG, [2016], 148 pages, 56 illustrations, mostly color. ISBN 978-3-95645-885-9 (Print version): 29.90 €, ISSN 2365-9149; http://www.deutsches-museum.de/fileadmin/Content/010_DM/050_Forschung/interaktives-pdf-studies-2.pdf (free PDF-Download).

Panagiotis Poulopoulos's book covers an important topic that is often a source of interesting conversations but about which very little has been published: the reuse or recycling of musical instruments. The title of the book (*New Voices in Old Bodies: A Study of "Recycled" Musical Instruments with a Focus on the Hahn Collection in the Deutsches Museum*) doesn't give a full account of the contents or at least is slightly different from what one could expect when reading the table of contents. The first two chapters are devoted to an in-depth analysis of the Hahn Collection at the Deutsches Museum in Munich, and the third one ("Musical Instruments as Changing Artefacts") focuses on the first part of the title, the recycled musical instruments.



Beyond this formal observation—and I believe that the book would have benefitted by having the last chapter at the beginning—the publication is a must-have for anyone interested in stringed instruments but also anyone interested in getting a wider look at the musical instrument object as a fluid product of human immaterial and material culture

The book "presents the first results of the author's ongoing research concerning the authenticity of historic musical instruments, which began in 2012, and aimed to investigate various alterations on musical instruments that can be regarded as a form of 'recycling,' by studying representative case studies of instruments in the collection of the Deutsches Museum and by undertaking a parallel review of the relevant literature" (p.12). The use of the term "recycling," explains the author, is not utilized in the original meaning of "using old material to build a new object" but in a broader, and increasingly more popular, sense of "material and immaterial change and reuse."

While some recent literature on recycling is available for keyboard and bowed stringed instruments, not much has been published on plucked strings, and the knowledge has always been confined to a level of oral transmission, mainly among makers and restorers.

As previously mentioned, the book is divided in three parts: the first part examines, as a case study, a particular "guitar" in the Hahn collection, analyzing and describing in detail the actual state of the instrument, proposing a hypothetical reconstruction of the original state, and discussing the effects of the modification and the reasons behind that choice.

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It finally compares the case study to similar instruments of the same collection. The Hahn collection, composed of 181 objects, was acquired by the Deutsches Museum in 1906 and can be considered the founding collection of the musical instrument department.

The second part examines the history and the provenance of the instruments, focusing on the cultural fabric of that time and the specific circumstances that brought them to acquisition. It becomes clear how the mission of the institution as a museum of science and technology influenced the birth of the musical instrument collection, where objects were considered not as works of art but as scientific objects, witnesses of a specific historical and technological milestone or part of an evolutionary path. Some of the objects were part of a "wish-list" compiled by Oskar Fleischer, Professor at the Berlin Musikhochschule, that included various types of instruments, including mechanical ones, in order to represent their chronological (and technical) evolution based on a synchronic approach.

The third part of the book analyses the concept of recycling musical instruments, contextualizing this practice in a wide sociocultural and historical context. The formation of European and North American musical instrument collections is reviewed and shows an initial consistent trend at the beginning of the 20th century, with public institutions accessioning entire private collections. Later in the chapter the reasons and the modalities of reuse are discussed, highlighting the differences between historical and modern practices.

In the conclusion, Poulopoulos summarizes the history of the Hahn collection, contextualizing more of the practice of museums acquiring whole private collections and how his study highlights the purchasing mechanism of the Deutsches Museum, and its relationship with dealers and experts of the private sector, a practice that was common in other institutions.

The third chapter of the book, without wishing to belittle the first two sections, that are a perfect example of in-depth and painstaking curatorial work, could constitute an independent essay and a perfect interdisciplinary reading for historians, art historians, and anyone interested in material and cultural history.

Poulopoulos' discussion provides an interesting bibliography on all aspects of recycling, analyzing the life-cycle of musical instruments and the cultural reasons that encouraged this practice. A practice that, I have to add, is still very popular in the violin market, where very historically significant instruments are still recycled to satisfy the demands of buyers.

Poulopoulos' merit is his ability to discuss a very specific topic using an approach that is very understandable, even to the non-musical instrument expert; he provides a wide cultural context that helps us comprehend the cultural fabric and evolution in considering the musical instrument object.

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Call for Papers - American Musical Instrument Society
Annual meeting, May 15–18, 2019
Carolina Music Museum, Greenville, South Carolina

The 2019 AMIS meeting will be hosted by the Carolina Music Museum, Greenville, SC, May 15–18, 2019. This new museum had its grand opening in late March 2018, with an inaugural exhibit "Facing South: Keyboard Instruments in the Early Colonies." Founded by Greenville arts advocates Steve Bichel, Beth Lee, and Tom Strange, it features a collection of more than 40 English, European, and American pianos and harpsichords dating from 1570 to 1845, collected by Tom Strange and now housed at the museum. During the meeting, attendees will also have the opportunity to visit the Joe R. & Joella F. Utley Collection of Brass Instruments in nearby Spartanburg, with curator Sabine Klaus.

Proposals, due on November 30, 2018 (postmarked/date stamped), are invited for presentations of ten-minute length plus five minutes discussion or twenty-minute length plus ten minutes discussion (please specify); group discussions, for which a few longer time lots are available; and poster presentations. As well as traditional papers, we welcome round-table panels, instrument demonstrations, video showings, and presentations in other formats suitable for a lecture space.

All proposals must include an abstract of not more than 300 words, a 75-word biography of each presenter, a list of A/V aids required, and e-mail information for a response, which will be forthcoming during the first week of January 2019. Proposals on keyboard topics or brass instruments are especially welcome, but all subjects will be considered.

Send proposals as e-mail attachments (pdf preferred) to Janet K. Page at: jpage2@memphis.edu.

The Utley Collection Custom Shop trumpet (NMM 7316) by Andy Taylor, Norwich 1998.