

NEWSLETTER

of the
American Musical Instrument Society

Volume 32, No. 3

November 2003

AMIS-Galpin Society-CIMCIM Meeting in the United Kingdom, August 2003 - Perspectives on the Conference by Three Members

It was a packed and exciting week. We were glad to get off to a Scottish island at the end of it, not because we wanted it to end, but because there was so much to digest and ponder: a beautifully designed new display at the Horniman Museum south of London; making superb use of recorded sound; some unexpectedly fine fortepiano sounds at the Royal College of Music in London (a new venue for us); finding the Pitt-Rivers Museum at the University of Oxford at least as wonderful as Kathryn Libin gave us to expect; the excitement of actually seeing the Backers grand piano in Edinburgh; and of standing in the Holywell Music Room in Oxford, etc., etc. And just the pleasure of being in Britain again—riding and (later) driving on the “wrong” side of the road, happening upon the sight and sound of some folks ringing changes on the bells of a London church, seeing familiar old places in Oxford and London; and unfamiliar old and new places in Oxford, London, and Edinburgh—all this made for a memorable week.

Two exceedingly fine papers lodge in my mind. Woody Simon’s on the *Geigenwerk* took me to an instrument I had known little about but found interesting. I had not known, or had failed to recall, that modern copies had been made, and she not only described their qualities but also played some recordings of an instrument I thought was now forever silenced. The surprise was how organ-like

...all this made for a memorable week

it sounded, but it occurred to me that the players were emphasizing legato playing rather than articulation, and I wondered whether the instrument was or is capable of spritely music. I also was fascinated to find, before hearing Woody’s paper, that Cristofori certainly knew the *Geigenwerk*, describing it in the Medici inventory he compiled in 1716, perhaps having realized from it that a stringed keyboard instrument was capable of significant dynamic range, but not following its example of design.

My choice of another very fine paper—I don’t mean that these were the only fine ones, just that these two stick firmly in my own mind—may surprise those who think of me as interested exclusively in pianos or keyboards: Jayson Dobney’s beautifully crafted and presented piece on design changes in American drums. It is such a pleasure to hear a well-designed paper in any case, but it is a special pleasure to hear one from someone at the beginning stages of a career in the study of instruments and to anticipate watching the career unfold. The fact that I couldn’t then

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Piano eight-hands at Finchcocks. Left to right: Susanne Skyrn, Richard Burnett, Kathryn Libin, and Ted Good. (Photo by Laury Libin)

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AMERICAN MUSICAL INSTRUMENT SOCIETY NEWSLETTER

Barbara Gable, Editor
Janet K. Page, 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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AMIS-Galpin Society-CIMCIM Meeting in the U.K.

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or now instruct anyone in the subtleties of design or operation of a drum didn't detract from enjoying an unusually fine intellectual experience.

My only frustrating experience was the visit to the Victoria and Albert Museum. I had been there once before under the expert guidance of Ed Kottick. This time the guidance came from a curator who allowed as how he didn't know much about instruments, but he knew what he liked. He led us on a wide-ranging trot from one beautiful piece to another. They were beautiful, as everything in the V & A is beautiful, but he wanted to be sure we caught a glimpse of everything he wanted us to see, while we wanted a chance to actually look. Forbidden!

Well, that was the only snake in an Eden that afforded Anita and me many hours of high pleasure. We hope AMIS can do as well by Galpin when next they visit us.

~Edwin M. Good

From a Student's Perspective

I feel very fortunate to have been able to attend the joint AMIS/Galpin Society/CIMCIM meeting in Oxford, London, and Edinburgh this August with the support of a Gribbon Travel Grant. For me it was a warm welcome into the community of organologists, curators, academics, and hobbyists in which I hope some day to be a viable and active member. Living in Edinburgh I am grateful for access to the university instrument collection, but it was exciting and rewarding to visit collections in England that I had lived so close to but hadn't had a chance to visit. I was impressed by the quality and variety of instruments displayed in these museums, not to mention the beauty of Oxford, London, and the English countryside.

Although the collections and planned events were at the heart of the conference and immaculately organized program, I found it was the times in between events that were most beneficial. It was during the lunches—during the stifling bus rides and rambles through Oxford and London—where I was able to make new connections and friends. This academic community was new to me: it was my first conference, and I had so many questions! As our conversations twisted and turned down varied roads of common and varied

interests, research projects, personal travels and experiences, I found it fascinating to hear the personal success stories of the people I encountered during the conference. It became evident through conversations that careers in the field were, and are often difficult to come by, but the individual stories of AMIS and Galpin Society members not only helped me to organize my plans for the next several years, but convinced me to look more openly towards my interests and ways of attaining my career goals. I still continue to feel the influence and inspiration these personal "information sessions" gave me. I

I was impressed by the current research of, and presentations given by students and young scholars

look forward to attending yearly conferences where I intend to introduce my own research as a paper, probably first with the Galpin Society here in my home in Edinburgh, but later further afield, as my luck and finances allow.

Although I learned a lot from every person I met, the conversations were not at all one-sided, and I was happy to share my ideas with people curious about my recent introduction to the community. Speaking of new blood, I must say I was impressed by the current research of, and presentations given by students and young scholars. I enjoyed spending time talking with the young people currently trying to establish their place in the field. I learned much from their experiences, and enjoyed a few nice pints of ale in the process. The high caliber of the younger generation of scholars is promising for future progress in organology. I have kept in touch with this small group of young organologists, and I look forward to the day when I can count them, as well as all of you, as my colleagues.

~Emily Peppers

Emily Peppers, a 2003 Gribbon Travel Grant awardee, is currently completing an MMus in Organology at the University of Edinburgh.

Another Student Perspective

Standing in the train station, anxiously awaiting the arrival of the train to

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AMIS-Galpin Society-CIMCIM Meeting in the U.K.

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Edinburgh, it occurred to me how fortunate I am. I feel truly privileged to have had someone take interest in the development of my career of choice: organology. One can only explain his longing for an education in museum studies, especially the history of musical instruments, to his family so many times before seriously questioning his motives.

In late July of this past summer, any apprehension that may have crept into my mind was smothered quickly. Sitting on a window ledge across the street from Wadham College in Oxford, I experienced all the validation I could have possibly needed. I watched as participants from around the world gathered to share their enthusiasm and research, to rekindle friendships, as well as to welcome new, and in my case, younger faces. To my delight, one of the first comments offered to me by a seasoned member stressed the importance of not talking about instruments, research of any kind for that matter, while in the pub. Please do not misunderstand—I am actively pursuing a career in organology, though the idea of discussing this while enjoying an evening of entertainment among friends is rather overwhelming. I am afraid I may have incriminated myself; however, in my defense, I shared many memorable, thought-provoking conversations in those most honorable English establishments.

The amount of information I attempted to retain boggles the mind. I say attempted for, if I had not written each day's events in my journal, much would have been lost to me. The opportunity to view collections about which I had read was then, and remains now, indescribable. It is difficult to comprehend the importance of what I saw. The most concise manner in which I can convey my experience is to ask you, the reader, to imagine your first day of school. A strange, bittersweet excitement overwhelms you as you peer around the room, recognizing the potentially life-altering situations about which your siblings warned you. I realize the experiences of kindergarten pale in comparison to the opportunity to attend a joint meeting of the premier organological societies of the world, though a childlike

spirit of discovery is true in both.

As I am still an undergraduate student, I have yet to identify where exactly my interests regarding organology lie. For this reason, I attended each paper presented, exposing myself to avenues of research I never could have imagined. The lengths to which researchers push themselves for the sake of their interests left

The lengths to which researchers push themselves for the sake of their interests left me almost numb

me almost numb but hoping I, too, would someday feel that zeal. The speakers varied in age, interests, and national affiliations, one aspect remained the same: a willingness to enlighten others. Several young speakers were among those presenting. I found this to be both intimidating and encouraging.

During the course of the conference, I had the pleasure of acquainting myself with a number of students. It was quite refreshing to see my peers demonstrating their abilities. It also provided a chance to establish connections for the future, given the size of the field. Early in the conference, the students banded together and shared the remainder of the time. Additionally, I was introduced to former Gribbon Awardees, several of whom have furthered their education and established themselves in positions in collections around the world.

Pondering where each may be when next we meet, I heard the train rumble into the station. It occurred to me that the ticket I held in my hand merely allowed me to board the train; it did not reserve a seat. I could have been more prepared, though it would have only complicated matters. Life allowed me to control the happenings to that point; it was time to allow life to show me a thing or two. I could not have asked for a better opportunity to experience life, nor could I have imagined a warmer, more sincere welcome. Thank you to all who helped make this experience unforgettable.

~Michael Suing

Michael Suing, who received a Gribbon Travel Grant for 2003, is a fifth-year senior at the University of South Dakota, working toward a double degree in Spanish and liberal studies with emphases in fine arts and history.

A Note from the Editor

This is my first issue as the new editor of the *Newsletter*. Many thanks to **Bill Hettrick** for his years of service as editor and for helping me get started. I enjoyed meeting many of you at the joint conference in the United Kingdom this summer. If you have any questions or suggestions about the *Newsletter*, please don't hesitate to contact me.

Both the *Journal of the American Musical Instrument Society* and the Society's *Newsletter* reflect the purpose for which AMIS was founded: to promote the study of the history, design, and use of musical instruments in all cultures and from all periods. The *Journal* contains lengthy scholarly articles, reviews, and an annual bibliography of book-length publications. The *Newsletter* presents shorter articles and reviews, reprints of selected historical documents, and a biennial bibliography of articles in English. Its function is also to communicate information about the Society's meetings and awards, news of members' activities, notices of events sponsored by other organizations, and reports or announcements concerning institutional and private collections of musical instruments.

AMIS members are encouraged to submit materials to the *Newsletter*, including clear black-and-white or color photographs. Electronic submission of all items is preferred, specifically articles as attachments in Microsoft Word and photos in JPEG. Contributors wishing to submit articles which have appeared in newspapers should include the full title of the paper, the date of the article, and the name and e-mail address of the appropriate official at the newspaper who can give permission for reprinting. Most large papers, however, require fees that are beyond the limits of the Society's budget.

The *Newsletter* is published in spring, summer, and fall with submission deadlines of October 1, February 1, and June 1. Each issue is also reproduced on the Society's website, www.amis.org, where you can find information about the society and about membership.

The *Newsletter* is produced by The Guild Associates, Malden, Massachusetts.

~Barbara Gable
BarbGable@aol.com

President's Message

It is a great pleasure to greet you as the new president of AMIS, and to report to you on a number of events and changes that have occurred in the life of the society during the last several months. I think you will agree that it has been an extraordinarily rich and momentous time, full of new possibilities and opportunities. It is also a privilege to thank some of the people who have given strong service to AMIS and are now retiring (or taking a break) from their tasks: **Harrison Powley**, who as AMIS president has had to make some tough decisions in the past few years and has always fulfilled his role with kindness and good humor; **Bill Hettrick**, who has edited the AMIS Newsletter with great skill and energy; and **Darcy Kuronen**, who has been an active member of the Board of Governors and has now concluded his term. I wish to welcome **John Rice**, our new Vice President, and **Sabine Klaus** to the Board, along with second-term members **Ted Good**, **Ken Moore**, and **Janet Page**.

I also wish to introduce to you the new editor of our newsletter, **Barbara Gable**. Recently retired from teaching in the English department at the University of California, Riverside, Barbara brings a wealth of editing experience to her new job, including her work on publications of the Göteborg Organ Art Institute (GOArt). As always, the editor relies very much on AMIS members to send announcements, articles, and other items of interest for publication, so please be in touch with Barbara with news that you want to share with other members.

Another important change in AMIS administration is the shift of our membership services from A-R Editions to The Guild Associates, Inc. GA is a professional association management company, located near Boston, that manages a number of organizations with diverse interests (we have joined, for example, an association of fundraising professionals and a soccer club on their roster of clients). **Marlowe Sigal**—to whom we owe much gratitude for finding GA, along with Harrison Powley for effecting our move—and I have met with them and are very impressed by their experience, energy, and professionalism. This will surely be a positive step in managing AMIS more effectively and meeting our goals for expand-

ing and developing membership.

Certainly the most significant event of the past year was our joint meeting with the Galpin Society and CIMCIM in Great Britain. This was a landmark in many ways: our first joint meeting with the other societies; our first meeting in Europe; our first multi-city Oxford to London to Edinburgh meeting; and our first meeting in the raging heat of August. I feel that in future we might safely forego that last option, but all these other “firsts” were a

...our joint meeting with the Galpin Society and CIMCIM in Great Britain....was a landmark in many ways

great success and would be wonderful to repeat at some point. Among the many impressions that I took away from the conference was a heady sense of its internationalism, with many new faces from around the world, many different languages being spoken, a great variety of perspectives represented.

Arnold Myers, who brilliantly directed much of the meeting's planning from Edinburgh, recently circulated some figures that I'd like to share with you. Of the 152 registrants at the conference, 56 each came from the U.S. and the U.K.; seven each from France and Germany; five from Italy; three from Austria; two each from Canada, Israel, Norway, and Sweden; and one each from Australia, Denmark, Mexico, the Netherlands, Poland, Spain, Switzerland, Taiwan, Turkey, and Uganda. Such a gathering of people, reaching across geographical and cultural boundaries to exchange ideas and to share a common love for music and its instruments, is more than just a balm in troubled times; it is a momentary glimpse of what a civilized world ought to be.

A great many people worked very hard to make the meeting as excellent as it was. I would like to offer warmest thanks to **Arnold Myers**, chair of the organizing committee, and to its other members, including **Margaret Birley**, **Alicja Knast**, **Hélène La Rue**, **Charles Mould**, **Frances Palmer**, **Harrison Powley**, **Elizabeth Wells**, and **Graham Wells**.

One of the highlights of the meeting was the presentation of important awards

to people who have distinguished themselves in the field of musical instruments through their scholarship, performance, building, restoration, and other valuable contributions. This year AMIS presented its **Curt Sachs Award** to **Friedrich von Huene** for a lifetime of achievement, and its **Bessaraboff Prize** to **Matthew Spring** for his book, *The Lute in Britain*. The Galpin Society awarded its **Baines Prize** to **Robert Barclay**, and the Historic Brass Society presented **Renato Meucci** with its **Christopher Monk Award**. It is always wonderful to have the chance to honor our friends and colleagues for their fine work; this year, however, it was especially inspiring to gather for these ceremonies at Wadham College in Oxford and at the Playfair Library of Old College in Edinburgh, beautiful surroundings where many great minds have met before.

The conference provided an excellent balance of visits to collections both public and private (including not only musical instruments but also manuscripts, art, and rare books), and presentations of scholarly papers on an extremely broad range of topics. In total, forty-five papers were given in the AMIS/Galpin Society sessions, and six presentations in the CIMCIM session. In AMIS's long history of fine annual meetings, this one was especially exciting and energizing, and we owe a great deal to our friends in the Galpin Society and CIMCIM for helping to make it so.

The AMIS Board of Governors also met at Wadham College (not, sadly, within the hallowed walls of the Hall, but in a modern seminar room). As we discussed the work of the various committees, plans for future meetings, AMIS's publications, our budget, and so on, a pair of recurrent themes emerged: the need to increase our membership, and the need to do more to involve the members we already have. Over the years expenses for such important items as the *AMIS Journal* and *Newsletter* have risen, and we must have the income to continue to support them adequately.

Also, everyone agrees that the Gibbon Scholarships AMIS offers to enable young people to travel to annual

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American Musical Instrument Society to Meet In Winston-Salem

The American Musical Instrument Society will hold its 33rd annual meeting **May 19-22, 2004** in Winston-Salem, North Carolina. This conference will celebrate the life and work of David Tannenberg (1728-1804) on the 200th anniversary of his death.

The Tannenberg organ built in 1800 will be a focus of the meeting

Arguably the most important musical instrument maker of the Revolutionary and early Federal eras in America, Tannenberg built almost 50 pipe organs (nine still extant) as well as clavichords and pianos. In transmitting and adapting German baroque designs and methods to the New World, Tannenberg helped shape taste during a critical formative period of American musical culture.

The famous but long-unheard organ Tannenberg built in 1800 for Home Moravian Church in Salem will be a focus of the meeting; now under restoration by the firm of Taylor & Boody, Staunton, VA, this large, historic instrument will be

installed in the newly completed Visitors' Center Auditorium at Old Salem, an authentic eighteenth-century Moravian village.

Plans for the conference include papers on a wide variety of instrument-related topics; visits to the Museum of Early Southern Decorative Arts (MESDA), to the new headquarters of the Moravian Music Foundation, and to the remarkable buildings of Old Salem; a trip to Durham, NC, to view instrument collections at Duke University and Vince Simonetti's Tuba Exchange; and of course the gala AMIS banquet. The traditional AMIS auction will offer an unusually large selection of books and ephemera, many donated by the estate of the late Lillian Caplin, a noted collector and dealer.

Of special interest to participants will be Duke University's Eddy Collection, which is particularly rich in woodwinds, brasses, and pianos. Persons interested in early American music will enjoy exploring the Moravian Music Foundation's extensive research collections, which are

unsurpassed in colonial and Federal-era manuscript material. These holdings perfectly complement the music exhibits at MESDA, a first-class museum and study center located a few steps from the lovely setting of Old Salem.

Salem's Moravian settlers were renowned for their brass ensembles but also cultivated chamber music for many kinds of instruments, important examples of which have been preserved here, together with their original scores. Among the most active and sophisticated music-makers in America, the Moravians regarded David Tannenberg and his followers with pride and respect, as everyone attending the 2004 AMIS meeting will well appreciate.

Hosts for the meeting are Old Salem, Inc.; the Wake Forest University Department of Music; and the Duke University Department of Music. Local arrangements chair is **Stewart Carter** (Wake Forest University), assisted by **Brenda Neece** (Duke University), **Sabine Klaus** (Na-

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President's Message

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meetings are valuable, but again we need enough funds to be as generous as we would wish to be, year after year. We have already raised membership dues to a level that seems fair, so at this point we clearly have to concentrate on bringing new members into AMIS.

AMIS has close to 600 members. Yet

What can we do to make membership in AMIS even more valuable and meaningful?

we generally see only about a sixth of that number at annual meetings, and the number of people involved in planning, administration, committees, and all the various tasks that keep the society running is even smaller. How can we increase not just numbers, but participation? What can we do to make membership in AMIS even more valuable and meaningful? How can we encourage more people to invest some

of their precious time and energy in AMIS activities?

I keep a quotation to which I often refer taped to the desk in my study. I should like to share it with you. It is from Goethe, who wrote, "Until one is committed, there is hesitancy, the chance to draw back, always ineffectiveness. Concerning all acts of initiative, there is one elementary truth the ignorance of which kills countless ideas and splendid plans: the moment one definitely commits oneself, then Providence moves too. All sorts of things occur to help one that would never otherwise have occurred. A whole stream of events issues from the decision, raising in one's favor all manner of unforeseen incidents and meetings and material assistance which no man could have dreamed would come his way. Whatever you can do or dream you can do, begin it. Boldness has genius, power, and magic in it. Begin it now."

When I decided, quite a few years

back, to commit myself to AMIS, "Providence" moved as Goethe describes: new doors opened, I gained friends and knowledge, I found myself part of a valuable community that has provided personal and professional nourishment ever since. So I now take it upon myself to be bold, as Goethe would have it, and ask you for your commitment too. Do you have ideas that will help make AMIS an even more vigorous and effective society? Would you like to help organize an annual meeting? Is there a committee on which you would like to serve? Do you have a friend or colleague who really ought to be a member of AMIS whom you could encourage to join? Would you like to give a gift membership in AMIS to a friend or family member? Please let me hear from you; you can reach me at ksl@nic.com. Let's open a new era of growth and achievement for AMIS.

~Kathryn L. Shanks Libin

A Musical Homecoming: Old Salem Restores the Historic Tannenbergs Organ

Winston-Salem, NC—On Friday, March 19, 2004, Old Salem will begin three days of events to celebrate the restoration of the large historic pipe organ built by David Tannenbergs of Lititz, Pennsylvania, in 1799-1800 for the Moravian Church, Salem, North Carolina. The widely anticipated highlight of the weekend will be hearing the instrument for the first time in 93 years. The dedicatory recital will be played on Friday evening, March 19, by the renowned organist, Peter Sykes, of Boston, Massachusetts. His program will feature music of the period as well as a newly commissioned piece by celebrated composer, Dan Locklair.

The rededication festivities will also feature a symposium on March 19 and 20, 2004, focused on the restoration of the organ and the music of its era. Speakers will include representatives from Taylor & Boody Organbuilders; **Barbara Owen**, organ historian and consultant; **Laurence Libin**, research curator, The Metropolitan Museum of Art; **Raymond Brunner**, author and organ builder; **Dr. Nola Reed Knouse**, director, Moravian Music Foundation; Dr. **Daniel Crews**, archivist,

Moravian Archives; and **Kristian Wegscheider**, organ builder, Dresden, Germany.



David Tannenbergs organ for the Salem Moravian church, a monument of American music history, currently under restoration by Taylor & Boody, Staunton, Virginia.
Photo Courtesy of Taylor & Boody

The weekend will conclude on Sunday afternoon, March 21—David Tannenbergs birthday—with a liturgical rededication of the organ. This organ was first played in Salem's new Moravian Church (now known as Home Moravian Church) in November 1800. Tannenbergs, also a Moravian, was one of the first organ builders in the American colonies, and this organ is his largest extant instrument. The organ was removed from Home Moravian Church and placed in storage in 1910. In 1998 Old Salem hired Taylor & Boody Organbuilders to reassemble the organ in a dramatic exhibit in the former Gallery at Old Salem. When the exhibit closed, the organ was moved to the Taylor & Boody shop in Staunton, Virginia, where it has been undergoing careful and meticulous restoration.

The organ will be installed in an auditorium designed specifically for it in the recently opened Old Salem Visitor Center when it is returned to the museum early in 2004. A concert series is also planned. For more information on the Tannenbergs organ and this celebration, call (336) 721-7348 or visit www.oldsalem.org.

American Musical Instrument Society to Meet In Winston-Salem

tional Music Museum), and **Paula Locklair** (Old Salem Inc., ex-officio).

Winston-Salem is conveniently reached by car and air. Accommodations, including excellent meals, will be relatively inexpensive. Program details and hotel and registration information will be forthcoming on the AMIS website, www.amis.org, in the AMIS Newsletter, and mailed to all members.

*Proposals for papers and other presentations on any aspect of the history, design and use of musical instruments should be sent to Laurence Libin, Program Chair, 126 Darlington Avenue, Ramsey NJ 07446. (e-mail ksl@nic.com) to be received before **January 1, 2004**.*

~Laurence Libin

The Eddy Collection of Musical Instruments Featured during the 2004 AMIS Conference

The G. Norman and Ruth G. Eddy Collection, housed in the Mary Duke Biddle Music Building at Duke University, is comprised of over 500 late eighteenth, nineteenth, and early twentieth-century instruments with particular depth in woodwinds, brass, and early pianos.

...over 500 ... instruments with particular depth in woodwinds, brass, and early pianos

The collection was acquired by Duke alumnus G. Norman Eddy (1906-2000) over a period of many years; it includes a series of remarkable trompe d'oeil paintings by Dr. Eddy depicting the evolution, cross-sections, and other technical details of the instruments. The Eddy Collection



Serpent in the Eddy Collection
Photo Courtesy Brenda Neece

is unique in the Southeast and creates an opportunity for in-depth study of the development of musical instruments, history of instrument technology, historically informed performance practice, and instrument conservation.

It is the aim of the Eddy Collection to provide students, scholars, performers, and interested members of the public with access to

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Gribbon Travel Award Applications

Applying for Gribbon Travel Awards

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

The Award consists of a student membership in the Society for one year and substantial financial support for travel and lodging in an amount determined by the Award Committee, based upon an itemized estimate of all of the applicant's meeting-related expenses. Award recipients are recognized at the annual meeting they attend, which in 2004 will take place in Winston-Salem, North Carolina.

Applications should be addressed to **Dr. Deborah Check Reeves**, National Music Museum, University of South Dakota, 414 East Clark Street, Vermillion, SD 57069, and must consist of the following documents (items 1-4):

1. A statement of 300 words or less describing the ways in which your academic interests relate to the history and/or study of musical instruments.
2. Two letters of recommendation written by persons who are familiar with your work and career interests. One of these letters must be submitted on official institutional letterhead by a teacher or professor who can verify your student status.
3. Your curriculum vitae.
4. An itemized presentation of the expenses you are likely to incur by attending the 2004 Annual Meeting in Winston-Salem, North Carolina, including travel, accommodations, and meal expenses, as well as those of an incidental nature.
5. If you have proposed (or will propose) a paper for the 2004 Annual Meeting, a copy of the abstract submitted (or to be submitted) to the Program Committee. Proposals for papers, lecture-demonstrations, and performances should be sent to **Laurence Libin**, Program Chair, 126 Darlington Avenue, Ramsey NJ 07446 (email ksl@nic.com). **Deadline for proposals is January 1, 2004.**
6. If you have attended one or more annual AMIS meetings in the past, a statement (not exceeding 300 words) of impressions gained from the experience.

We encourage you to take advantage of this opportunity. AMIS members have given generously to make the Gribbon Memorial Award available, and we look forward to a strong response. **Applications must be postmarked by February 1, 2004.**

The following documents (items 5 and 6) are optional but may be included with your application, if appropriate:

The Eddy Collection of Musical Instruments Featured during the 2004 AMIS Conference

these instruments in order to foster awareness and interest in music of the past and an understanding of the complex network of interrelationships between composing, performing, and instrument making. The English, American, and Viennese forte-pianos in the Eddy Collection will be the focal point of the Southeastern Historical Keyboard Society's annual conference, to be held in March 2004 at Duke University.

Recitals, lectures, and special programs scheduled throughout the year provide the public with opportunities to hear and learn about this fascinating and unique collection.

Please contact the Curator, **Brenda Neece**, D.Phil., telephone: (919) 660-3320, email: bneece@duke.edu, for more information about Eddy Collection events or to schedule a visit to the museum.

Nominations Sought for Densmore Prize

Nominations (including self-nominations) are requested for the 2004 Frances Densmore Prize. This prize recognizes the most significant article-length publication about musical instruments published in English during 2001 and 2002. Nominations, including two copies of the publication, should be sent no later than **December 15** to the publication award committee chair **Darcy Kuronen**, Department of Musical Instruments, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115.

The \$500 prize will be awarded at the 2004 meeting of the AMIS in Winston-Salem, North Carolina, May 19 through 23. The 2002 winner of the award was **Michael Greenberg** for his article "The Double-Bass Class at the Paris Conservatory, 1826-1832," published in the *AMIS Journal*, Volume 26 (2000).

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AMIS, 389 Main Street, Suite 202,
Malden, MA 02148
amis@guildassoc.com
781 397-8887, fax, www.amis.org

AMIS Photo Gallery #1

Socializing in Oxford

Photos by John McCardle



**Unidentified Guest, John Rice,
and Mariza de Andrade**



**Maggie Kilbey and the
Hon. Brian Galpin**



**Malcolm Rose
and Corinna Weinheimer**



**Ken Moore, Martin Elste, Tula Giannini, and
Unidentified Guest**



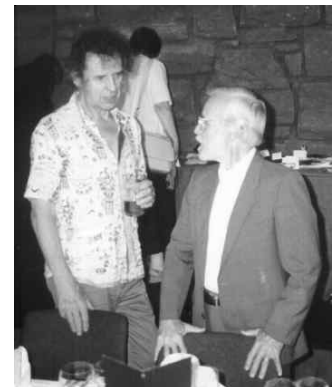
**Harrison Powley, Carolyn Bryant,
Don Sarles, and Ellen Powley**



**Edmund Bowles
and Dale Higbee**



**Unidentified Guest, Michael
Fleming, and Hélène**



**Tony Bingham
and Laury Libin**

AMIS Photo Gallery #2

Conference Highlights

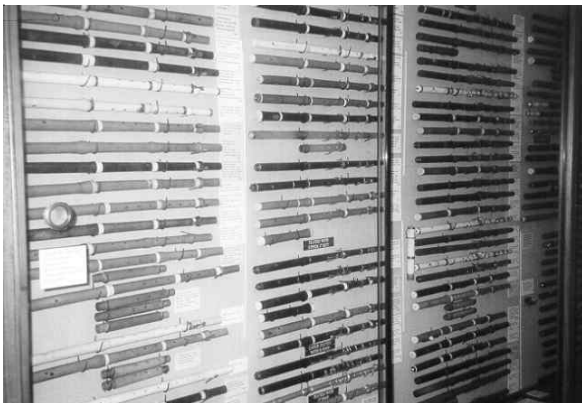
Photos by John McCardle and Fred Gable



**Jeremy Montagu's
Collection**



**Charles Mould
in the Holywell Music Room**



Flutes at the Bate Collection



Kathryn Libin and Graham Wells



Wall at Jeremy Montagu's home



**Kathryn Libin thanks Arnold
Myers at the Edinburgh Banquet**

AMIS Photo Gallery #3

Sights and Sounds of the Conference

Photos by Carolyn Bryant and Fred Gable



Richard Burnett presents his collection at Finchcocks, Kent.



Ed Kottick and Woody Simons at the Horniman Museum



Horns at the Horniman Museum



Sehvar Besiroghu plays the Kanun, closing banquet, Edinburgh



Reid Concert Hall, University of Edinburgh



John Rice admires a piano the Russell Collection, Edinburgh



Anita Sullivan peers into a piano the Russell Collection, Edinburgh

Matthew Spring Responds to Receiving the 2003 Nicholas Bessaraboff Prize for *The Lute in Britain*

This prize recognizes the most distinguished book-length work on musical instruments published in 2000 or 2001.

I am both honored and pleased that AMIS should award me the Bessaraboff Award for my book *The Lute in Britain*. The reason I wrote my book was that I believed there was a need. There was no inclusive history of the lute on the library shelf that could serve as interface between the research to date and the general music student and player. As it turned out I only wrote a history of the lute in Britain,

though much of it is germane to the history of lute in general.

The writing of *The Lute in Britain* was a project that took over ten years; indeed some of the material goes back to my doctoral thesis which covered British lute music in the period after 1625. I had been led to this subject by the late and much lamented Robert Spencer who had pointed out that there was material that no one had systematically looked at from the period after that which is covered by David Lumsden in his ground-breaking thesis of

1955. Bob was an inspiration and a help to me throughout the years when I was working on the book. He gave me access to his great collection of source material (then still in his house in Woodford) and put into my way many of the illustrations that are included in the book.

My doctoral thesis was accepted by Oxford University in 1987 after plentiful mishaps, including having my entire first year work stolen from a parked car and

(continued on page 12)

Renato Meucci Receives Monk Award

Renato Meucci was the recipient of the Historic Brass Society's 2003 Christopher Monk Award, presented on August 8, 2003 in Edinburgh, Scotland. Former Monk recipient Trevor Herbert presented the award to Meucci at a special lunch in the Playfair Library, Edinburgh University, during the Galpin Society, AMIS, and CIMCIM meeting. Renato Meucci is a noted organologist and music historian who has conducted important research on a wide range of brass topics. Trained as a horn player and guitarist at the conservatories of Rome and Milan, Meucci held positions with the orchestras of Accademia Nazionale di Santa Cecilia, RAI of Turin, and Milan. He received a degree from the University of Rome in

Greek and Latin Classics and has taught at the conservatories of Milan, Vicenza, Perugia, and Novara, holding faculty positions at the University of Parma and University of Milan.

Renato Meucci has served as advisor for many important museums and collections of musical instruments, including the Instrument Museum of Accademia Nazionale di Santa Cecilia in Rome, the Musical Instruments at Castello Sforzesco in Milan, and the Music Instrument Collection of the Galleria dell'Accademia in Florence, for which he edited, with Franca Falletti and Gabriele Rossi Rognoni, the latest catalog. He has served as director of the Early Music Festival in the Renaissance city of Urbino and as chairman,

since 1994, of the Italian Foundation for Early Music in Rome. Meucci has published seminal research on a number of brass topics, including ground-breaking work on Roman brass instruments as well as important 19th century brass research, in many journals such as the *Galpin Society Journal*, *Historic Brass Society Journal*, and *Basler Jahrbuch für historische Musikpraxis*. Renato Meucci is also the co-author, with Gabriele Rocchetti, of the Horn entry in the *New Grove Dictionary of Music* and has written a forthcoming book on the history of the horn, to be published by Yale University Press in the distinguished Yale Musical Instrument Series. Renato Meucci has presented his research at many Historic Brass Society conferences and lecture sessions.

The Christopher Monk Award was established by the HBS in 1995 to honor scholars, performers, instrument makers, teachers, and others who have made significant and life-long contributions to the early brass field. Previous recipients include Edward Tarr, Herbert Heyde, Keith Polk, Mary Rasmussen, Hermann Baumann, Bruce Dickey, Stewart Carter, and Trevor Herbert.

Nominations for the Monk Award are open to all HBS members. Please send nominations to: HBS, 148 West 23rd Street, New York, NY 10011 USA, or email president@historicbrass.org, including written support for the nominee.

~Jeff Nussbaum



Renato Meucci speaking in the Playfair Library, University of Edinburgh
(photo by Carolyn Bryant)

Matthew Spring Responds to Receiving the 2003 Nicholas Bessaraboff Prize

(continued from page 11)

dumped in a Manchester canal—this in the days before computers and back up copies. The thesis was notable for its size (four volumes in the first instance)—indeed one of the examiners suggested I borrow the college wheelbarrow to take it away after the viva. Although the examiners seemed overly impressed with it, I am told by the Bodleian music librarians that it subsequently became one of the most frequently consulted music theses.

The thesis also was interesting in that I used an early form of music processor, developed by a friend, Richard Vendome, and housed in the Atmospheric Physics Lab to which I had illicit night access. In

I also was resolved that the book should be aimed at a wide readership and not be difficult or pompously academic

the odd moments when their main frame computer was not scanning the heavens, it was busily writing out lute music, a combination that certainly would have been appreciated by a good number of Renaissance lute players and composers.

In the years following the thesis, I formed the idea that, in putting my primary research together with the work of Lumsden and others such as Harwood, Poulton, Ward, etc., I could cover the whole of British lute music and produce a book. As I point out in my preface, there was no book on the shelves about the lute in any form, although many far less important instruments were represented by some form of book. My work was intended to fill this gap. It was to be a personal account, but one that included and discussed all the important primary research to date, properly acknowledging the contribution of the authors of such work.

I also was resolved that the book should be aimed at a wide readership and not be difficult or pompously academic. I wanted the style to be simple and straightforward, yet clearly referenced, so that the reader could always easily turn to the pri-

mary and secondary source material itself if he/she wanted to go beyond my account.

A three-year Leverhulme award helped me in the years 1989-92 in many ways. I was able to travel all over the world to see and study for myself all the important sources, as well as large numbers of lutes, give a number of concerts, and do a lot of writing and background research. This material I was able to show to Oxford University Press, which under Bruce Philips took on the book. At that stage it was to have been considerably smaller and less ambitious. By 1995 I had a book of sorts written and a publisher.

Then things changed abruptly for me. My father had a stroke and was given a short time to live, I moved from London to Oxford, took up a lecturing job in Bath, got married and had a son—all within the space of about a year. From then on, work on the book became slow and tortured. My previously buoyant performing career got bogged down. It had been sustained by the superior performing abilities of my partner, now wife, and she was heavily otherwise engaged with a son who, on entering the world, promptly attempted to leave it, not once but twice, and who needed constant care. The book and its writing were banished to the edges of life—lonely late nights in front of the computer while the house slept.

One reviewer of the book seemed to believe the book contained nothing by way of new material. This is not so—it is just that I do not signpost it in the way that I do for material that stems from the primary research of others. The photo on the cover is a case in point. This picture is otherwise entirely unknown and came from a tip off from Robert Spencer, who had seen it once. I contacted the owner, who agreed to let me take a picture of it, as there was none, and to my using it, stipulating only that I was never to divulge its ownership or whereabouts. This led to a secret foray by my brother and me to a lonely great house in the north of England. It was guarded only by a Dickensian housekeeper who led us through many

dark passages and cavernous halls to the dining room which she unshuttered to allow only sufficient light for a photograph. Were that primary research was always so exciting!

I am most grateful to **Harrison Powley** and the American Musical Instrument Society for this award. There are many people who played a part in the writing and helped me in various ways. They cannot all be named, but I should like to particularly mention **Stewart McCoy**, who read and commented on the many drafts. Its publication at a price beyond the means of its intended readership, the irritating typos that remain in the text, and its unhelpful first review all served to shake my faith in the project. This award has restored that faith and I am hopeful that it will go some way to persuade OUP to bring out an affordable paperback version.

~Matthew Spring

Classified Column

No ads were submitted for this issue. Advertising rates for each ad in each issue: \$15.00 to AMIS members and \$25.00 to nonmembers for the first 25 or fewer words and \$25.00 for each additional 25 or fewer words. Each indication of measurement or price will be counted as one word. Not included in the word count are the opening "For Sale" or similar announcement and, at the end, the seller's name, address, phone, fax number, and e-mail address (as much information as the seller wishes to give).

Checks, payable to the American Musical Instrument Society, are to be sent along with copy to Barbara Gable, Editor, AMIS Newsletter, 270 Barret Road, Riverside, CA 92507.

Speech to AMIS, Galpin Society, and CIMCIM Delivered at Wadham Collge, Oxford, August '03

For lifetime achievement in the field of musical instruments

Thank you—thank you very much for the Curt Sachs award! When I received the letter telling me of this special honor I asked “why me?” Whereupon my wife asked “why not?” So I am happy that it is partly due to her that I am here with you today.

Just before leaving Boston for this trip, I received a letter from Peter Gombosi, a very appreciative customer and friend. Peter told me that when he was 13 years old his father [Hungarian musicologist Otto Gombosi] died and the Sachs invited Peter and his mother for dinner. It was an adult dinner and a little intimidating for 13-year-old Peter. After dinner, Sachs took Peter to the drawing room in his fancy house on Brattle Street, “where he offered me a good glass of port, a large cigar, and a half-hour of wonderful conversation about my father. Being 13, and definitely not a man of the world, I declined the first two but treasured the third all my life.”

I lost my father when I was 12 and



Friedrich von Huene at his shop

never met Curt Sachs, but I have been very lucky. My parents gave me a good start in life. My mother sang American and German folksongs and made the decision to travel West just at the right time. Many people taught me and helped me find my way. My wife certainly helped the most. I learned a lot and am still learning. Many of our Galpin and AMIS members offered assistance. My special Recorder Daddy, Galpin Society president Edgar Hunt, introduced me to the beauty of Bressan and Stanesby recorders. Edgar became a kind of grandfather to our children, who grew up without grandfathers on either side. The Guggenheim Foundation gave me a chance to study the marvelous Renaissance and Baroque woodwinds in many collections. I learned from the instruments of the old masters. Their workmanship and ingenuity inspired me to follow their example. So to all of you who have helped me here or there, then and now, in the present and in past centuries, thank you, thank you!

~Friedrich von Huene

Announcements and News from Members

Jeremy Montagu New Chair of Friends of the Bate

Jeremy Montagu has been elected Chairman of the Friends of the Bate Collection. He hopes to build up the membership so that the Friends can take a more active part in helping the Bate. There are several projects in the pipeline: two major prospective acquisitions (a beautiful oboe by Brod frères and a B flat tenor recorder, a tenor 4th flute, by Stanesby Junior), a Sound Guide for visitors, and the preparation of more plans and measured drawings. He would be very glad to hear from any of our members who enjoyed visiting the Bate Collection during the recent Joint Conference (and of course from any other members) who might be interested in joining the Friends. You can write to

Jeremy by email jeremy.montagu@music.ox.ac.uk—or at 171 Iffley Road, Oxford OX4 1EL, UK.

Preethi de Silva's Book on Fortepianos Nears Completion

Preethi de Silva, harpsichordist and fortepianist, writes to inform early keyboard enthusiasts that she is completing a book on fortepianos that she has been working on for over a decade. It will include the following: a revised version of her translation (1984) of Andreas Streicher's manual (1801) on the fortepianos of Nannette Streicher and also the first complete English translation of a manual on the fortepianos by Carl Wilhelm Friedrich Dieudonné and Johann Lorenz Schiedmayer, published in Stuttgart in 1824. Also included in the

volume will be essays on these two piano makers and their pianos, including an inventory, and biographical information on several generations of the Schiedmayer family with partial inventories of their keyboard instruments. The book will also present the first publication, together with an English translation, of the unpublished workshop journal and diary of Johann David Schiedmayer and his son, Johann Lorenz Schiedmayer. These records previously had been thought to have been lost during World War II. Translations of the materials will be accompanied by the original German texts.

Preethi de Silva would welcome receiving information on the location of any pianos by Dieudonné and Schiedmayer in the United States. She can be contacted at pdesilva@scrippscollege.edu.

Birth of the Banjo Exhibition

**Exhibit at the Katonah Museum,
Katonah, New York
The Birth of the Banjo
November 9, 2003 - February 1, 2004**

“The piano may do for love-sick girls who lace themselves into skeletons, and lunch on chalk, pickles and slate pencils. When you want genuine music – music that will come right home to you like a bad quarter, suffuse your system like strychnine whisky (sic), go right through you like Brendreth’s pills, ramify your whole constitution like the measles, and break out on your hide like the pin-feather pimples on a picked goose – when you want all this, just smash your piano and invoke the glory-beaming banjo!” – Mark Twain

For more than 300 years the banjo has been part of popular music and song in America. It is the only instrument unique to this country and its history parallels that of the United States from the earliest days of slavery to the Great Depression and beyond. The first exhibition devoted to the pre-manufactured (or hand-made) instrument, *The Birth of the Banjo*, on exhibit at the Katonah Museum of Art from November 9th through February 1st, exam-



**Maker Unknown
Inlaid Tiger Maple Banjo
ca. 1834-1840 -31 X 12 inches
Private collection**

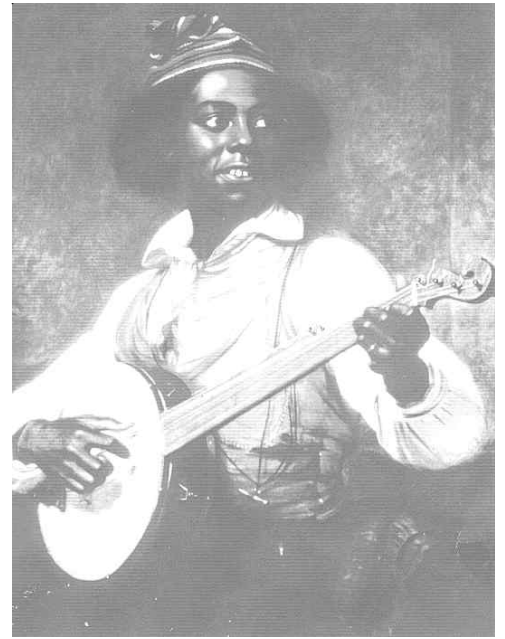
ines the early banjo (1830-1865) and its place in American social history. Curators Robert Shaw, Peter Szego, and George Wunderlich have assembled a wide range of visual and audio material to create *The Birth of the Banjo*, including 25 handmade banjos. The exhibition presents a thorough examination of the history of the banjo and its social impact, paying particular attention to the banjo’s African roots.

The story of this appealing instrument’s evolution is told most dramatically through the hand-crafted banjos on display. One of the masterpieces in the exhibition is a tack-head banjo with an inlaid tiger maple closed back. It was built between 1835 and 1840 by an unknown maker and features an extended neck made of flame tiger maple and a fretless fingerboard inlaid with a repeated diamond pattern of radiating lines framed by checkered mar-

The exhibition presents a thorough examination of the history of the banjo and its social impact...

quetry along the edges. Also included in *The Birth of the Banjo* is a double-headed banjo built by William Boucher in 1845. Boucher claimed to be “the inventor of tightening banjo heads by screw fixtures” and his design became the iconic banjo of the antebellum period. Also among the 25 banjos on display is an 1859 banjo built by James Ashborn who set the standard for banjo design for decades to come when he introduced frets and new tuning devices.

The Birth of the Banjo places this beloved folk instrument in the context of its historical importance and popularity. In addition to banjos such as those mentioned above, the exhibition includes period photographs, sheet music covers, and broadsides, providing a chronological panorama of banjo images and placing the instrument within a social and cultural context. Early banjo and minstrel performances are represented in paintings, toys, pottery figures, ephemera, and commercial art. Artists whose work is represented in the exhibition include Eastman Johnson, William Sidney Mount, Thomas Eakins, Richard Morris Brooke, George Fuller, and Thomas Hovenden. Audio tracks of period playing and performance



**Jean-Baptiste Adolphe Lafosse
(after William Sidney Mount)
*The Banjo Player***

Hand colored lithograph 25 X 20 inches

Lent by the Long Island Museum of American Art, History and Carriages
Bequest of Mr. and Mrs. Ward Melville,
1977

styles for selected instruments allow an unparalleled intimacy with the instruments on display. And for those who cannot resist the urge to pick there are reproduction instruments available that may be touched and played.

Funding for *The Birth of the Banjo* was provided by the New York Council for the Humanities, a state program of the National Endowment for the Humanities; the Westchester Arts Council with funds from Westchester County Government; and the Exhibition Patrons of the Katonah Museum of Art.

A 36-page full color catalog will accompany the exhibition. It contains essays by guest curators Robert Shaw, Peter Szego, and George Wunderlich and by historians Rex Ellis, J. Kenneth Moore, and Bob Carlin. To place an order or to request information, please call (914) 232 9555.

~Mimi Shanley Taft

In Memoriam — Sibyl Marcuse (February 13, 1911 – March 5, 2003)

When my friend Sibyl Marcuse left our world soon after her 92nd birthday, it was after a remarkable life of accomplishments in many fields. Her two books, *Musical Instruments: A Comprehensive Dictionary* (1964; 2/1975) and *A Survey of Musical Instruments* (1975), will remain indispensable reference works, a legacy for which we are all surely most grateful. An indomitable woman of remarkable energy and determination, even in her last years she continued her research into the instruments of ancient Greece, a topic that had fascinated her for years. Born in Frankfurt to a Swiss father and English mother, Sibyl was educated in several countries in a variety of European languages. Rather than retreat to neutral Switzerland on the outbreak of war in 1914, the family settled in Oxford, En-

gland. In 1920 the family moved back to Frankfurt for a time followed by years of moving around Europe. For Sibyl this meant years of changing schools and languages. She was a gifted linguist who went on learning additional languages and reading extensively in them for the rest of her life.

An indomitable woman of remarkable energy and determination, even in her last years she continued her research...

A highly cultivated woman, knowledgeable in many branches of learning, she modestly described herself as an autodidact. This was literally true, for she did not study at a university. Her formal education concluded with training to be-

come a librarian in Brussels. After her marriage to a Belgian journalist, by whose surname she was henceforth to be known, she spent some years in China. There she not only lived in Shanghai's foreign colony for a considerable time but also went off on her own into Manchuria and other remote regions. Later on she tramped through Peru and neighboring South American countries. Her wandering ways eventually brought Sibyl to the United States, where she arrived as Europe and Asia were about to be engulfed in another World War.

In New York, a city then taking in many refugees from the war, Sibyl held various positions in relief organizations where, once again, her command of many

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JSTOR Announces New Collection of Music Journals Archived Journals Span Music Scholarship

JSTOR released this week the complete electronic archives of 31 scholarly journals dedicated to music research, history and theory. An additional journal will be added to the Music Collection in the near future, bringing the full collection to 32 titles.

JSTOR is a not-for-profit organization whose mission is to create and maintain a trusted archive of important scholarly journals while extending access to those journals as broadly as possible throughout the research community. The Music Collection is JSTOR's seventh archival collection and its most international to date, with journals published in Croatia, France, Germany, Hungary, and the Netherlands. The collection's release marks the first time that the back issues of many of these journals have been digitized and made widely available over the Internet.

"The academic journals in the Music Collection cover a wide spectrum of music and will be extremely valuable to researchers studying many aspects of the field," says Heidi McGregor, director of publisher relations at JSTOR. "We are particularly grateful to **The Répertoire International de Littérature Musicale**

(RILM) and the **City University of New York Graduate Center**, which is home to *RILM Abstracts of Music Literature*, for their assistance in helping to build this important collection."

The Music Collection explores a wide array of topics and includes:

🎵 The full back-runs of four journals that began publication in the 19th century: "Archiv für Musikwissenschaft" (1899), "Journal of the Royal Musical Association" (1874), "The Musical Times" (1844), and "Tijdschrift van de Koninklijke Vereniging voor nederlandse Muziekgeschiedenis" (1868).

🎵 The archives of "The Musical Times," which has, since 1844, published obituaries of all of the major 19th and 20th century European composers including Brahms, Chopin, Ravel, Liszt, and Verdi.

🎵 "Musical Quarterly," containing articles written by important composers and musicologists.

🎵 "Latin American Music Review," exploring the historical, ethnographic, and sociocultural dimensions of Latin American music around the world and one of a number of journals in the collection focusing on international music and ethnomusicology.

More information about the Music Collection, including participation fees, is available at <http://www.jstor.org/about/participation.html>.

Since 1997, JSTOR has offered researchers the ability to retrieve high-resolution, scanned images of journal issues and pages as they were originally designed, printed, and illustrated. The JSTOR archive contains the complete back-runs of 353 journals and nearly 13 million pages of content. The archive also houses the following collections: Arts & Sciences I, II and III; Business; Ecology & Botany; General Science; Language & Literature; and Mathematics & Statistics. JSTOR is available at more than 1,700 college, university, public, secondary school, and institutional libraries in 75 countries.

In Memoriam — Sibyl Marcuse (February 13, 1911–March 5, 2003)

(continued from page 16)

languages was of great value. In time, as the special human needs engendered by the war began to diminish, she took up a new profession, enrolling in a school for piano tuning and maintenance, a skill that she mastered remarkably quickly. This led, in turn, to periods spent in the workshops of John Challis in Detroit and Hugh Gough in London, learning about the care of harpsichords. Sibyl became well known as a technician for both pianos and harpsichords, also collecting some fine antique instruments, including a 1774 Taskin harpsichord (now in Brussels) that had once

Her end in a retirement home in Berkeley across the bay was peaceful, quite in contrast to her colorful and, indeed, adventurous life.

belonged to an ancestor of hers. She regularly tuned for Wanda Landowska's recording sessions, able as she was to deal with the unique mechanical complexities of the Pleyel harpsichord.

In 1953 she was appointed curator of the Yale University Musical Instrument Collection, a post she held until 1960. The collection issued a checklist of keyboard instruments authored by Sibyl, and in 1958 *The Musical Quarterly* published her study of the Ruckers two-manual transposer harpsichords. A signal accomplishment was her managing the collection's move from its old cramped quarters in Woolsey Hall to its present home at 15 Hillhouse Avenue. As a climax to her tenure, she arranged a notable exhibition of Yale's finest keyboard instruments and produced a splendid fully illustrated catalog to go with it.

During this period Sibyl made full use of libraries at Yale and traveled in Europe during the summers to pursue her research into musical instruments of all times and all nations. Her extensive travels as well as an ability to read the scholarly literature in many languages made her well qualified indeed for such a task. The result was the *Dictionary*, the first such comprehensive listing since Curt Sachs's

Reallexikon der Musikinstrumente, published more than a half-century earlier, long out of print and in some respects superseded, due in no small part to Sachs's own continuing research. The acclaim with which the *Dictionary* was greeted encouraged Sibyl to write the complementary book, the *Survey*, a work of synthesis that can fairly claim a place alongside Sachs's earlier writings, culminating in his own *History of Musical Instruments* of 1940. The *Survey* grouped the instruments together according to the classification scheme originated by Mahillon and refined by Sachs and von Hornbostel.

After leaving Yale in 1960, Sibyl remained based mainly in New York. Then her wanderings resumed. In 1971 she settled for some months in Oxford, where I was living at the time. We enjoyed many hours of stimulating and informative con-

versation. She was happy to revisit the scenes of her childhood and to enjoy contact with fellow organologists in Oxford, such as Anthony Baines and Donald Boalch. From Oxford her path took her on to Basel where, having Swiss citizenship through her father, she was able to settle for a time. The search for a milder climate, however, led to her final destination, San Francisco, where she enjoyed a long, but still productive retirement. Her writings on Grecian musical instruments as described and discussed in contemporary literature remain in manuscript. Let us hope that an enterprising publisher may yet bring them out. Her end in a retirement home in Berkeley across the bay was peaceful, quite in contrast to her colorful and, indeed, adventurous life.

~Howard Schott

Sibyl Marcuse tuning a Challis harpsichord in the 1950s
(Photo courtesy of Frederick Hammond)

New Acquisitions at the Kenneth J. Fiske Museum of the Claremont Colleges, Claremont, California — 2001-2002

Detailed information about any instrument may be obtained from Dr. Albert R. Rice, Curator at arrice@rocketmail.com or by calling (909) 625-7649.

Gift of Randall Dunkley, Reno, Nevada

- 2001.1 Cornet in B-flat, C. Mahillon, Brussels, ca. 1890. Silver plated.

Gift of Susan Schuck, Tujunga, CA:

- 2001.2 Guitar, Hermann Hauser II, Reisbach, Germany, 1974, serial no. 963.
 2001.3 Guitar, Hermann Hauser II, Reisbach, Germany, 1966, ser. no. 800.
 2001.4 Guitar, José Ramírez III, Madrid, 1969, Flamenco model, ser. no. 3,728.
 2001.5 Guitar, José Ramírez III, Madrid, 1969, ser. no. 3,418.
 2001.6 Guitar, José Ramírez III, Madrid, 1960.
 2001.7 Lute, Goldklang, Germany, 1960.
 2001.8 Mandolin, Ramirez, Madrid, 1969. Flat-backed.
 2001.9 Soprano balalaika, Musikhaus Anton Raab, Göppingen, ca. 1969.
 2001.10 Concert zither, Franz Schwarzer, Minneapolis, Missouri, ca. 1913, ser. no. 7482.

Museum Purchases:

- 2002.1 Basset horn, Stengel, Bayreuth, ca. 1870. 20 keys.
 2002.2 Alto Saxophone, Conn Co., Elkhart, ca. 1888, ser. no. 25. Silver plated with two octave keys.
 2002.3 Bass Saxophone, Conn Co., Elkhart, ca. 1929.

Gift of Patt Khalli, Garden Grove, CA

- 2002.4 Mandolin, J.Schwarz, Vvienna, ca. 1900

Gift of Marne Laidig, Pasadena, CA:

- 2002.5 Di, transverse flute of Chinese origin.



- 2002.6 Nutshell rattle of Hawaiian origin.
 2002.7 P'ūili, bamboo rattle of Hawaiian origin.
 2002.8 Rattle in square shape of African origin.
 2002.9 Rattle with feathers of African origin.
 2002.10 Talking drum of African origin.
 2002.11 Tablā, tuned hand-played drum of Indian origin.
 2002.12 Bāyā, small kettledrum of Indian origin.
 2002.13 Three-string fiddle with a turtle-shell resonator of Moroccan origin.
 2002.14 Flute, Yugoslavia.
 2002.15 Metal scraper, Puerto Rico or Haiti origin.
 2002.16 Khaen, bamboo mouth organ of Thai origin.
 2002.17 Friction drum of Zambian or African origin.
 2002.18 Rainstick of Chilean origin.

Gift of Will Graham, Temple City, CA:

- 2002.19 Ukelin, Jersey City, New Jersey, ca. 1915.
 2002.20 Hawaiian guitar zither, Jersey City, New Jersey, ca. 1915.
 2002.21 String bass of German origin, 19th century.

Bequest of the estate of Sol Kaufler, Woodland Hills, CA:

- 2002.22 Trumpet in E-flat, Besson, London, 1970, serial 47787. Silver plated.
 2002.23 Trumpet in C, Millereau, Paris, ca. 1925, serial 5515. Brass.
 2002.24 Pocket cornet in B-flat, F. Jaubert, Paris, imported by Lyon & Healy, Chicago, ca. 1895. Nickel plated brass.
 2002.25 Trumpet in C, J. Lidl, Brno, ca. 1980. Silver plated brass, three rotary valves and two keyed vent holes.
 2002.26 Trumpet in F, unsigned, probably Eastern European or possibly French origin, ca. 1880. Silver plated brass with a mouthpiece shank for F; crooks for E, E-flat, D and C; and a coupler to lower the C crook for B-flat.
 2002.27 Piccolo trumpet in B-flat, J. Persy, Brussels, ca. 1950, "Le Triomphe" model. Brass, long, straight model with four valves.
 2002.28 Bass trumpet in B-flat, Ferdinando Roth, Milano, ca. 1880. Brass.
 2002.29 Slide trumpet, Weril, Brazil, ca. 1999, serial number D05184.
 2002.30 Herald trumpet in C, Pakistan, ca. 1990. Brass.

From Left to Right:
 5 keyed trumpet ca. 1840 and basset horn ca. 1870

(continued on page 18)

New Acquisitions at the Kenneth J. Fiske Museum of the Claremont Colleges, Claremont, California — 2001-2002

(continued from page 17)

- 2002.31 Herald trumpet in B-flat. Lacquered brass, valve section by Conn, Elkhart, 1929, assembled at a later date.
- 2002.32 Fanfare trumpet in E-flat, Anton Dehmals, Vienna, ca. 1950. Brass, straight form.
- 2002.33 Fürst-Pless horn or circular hunting horn in B-flat, Germany, ca. 1960. Brass with nickel silver trim and wrapped with green leather.
- 2002.34 Taschenjagdhorn or pocket hunting horn, Germany, ca. 1965. Brass with nickel silver trim wrapped in green leather.
- 2002.35 Taschenjagdhorn, B & S, German Democratic Republic, ca. 1980. Brass with nickel trim.
- 2002.36 Cornet in B-flat, Couesnon, Paris, 1945. Silver plated.
- 2002.37 Cornet in E-flat, Salvationist Publishing and Supplies Ltd., London, ca. 1930, ser. no. 22084, "The Triumphonic" model. Silver plated brass.
- 2002.38 Cornet in E-flat and C, D. Calicchio, Los Angeles, ca. 1975. Valve section, mouthpiece, and tuning slides of European origin, bell section by Calicchio.
- 2002.39 Cornet in B-flat, Soviet Brass Instrument Factory, St. Petersburg, ca. 1980. Brass with nickel plated machine, three rotary valves.
- 2002.40 Flugelhorn in C of German or Austrian origin, ca. 1920. Brass with nickel silver trim, three rotary valves.
- 2002.41 Flugelhorn in high E-flat, Ferdinando Roth, Milan, ca. 1880. Brass with nickel silver trim, three rotary valves.
- 2002.42 Circular flugelhorn in B-flat, Germany, ca. 1980. Brass, Fürst-Pless horn with three rotary valves.
- 2002.43 Keyed bugle in B-flat, of English origin, ca. 1860. Copper with seven silver keys and brass trim. Unusual tuning slide after the mouthpipe tube.
- 2002.44 Bugle in D, 20th century. Brass.
- 2002.45 Bugle in B-flat, probably of American origin, ca. 1918. Brass.
- 2002.46 Fanfare trumpet in B-flat, Romeo Orsi, Milan, ca. 1890, ser. no. 155. Brass, piston valve changes pitch to F.
- 2002.47 Bugle in B-flat, probably Pakistani origin, ca. 1960. Copper with brass trim.
- 2002.48 Bass bugle in B-flat, Lecomte & Cie., Paris, 1912. Brass with two piston valves.
- 2002.49 Fanfare trumpet in B-flat marked "Supton," 20th century. Nickel plated brass, piston valve changes pitch to F.
- 2002.50 Corps bugle or mellophone bugle in G, Smith Music Sales, of German origin, ca. 1970. Chrome plated brass with one piston and one rotary valve.
- 2002.51 Corps bugle or soprano bugle in G, DEG, Lake Geneva, Wisconsin, ca. 1980. Chrome plated brass with two piston valves.
- 2002.52 Tenor horn in E-flat, Besson, London, 1968. Silver plated brass with satin finish.
- 2002.53 French horn in F of American origin, 20th century. Mouthpipe and bell (4D), Conn, Elkhart, Ind.; valve section, Reynolds, Cleveland, ser. 49659.

Loan of Betty Smith, Malibu, CA:

- 2002.54 Lute, 17th/19th century, Italian origin.
- 2002.55 Single-manual harpsichord, Jacob and Abraham Kirkman, 1785. 5 octaves FF (omitting FF#) to f³, 4', 2 X 8' registers.

Gift of Robb Stewart, Arcadia, CA.

- 2002.56 12-key B-flat clarinet, Franz Lauter, New York, ca. 1860.

Gift of Coleman Family, Tarzana, CA:

- 2002.57 Keyed bugle in E-flat, 10 keys, Graves & Co., Winchester, New Hampshire, ca. 1845.
- 2002.58 Valve bugle in B-flat, E.G. Wright & Co., Boston, ca. 1865.
- 2002.59 Cornet in B-flat, C. A. Müller, Mainz, ca. 1850. The first valve produces a half step and the second valve produces a whole step. However, the linkage is arranged so that the first valve lever operates the second valve, and the second valve lever operates the first valve.

2002.60 Valve cornet in B-flat, David, Paris, ca. 1840.

2002.61 Cornet in B-flat, John A. Koehler, London, ca. 1845, ser. 1014, with three swivel or disc valves.

(continued on page 19)



**Cornet in B-flat, John A. Koehler, London,
ca. 1845, ser. 1014**

New Acquisitions at the Kenneth J. Fiske Museum of the Claremont Colleges, Claremont, CA — 2001-2002

(continued from page 18)

- 2002.62 Five-keyed trumpet in E-flat, Antonio Apparuti, Modena, ca. 1840. In a form-fitting case.
- 2002.63 Slide trumpet attributed to John Köhler, London in C or E-flat, engraved "J. Distin," ca. 1833.
- 2002.64. Over-the-shoulder cornet in B-flat, Isaac Fiske, Worcester, Massachusetts, ca. 1870 with three side-action rotary valves.
- 2002.65 Double-valve trumpet in E-flat, E. G. Wright, Boston, ca. 1848. The first valve produces a half step and the second valve produces a whole step.
- 2002.66 Double-valve trumpet in B-flat, Graves & Co., Boston, ca. 1845, serial no. 272. The first valve produces a half step and the second valve produces a whole step.
- 2002.67 Keyed bugle in B-flat, 8 keys, Thomas Percival, London, ca. 1840.
- 2002.68 Cornet in B-flat, Isaac Fiske, Worcester, Massachusetts, ca. 1875.
- 2002.69 Cornet in B-flat, Martin & Co., New York, ca. 1875.
- 2002.70 Trumpet in B-flat, E. G. Wright, Boston, ca. 1860.
- 2002.71 Alto horn in E-flat of German origin with Vienna valves, ca. 1865.
- 2002.72 Trumpet in G of German origin with Vienna valves, ca. 1855.
- 2002.73 Keyed bugle in E-flat, 6 keys, George Smith, Birmingham, ca. 1840.
- 2002.74 Keyed bugle in C, 8 keys, with fine-tuning device, George Butler, Dublin, ca. 1835.
- 2002.75 Echo cornet in C, F. Besson, London, ser. 40547, ca. 1888-89.
- 2002.76 Cornet in B-flat, Charles Pace, London, ca. 1845. The clapper key was removed.

Gift of Robert Christiansen, Pasadena, CA.

- 2002.77 Grand Piano, Ignaz Bösendorfer, Vienna, ser. 2646, ca. 1850.



Double-valve trumpet in E-flat, E.G. Wright, Boston, ca. 1848.

Welcome Members

(continued from page 8)

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The Libin Trip to St. Petersburg – August 2003

Designed by the best Italian and French architects, St. Petersburg is the second largest city in the Russian Federation and a jewel in the Russian crown. Construction began in 1703 at the command of Peter the Great, the tsar who forced Russia to turn its face towards Western Europe. Built at the confluence of the Gulf of Finland and the Neva River, the city is dotted with palaces, many of which are enormous multi-building structures, built by Peter and the tsars who followed. These, along with the prevailing neoclassical architecture, the onion-shaped domes, the ornate churches (including the Disneyesque nine-domed Cathedral of the Resurrection), the broad avenues (prospekts), the canals, the mu-



Laury Libin and Franz Streitwieser play the Russian horns at Sheremetev Palace

nicipal statuary, and the gilded ornamental iron work, give the city a unique and magical countenance.

St. Petersburg has had its share of misfortunes, particularly during World War II, when many of these treasures were damaged or destroyed by two long years of German artillery bombardment. But those riches have now been rebuilt, often at enormous expense, with much of the work done only recently, in time for the city's 300th anniversary.

This glittering metropolis is much too large and complex to be absorbed in a week; nevertheless, immediately following the AMIS/Galpin UK meeting, I and AMIS members **Laury Libin, Kathryn Shanks Libin, Hélène La Rue, and Franz and Kitty Streitwieser**, joined by six other Americans, spent six action-packed days exploring St. Petersburg's

wonders. Our tour was organized and lead by Laury, who has many professional and personal ties to St. Petersburg. We are all grateful for the hard work and organization it took to bring this off.

St. Petersburg is a golden city. Iron-work everywhere, even light poles and pedestrian iron grillwork, is trimmed in

St. Petersburg is a golden city.

gold. Gilded onion domes grace the skyline, and the exteriors of several of the palaces we visited shone with gilded detail work, shields, ornaments, and statuary. Palace interiors often contained rooms done all in gold or profusely trimmed in the metal. Ornamental atlantes and caryatids, all gilded, were found in profusion, both inside and out. The effect was one of other-worldliness; one simply does not normally live surrounded by all that gold.

Many of the palaces have been turned into museums. The most famous of these is Catherine the Great's Hermitage, which became a museum under the czarina herself. The Hermitage is one of the world's greatest art repositories, and like the

city itself, it was impossible for us to take in all its glories.

A lasting impression was made on all of us by the sight of an enormous golden peacock clock. This treasure, which sits in a glassed-in enclosure, is normally put through its paces once a year, but thanks to Laury, we were admitted to the Peacock room before normal visiting hours for a special showing of this rare spectacle. We watched as the museum's clock curator performed the complex preparations needed to get the six-foot high bird moving; then, as it proclaimed the hour, the peacock's tail erected and the entire bird swiveled around before it settled back down. It was an awesome sight.

The scale of the opulence of the palaces is impossible to describe; by comparison, the glories of Versailles and the French kings pale to insignificance. Aside from all the gold, the exquisite wall and ceiling paintings, the hangings, the wall coverings, the floor parquetry, furniture, and ornaments of all sorts were made with

the highest taste, one room after another.

Musical instruments had brought most of us together in the first place, and we saw plenty of these, although they were mostly winds. One of the most fascinating sights was a rack of one-note horns, in all sizes, from sopranino to contrabass. Peasant bands, we were told, used this collection, with each player responsible for his one note.

We also saw some of the instruments owned by Alexander II. Franz Streitwieser was asked to play a few notes on the emperor's coiled cornet, a rare honor indeed. Laury, it seemed, knew everything there was to know about the pianos we saw, and his on-the-spot lectures were appreciated by all, including curious



Ed Kottick and Valdimir Koshelev with Paul deWitt harpsichord at Sheremetev Palace

passers-by. Many folk instruments were in evidence, particularly at the Ethnographic Museum. Here chairs were provided for our comfort and a large selection of instruments was laid out for our inspection, each one demonstrated either by the curator or by Laury's friend Vladimir Koshelev. This sort of courtesy was shown to us everywhere and is a testimony to Laury's careful preparation.

We also spent a day in the industrial city of Novgorod, famous for what is termed "wooden architecture" but which consisted mostly of rude wooden structures of the type formerly inhabited by Russian peasants. Although it was not exactly what I had anticipated, it was interesting nevertheless, and for a few rubles at a souvenir stand, I was able to buy a toy Russian bear playing a harpsichord.

(continued on page 21)

Book Reviews

by Janet K. Page, AMIS Newsletter Editor

De Clavicordio V: Proceedings of the V International Clavichord Symposium.

Bernard Brauchli, Alberto Galazzo, and Ivan Moody, editors. *De Clavicordio V: Proceedings of the V International Clavichord Symposium. Atti del V Congresso Internazionale sul Clavicordio: Magnano, 5-8 September 2001.* Magnano: Musica Antica a Magnano, 2002. 328 pp.: index, catalogues, bibliographies, appendices, abstracts, 16 line drawings, 28 black-and-white photographs, 5 graphs, 52 tables, 43 musical exx. \$55.00 (paper).

Revived along with the harpsichord at the beginning of the twentieth century, the clavichord has taken a distinctly secondary role to its more accessible sister (and to its cousin the fortepiano). But no more—at least not since 1993, when clavichordists **Bernard Brauchli** and **Christopher Hogwood** held the first International Clavichord Symposium in the northern Italian town of Magnano. Five symposia have now ensued, and from each has issued a volume of the papers given. Like all congress reports, the offerings are uneven, but taken as a whole, the five volumes of *De Clavicordio* contain extraordinarily valuable information on a variety of topics dealing with the clavichord.

The present volume contains eighteen papers, a “Comprehensive List of Iconographical Documents on the Clavichord” (a particular interest of Symposium Director Brauchli), and a valuable cumulative index of names for all five volumes to date (compiled by **Alberto Galazzo**). Clearly, many of the offerings have been expanded for publication, and many contain examples, tables, charts, and illustrations that may not have been available for the oral presentations.

As usual, the papers divide themselves into categories, with one of the largest dealing with descriptions of clavichords. Both **Laurence Libin** and **Alfons Huber** discuss eighteenth-century traveling clavichords, a variety of the instrument not nearly as rare as once believed. **Grant O’Brien** subjects the famous instrument of Dominicus PISAURENSIS in the University of Leipzig’s Musikinstrumentenmuseum—the earliest signed clavichord—to a detailed analysis, finding that the units of measurement by which it was built confirm its Venetian origin. He also establishes that it was designed to sound a fifth higher than normal. Two mid-eighteenth-century Swedish clavichords are compared by **Joel Speerstra**. Peculiar traits in both lead him to conclude that one was

a professional instrument, though made by an amateur builder, while the other was an instrument for an amateur, though made by a professional. The latter instrument once had a rare Pantaleon stop and pull-down pedals, although neither feature may have been original. **Peter Bavington** describes an instrument by Johann David Schiedmayer with an atypical divided bridge and a unique damping system. **Jenny Nex** and **Lance Whitehead** compare instruments from mid-and late-eighteenth-century building practices in Hamburg, Stockholm, and Copenhagen, concluding that the three areas had a unified clavichord-building tradition. **Dorthe Falcon Møller’s** offering sums up what little is known of Danish clavichord building.

Music, performance practice, and tutors for the clavichord are the subject of an equally large group of papers. The findings of **Paul Simmonds’** study of late eighteenth-century embellished repeats apply to the harpsichord and fortepiano as well as to the clavichord, but this takes nothing away from his excellent and probing essay. **John Whitelaw’s** “The Singing Hand,” a mostly personal explication of the aesthetics of music, concludes that

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The Libin Trip to St. Petersburg – August 2003

(continued from page 20)

We were also treated to a folk music demonstration by a visionary performer who brought a Rasputin-like fervor to his lecture.

Russia is a poor country, but wearing smart, fashionable clothing seemed to be an important part of belonging to the professional class. Shops with any pretension to class were staffed by bevy of smartly dressed young women, sometimes even wearing matching outfits. Judging from the many nightclubs we saw containing the words “jazz,” “blues,” or “rock,” the St. Petersburgers love American music. In a visit to the Peterhof, an incredible complex of palaces, parks, and gilded statuary that served as the summer residence for the tsars, we were treated to a performance of 1940s big band music by a Russian

ensemble named, appropriately enough, “Big Band.”

Interestingly, during our week in the Russian Federation I never heard the

words “communism” or “Soviet” uttered, as though the Russian Revolution had never occurred. Instead, despots though they might have been, the tsars and their deeds were glorified. Their immense palaces, built with money cruelly taxed from the peasantry and now lovingly restored to their former opulence, are a source of great local pride. That statement is not meant to be judgmental, and I would hate to suggest that I was able to penetrate the Russian mind in my short stay. But I can say with certainty that, as Western as it is, St. Petersburg has an undeniable exoticism that makes it the destination of choice for millions of tourists every year.

~Edward L. Kottick
photos by Laury Libin



Visit to Tsarkoe Selo (From Left to Right) Naomi Glicken, Annie Walker, Laury Libin, Pamela Gladding, Ed Kottick, Kathryn Libin, Franz Streitwieser, Hélène LaRue, Linda Ferguson, and Isabelle Emerson

Book Reviews

(continued from page 21)

the clavichord is best suited for realizing ornamental gestures. **Eva Helenius-Öberg** writes about the *Musikaliskt Tidsfördrif*, a weekly journal published for forty-six years, containing (among other things) arrangements of operas and symphonies as well as original works for keyboard. As an arbiter of taste in late eighteenth- and early nineteenth-century Sweden, it helped define that country's strong clavichord culture.

An interesting essay by **Michael Zapf** on an 1819 treatise by the otherwise unknown Eduard Eggeling discusses that author's anachronistic insistence that pianists first develop a touch suitable for Bach (Eggeling's pedigree goes back to Forkel). Zapf concludes that Eggeling's exercises for finger independence represented a useful practice handed down for generations, one that still appears in master classes. **Christopher Hogwood's** valuable paper on the resources available to eighteenth-century Danish players is filled with information on native and foreign-born players, composers, theorists, and publishers. Hogwood concludes that

Copenhagen's musical life was not as isolated from the rest of Europe as formerly supposed. **Pamela Ruiter-Feenstra** examines the written-out ornamentation of mid-eighteenth-century Swedish composers Johan Helmich Roman and Ferdinand Zellbell, Sr., finding an improvisational mindset in both.

Several essays are concerned with modern developments. **Johann Sonnleitner** describes an expanded tonal system of twenty-four notes to the octave. Such extended arrangements of the tonal gamut are not new—keyboards having as many as thirty-six notes per octave were known in sixteenth-century Italy—but **Sonnleitner** finds a different purpose for his and presents a musical example by the composer Heiner Ruland, written in 1934, to illustrate the system. The article that follows, "The *Klavikantal*: A New Type of Clavichord in Development," is written by Sonnleitner's son **Florian Sonnleitner**. **Jörg Gobeli** describes a 1995 diagram credited to Jean-Marc Pittet, intended to help us visualize the intervals in historic temperaments. Like most such diagrams,

this one is likely incomprehensible to the uninitiated and unneeded by the cognoscenti.

It has often been said that the study of the clavichord was considered an essential first step to the mastery of the other keyboards. **Bernard Brauchli's** excellent paper presents the words of Austrian, Czech, Dutch, English, French, German, Italian, and Spanish theorists from ca. 1450 (Paulus Paulirinus) to 1789 (Georg Friedrich Wolf and Daniel Gottlob Türk), indicating that this notion was not limited to eighteenth-century Germany. "Missing Instruments," a thoughtful offering by **Derek Adlam**, notes with some sadness the lacunae in our knowledge of the many types of clavichords that must have existed from the fifteenth century on and thus, our inability to realize many pieces of clavichord music with any fidelity. Like nearly all the presenters in this symposium, Adlam is trying to recreate the past, and it is that endeavor that makes *De Clavicordio V* and its four predecessors so valuable.

~Edward L. Kottick.
University of Iowa

The Organ As a Mirror of Its Time: North European Reflections, 1610-2000

Kerala J. Snyder, editor. *The Organ As a Mirror of Its Time: North European Reflections, 1610-2000*. Oxford: Oxford University Press, 2002. 374 pp.: 54 illustrations, 1 compact disc. ISBN: 0-19-514414-7 (hardcover, \$74.00), 0-19-514415-5 (paper, \$39.95).

The Organ As a Mirror of Its Time is a collection of twenty-five essays by twenty-one authors. Its editor calls it "a tour of six carefully selected organs in North Germany, Denmark, and Sweden." This geographical limitation does not bespeak a stylistic or chronological limitation. The organs discussed here span the nearly four centuries between 1610 and 2000, including the only organ built by Aristide Cavallé-Coll in Scandinavia (Copenhagen, Jesus Church, 1890) and the Marcussen organ at Oscar's Church in Stockholm (1949). Also included are organs by Esaias Compenius (Frederiksborg, 1610), Johan Niclas Cahman

(Leufsta Bruk, 1728), and Arp Schnitger (both an original in St. Jacobi, Hamburg, 1693, and a new organ modeled on it at the Örgryte New Church in Göteborg, 2000).

The book is divided into four large parts, each with its own exordium, and—appropriately for its geographical focus—also contains a praeludium, a postludium, and three interludia. Some of the essays discuss architecture; others discuss politics, music, performance practice, or organs in similar styles. **Bengt Hambræus** (Chap. 21, "The Organs in Oscar's Church: Sources of Inspiration—and Some Controversy") was an organ student at the church when the Marcussen organ was installed in 1949. His experience on both sides of that event as well as his experience as a composer on both sides of the addition of digital free combinations and a register crescendo in 1980 are illuminating. **Celia Applegate's** informative essay (Chap. 13, "The Musical Cultures of Eighteenth-Century Germany") presents a fascinating account of sociological and economic aspects of music-mak-

ing. The sociology and economics of the funding of organs is addressed by **Sverker Jullander** as he describes the patronage of a wealthy merchant (Chap. 15, "From Beer to Bricks to Organ Pipes: Carl Jacobsen and the Jesus Church"). **Göran Söderström's** "An Architectural Tour of Leufsta Bruk" (Chap. 9) focuses on (terrestrial) architecture and city planning, while **Hans Davidsson's** "The Organ in Seventeenth-Century Cosmology" (Chap. 6) concerns itself with celestial interrelationships.

The scope and variety of subjects and the high quality of writing in all the essays make this book extremely worthwhile. A bibliography, a discography, and a compact disc of appropriate music played on all six organs by six different organists (two of them authors of the essays) round out this attractive and readable volume. Highly recommended.

~John David Peterson
University of Memphis

Newsletter Addendum: A Selective Bibliography of Articles about Musical Instruments (2001-2002)

Christine Wondolowski Gerstein has compiled a selective bibliography of articles of English-language articles about musical instruments published during 2001 or 2002. This bibliography has been printed as a *separate addendum to this issue of the newsletter*.

Articles were selected from a search of some 100 journals as well as from citations identified in *America: History and Life, Applied Science and Technology Abstracts, Art Index, Bibliography of Asian Studies, Electronic Journal Service, International Index of Music Periodicals, MLA Bibliography, Music Index, Omni-File Full Text Mega, RILM Abstracts*.

Here is a sampling of some of the entries:

Adkins, Cecil. "William Milhouse and the English Classical Oboe." *The Double Reed* 24/3 (2001): 101-120.

Axtens, Robert. "A Rare Basset Horn by Ottensteiner." *Clarinet and Saxophone* 27/3 (Fall 2002): 16-19.

Baddley, Ken. "The English Guitar." *Lute News: The Lute Society Magazine* 60 (December 2001): 8-12.

Dinerman, Barbara. "Music to Collectors' Ears: Music Boxes Make a Stylish Comeback." *Art & Antiques* 25/7 (Summer 2002): 92-95.

Friesen, Michael D. "Organs and Organbuilding in North Carolina in the Eighteenth and Early Nineteenth Centuries." *The Tracker* 45/2 (2001): 11-42.

Fujie, Linda. "Japanese Taiko Drumming in International Performance: Converging Musical Ideas in the Search for Success on Stage." *The World of Music* 43/2-3 (2001): 93-101. Heyde, Herbert. "Methods of Organology and Proportions in Brass Wind Instrument Making." *Historic Brass Society Journal* 13 (2001): 1-51.

Lee, Yuan-yuan. "Chang Gu (long drum)." *Chinese Music* 24/1 (2001): 18-19.

O'Brien, Grant. "The Case, Stringing and Fretting Design of the 1543 Venetian Clavichord by Dominicus Pisarenensis." *De Clavicordio* 5 (2001): 91-107.

Rowland-Jones, Anthony. "Paintings with Performance Practice Implications in the Recent Royal Academy Exhibition, 'The Genius of Rome, 1592-1623.'" *Early Music Performer* 9 (September 2001): 13-16.

Skowronek, Tilman. "Beethoven's Erard Piano: Its Influence on His Compositions and on Viennese Fortepiano Building." *Early Music* 30/4 (November 2002): 522-538.

Weiner, Howard. "The Soprano Trombone Hoax." *Historic Brass Society Journal* 13 (2001): 138-160.

Weinstein, Amnon. "Great Minds [technical innovations of creative partnership between Ole Bull and Jean-Baptiste Vuillaume]." 52-56. *The Strad* 113/1341 (January 2002)

Reader comments may be addressed to Christine Wondolowski Gerstein, 902 Axinn Library, 123 Hofstra University, Hempstead, NY 11550, or sent to christine.gerstein@hofstra.edu.

Events and Deadlines

May 19-22, 2004

33rd Annual Meeting
American Musical Instrument
Society
Winston-Salem, North Carolina

December 15, 2003

Deadline for nominations for the
Densmore Prize
(see page 7 for details)

January 1, 2004

Deadline for submission of
proposals for Annual Meeting
(see page 6 for details)

February 1, 2004

Deadline for submission of
application for the Gribbon
Memorial Award.
(see page 7 for details).

AMIS Newsletter

AMIS Newsletter is published by

American Musical Instrument Society
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