



NEWSLETTER

of

The American Musical Instrument Society

Volume 44, No. 1

Spring 2015

44th ANNUAL MEETING OF THE SOCIETY TO BE HELD AT THE MUSEUM OF FINE ARTS, BOSTON, JUNE 3-7, 2015

“Please Come to Boston for the Springtime.” The opening lyrics from the 1974 hit song by Dave Loggins say it all. There may have been record snowfall and low temperatures in New England this winter, but that won’t stop AMIS from meeting there this June.

The Museum of Fine Arts, Boston, is pleased to host this year’s conference, which will provide a diverse offering of engaging papers, performances, and field trips. From the Old North Church to the birthplace of President John F. Kennedy, Boston is steeped in history, making it a popular destination for anyone interested in America’s past. It is also an easy city to get around in by foot, with safe and reliable public transportation. Weather in early June should be mild and pleasant, but visitors should pack for temperatures ranging from cool to hot. The AMIS meeting immediately precedes the Boston Early Music Festival, which runs from June 7 to 14, so members may want to stay on in the city for to take advantage of that music-filled week-long event. For more information, go to www.bemf.org.

Recognized as one of the world’s finest encyclopedic art museums, the MFA contains important collections of European and American paintings, sculpture, and decorative arts; ancient art and artifacts from Egypt and Classical civilizations; the finest collection of Asian Art in the Western world; and highly significant collections of prints, drawings, photographs, textiles, and fashion arts. A particular highlight of the Museum is its state-of-the-art wing for Art of the Americas, which opened in the fall of 2010, with over 5000 works of art dis-



Above: The Musical Instrument Gallery at the Museum of Fine Arts, Boston. (Photo courtesy of MFA)
Below: The Boston skyline as seen from Beacon Hill. (Photo by Flickr user Wally Gobetz, used in accordance with the Creative Commons BY-NC-ND 2.0 license.)

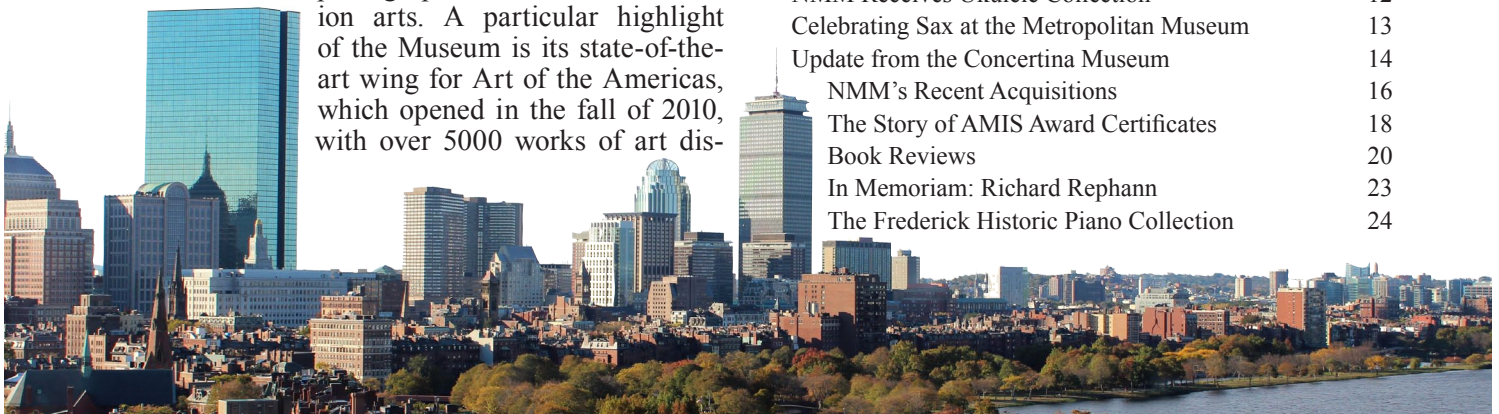
played in 53 galleries, ranging from Pre-Columbian artifacts to modernist art from the 1960s.

The Museum is of course also home to an excellent collection of over 1200 musical instruments from all over the world, the core of which was gathered together during the late 19th century by the English collector Francis W. Galpin,

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NEWSLETTER of the
American Musical Instrument Society

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Edmond Johnson, Editor
Albert Rice, Reviews Editor

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

Contributions to the Newsletter and correspondence concerning its content should be sent to:

Prof. Edmond Johnson
Occidental College
1600 Campus Road
Los Angeles, CA 90041
edmondjohnson@oxy.edu

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

American Musical Instrument Society
1106 Garden St.
Hoboken, NJ 07030
Phone: 212-656-0107
j2kopp@aol.com

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**PRESIDENT'S
MESSAGE**

Dear Colleagues,

We are all looking forward to the 44th annual meeting of the Society at the Museum of Fine Arts in Boston, from June 3-7, 2015. In addition to the wonderful exhibits at the Museum, there will be fascinating presentations by AMIS members; concerts; a large group of Gribbon scholars; and trips offered to the Frederick Historic Piano Collection, the Powell flute factory, the Zildjian cymbal factory, and Marlowe Sigal's private collection in Newton, MA. (A new catalog of Sigal's collection will be available for perusal at the meeting. Entitled *Four Centuries of Musical Instruments: The Marlowe A. Sigal Collection*, it features beautiful color photographs by Marlowe Sigal of over 600 instruments and brief descriptions of each instrument.) Thanks in advance to our local arrangements committee, chaired by Darcy Kuronen, and the awards committees for their valuable work.

As is our tradition, the meeting will feature a banquet which will include the presentation of AMIS's awards and prizes: the Gribbon Memorial Awards for Student Travel; the Frederick R. Selch Award for the best student paper at the meeting; the Frances Densmore Prize for the most distinguished article-length publication written in English in 2013; the Nicholas Bessaraboff Prize for the most distinguished book-length work in English in 2013; and the Curt Sachs Award honoring lifetime contributions to the goals of the Society.

AMIS continues to monetarily support the Clinkscale Online Database in upgrading its software and hardware. We are looking at the possibility of using a similar database that will describe other instruments beside pianos.

Finally, members who have not yet renewed their memberships for 2015 are encouraged to visit the AMIS website where they can now easily pay their dues online.

✉ Albert R. Rice
President, AMIS

**NEWSLETTER
ARCHIVES ONLINE**



The full run of the *Newsletter of the American Musical Instrument Society* is now available on the AMIS website. Issues are available for download in PDF format and are fully text searchable.

JAMIS GRANTS

The American Musical Instrument Society offers an annual grant of up to \$750 to help defray the costs of preparing an article appropriate for publication in the *Journal of the American Musical Instrument Society*. The annual deadline for applications is March 15. The application shall include a cv, a project proposal (500 words), and an explanation of how the funds would be used; if the applicant is a student, a letter of recommendation from his or her adviser must be included. The grant might be used for travel expenses, obtaining materials, supplies or equipment necessary to the project, or editorial costs such as translation or reproduction rights. Application material should be mailed to Allison Alcorn, Editor of the *Journal*, at aalcorn@tiu.edu. Please see the AMIS web site for more details: <http://amis.org/publications/journal/grants.html>.

AMIS Welcomes New Members & Recognizes 2014 Donors

The Board of the American Musical Instruments Society would like to warmly welcome the following members who have joined the Society in the past year:

U.S. Members

Elise C. Bonhivert (VA)
Rebecca DeLamotte (MA)
Mark A. Pottinger (NY)
Carmel Raz (MA)
Allen Roda (NC)
Amy Shaw (MN)
Thomas F. Strange (SC)
Ryan Vig (CA)
Joseph S. White (FL)
Jessica Wood (NC)

Institutional Members

Bibliothèque national de France
California State University, Fresno
Jilin University Library (China)

We further wish to recognize the following members who made contributions during 2014 in addition to their membership dues. This list includes donations given to the general fund and those specifically for Gribbon scholarships:

Friends of AMIS (\$100 or more)

Peggy Baird
Carolyn Bryant
Beth Bullard
Cynthia Hoover
Roland Hoover
Kathryn Shanks Libin
Laurence Libin
Thomas G. MacCracken
Will Peebles
Deborah Check Reeves
Donald P. Sarles
Marlowe A. Sigal
Michael F. Suing
John R. Watson

Other Donations

Margaret Downie Banks
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Susanne Skyrn
David W. Thomas
Carol Lynn Ward-Bamford

MEMBER NEWS

Jane Schatkin Hettrick's recent publications include the articles: "Problems in Church Music in Late Eighteenth-Century Vienna and Their Relevance for Catholic Church Musicians Today, in *Sacred Music*, winter 2014; "In the Beginning Was the Word: The Subversion of the Christian Message" (review feature of Malcolm C. Doubles, *The Seduction of the Church and Martin Mosebach, The Heresy of Formlessness: The Roman Liturgy and its Enemy*), in *The American Organist*, Oct. 2013; book chapter "The Holy Spirit and Music" in *Holy Spirit: Unfinished Agenda*, ed. Johnson T. K. Kim (Singapore: Genesis Books and Word N Works, 2015); and the paper, "A Lutheran Contribution towards Understanding Mozart" presented at the conference "Luther and the Classics" (Concordia Theological Seminary, Oct. 2014).

THE AMIS ARCHIVES NEEDS YOUR HELP

The AMIS Archives is a collection of documents and other materials to preserve the history of AMIS as an organization. The collection is maintained in the Special Collections unit of the Performing Arts Library of the University of Maryland, where it is available for scholarly research and other educational activities. A description of the current contents can be found at: <http://digital.lib.umd.edu/archivesum/actions.DisplayEADDoc.do?source=MdU.ead.scpa.0107.xml>

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

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

("Boston," continued from page 1)

a pioneering figure in organological studies. Over two hundred of the Museum's instruments are on display, and the meeting will include opportunities for attendees to hear a number of examples played by local musicians. Recent improvements to the Museum's musical instrument gallery have allowed for the inclusion of several 20th-century instruments that were acquired during the past few years, including a Storytone electric piano from about 1940, a plastic Grafton saxophone from about 1960, and a remarkably progressive Bakelite electric violin from 1936 (see photo at right).

The conference will begin informally on Wednesday evening, with a chance to visit the instrument gallery and hear selected instruments demonstrated. Paper sessions will take place on Thursday and Saturday in the Museum's 400-seat Remis Auditorium. A tentative schedule of the program can be found elsewhere in this Newsletter, and a registration form for the meeting will be posted on the AMIS website by April 1, along with other important information and maps for finding your way to the MFA. The registration fee will be \$225 for members, \$275 for non-members, and \$175 for students. Late registration fees (after May 10) will be \$275, \$325, and \$225 respectively.

Friday Field Trips

A variety of field trips are planned for Friday, June 5, and members will be able to choose from one of four options. The first is a trip to visit the world-renowned factories that produce Powell Flutes and Zildjian Cymbals, located in nearby Maynard and Norwell. Option two is to spend much of the day at the Newton home of Marlowe Sigal to view his outstanding collection of early keyboards and woodwinds. Marlowe has graciously agreed not only to host a large number of members for this visit, but to also provide live demonstrations on selected instruments. Among the highlights of his collection are harpsichords by Taskin, Dulcken, Shudi, and Kirkman; pianos by Stein, Walter, and Erard; oboes by Richters, Rottenburgh, and Fornari; clarinets by Baumann, Cahusac, and Hopkins; and five saxophones from the workshop of Adolphe Sax. Keyboardists craving a rare hands-on experience with a wonderful collection of 19th-century European grand pia-



Above: The recently-installed display of 20th-century instruments at the Museum of Fine Arts. (Image courtesy of MFA) Below: Sō Percussion (L-R): Eric Cha-Beach, Adam Sliwinski, Jason Treuting, and Josh Quillen. (Photo © Janette Beckman, 2012)

nos will want to consider option three, which is a trip to visit the piano collection of Michael and Patricia Frederick in Ashburnham (see <http://www.frederickcollection.org/>). Housed in the town's former library, the Frederick collection is comprised of over two dozen restored and playable pianos from such important builders as Katholnig, Brodman, Streicher, Graf, Erard, Pleyel, and Bosendorfer. (See page 24 for more about the Frederick Collection.)

For those interested in simply spending more time at the MFA, option four allows for a day at the Museum to freely explore all of its galleries and vast collections, which includes a broad range of musical iconography and a large number of instruments displayed in parts of the Mu-

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seum besides the main musical instrument gallery. In the afternoon, Darcy Kuronen, the MFA's Pappalardo Curator of Musical Instruments, will host the group for a series of informal live demonstrations, featuring various instruments from the MFA's collection. Because participation is limited on each of these field trips, we will ask members to rank their preferences when they register for the meeting. For those staying in Boston through Sunday morning, an optional tour will be offered to view the instrument collection at Symphony Hall (a 15-minute walk from the MFA), comprised of over 100 instruments, primarily ones that formerly belonged to the French musician Henri Casadesus and which were purchased from him by friends of the Boston Symphony Orchestra in 1926.

Performances

Two evening performances are scheduled during the meeting. On Thursday you'll want to bring along your dancing shoes, as we will convene at Simmons College to hear traditional Scottish Gaelic music performed on fiddle, mandolin, and border pipes by a group of talented Boston-based performers. For this *cèilidh*, we will also have on hand a professional dance instructor to teach us the steps for various round dances, long dances, and quadrilles. Beer and wine will be available for purchase for those who need a little liquid courage before they take to the dance floor.

On Friday evening, the MFA will present the ensemble Sō Percussion in concert. For over a decade this group has redefined the modern percussion ensemble as a flexible, omnivorous entity, pushing its voice to the forefront of American musical culture. Praised by the *New Yorker* for their "exhilarating blend of precision and anarchy, rigor, and bedlam," Sō's adventurous spirit is written into the DNA passed down from composers like John Cage and Steve Reich, as well as from pioneering ensembles like the Kronos Quartet and Nexus Percussion.

Saturday evening we will all gather again at Simmons College for our annual banquet, which this year will be a traditional New England Clambake, without the sand but with the benefit of vegetarianian options.

Accommodations

As Boston is an expensive destination, affordable housing has been arranged nearby at Simmons College, located near the city's Back Bay Fens area and a pleasant fifteen-

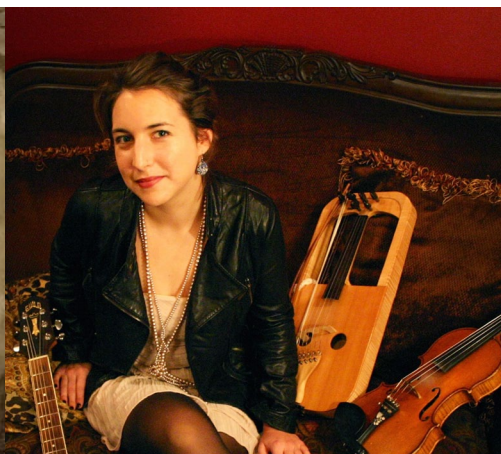
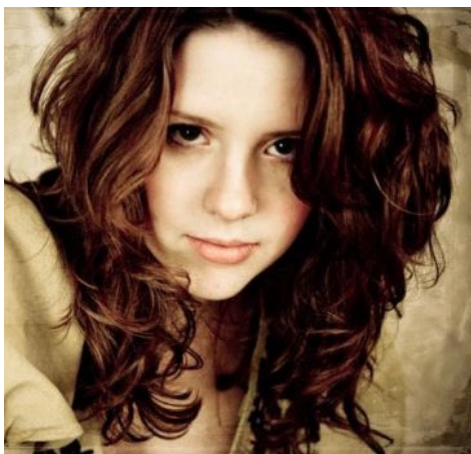


Performers for Thursday night's *cèilidh*. Above right: Will Woodson (Border pipes). Below (L-R): Abbie MacQuarrie (dance); Emerald Rae (fiddle); and Flynn Cohen (guitar and mandolin).

minute walk from the Museum. Surrounding an attractive quadrangle, Simmons College dormitories are clean, spacious, and air-conditioned. A continental breakfast will be provided at the College on Thursday through Sunday mornings as part of the housing fee. The daily cost of the rooms ranges from \$55 to \$75 per person, depending on single or double occupancy and the availability of private bathrooms. Members will sign up for this housing when they register, and rooms will be assigned on a first-come first-served basis. For those electing for a double occupancy room, one of the two occupants will need to pay the entire cost.

It is important to note the cancellation policy for these rooms. If you cancel your reservation between 60 and 30 days prior, you will be billed for 75%, and if you cancel less than 30 days prior to check-in, you will be billed the full amount of the room cost. For access cards not returned at check-out, you will be billed \$25 per card, and for room keys not returned at check-out you will be billed \$50 per key. Cancellations must be done through AMIS, rather than with Simmons College. There are numerous hotels in Boston, but prices will be high and availability will be competitive in early June. Those seeking hotel accommodations are encouraged to search online to obtain the best price and location.

The program committee for this meeting is comprised of Darcy Kuronen, Michael Suing, and Allan Winkler. Local arrangements are organized by Darcy Kuronen, Jayme Kurland, and Nancy Hurrell. If you have any specific questions or concerns, please contact Darcy at dkuronen@mfa.org or Jayme at jkurland@mfa.org. ■



AMIS Conference, June 3-7, 2015

Museum of Fine Arts, Boston • Tentative Schedule

WEDNESDAY JUNE 3

- 12:00–7:00 Registration table open at Simmons College
- 4:00–9:00 Opportunity to visit the MFA and its musical instrument collection
(Free admission to the Museum after 4:00 on Wednesdays only)
- 7:00–9:00 Informal musical demonstrations in the MFA instrument gallery
- 8:00–10:00 Board of Governor’s meeting (location TBD)

THURSDAY JUNE 4

- 7:30–9:00 Continental breakfast at Simmons College
- 8:30–4:00 Registration table open at the MFA

(All paper sessions take place in the MFA’s Remis Auditorium)

Ethnographic Instruments

- 9:00–9:30 Nuria Bonet: “The Evolution of the Tenora”
- 9:30–10:00 Nino Razmadze: “Georgian Changi”
- 10:00–10:30 Nermin Kaygusuz and Tolgaham Çolğulu: “Modifications on the Existing Instruments for Playing Ottoman/Turkish Maqam Music: Adjustable Microtonal Guitar and Four String Kemençe”
- 10:30–11:00 Coffee break

Keyboards and Percussion

- 11:00–11:30 Allison Alcorn: “Music from the Heartland: Hinners & Albertsen in 1898 Red Wing, Minnesota”
- 11:30–12:00 Edmond Johnson: “Dolmetsch in Boston”
- 12:00–12:30 Jayson Kerr Dobney: “Princely Drums: Silver Kettledrums from Hanover and London”
- 12:30–2:00 Lunch on your own

Woodwind Instruments Part 1

- 2:00–2:30 Peter Bloom: “Alfred G. Badger at 200: The Metamorphosis of the Modern Flute in America”
- 2:30–3:00 Geoffrey Burgess: “The MFA’s Kenigsperger and the Search for The Bach Oboe”
- 3:00–3:30 Heike Fricke: “Clarinet Manufacturing in Early America”
- 3:30–4:00 Coffee break

Woodwind Instruments Part 2

- 4:00–4:30 Deborah Check Reeves: Godfroy to Powell: or “Who’s Your Daddy?”
- 4:30–5:00 Carol Lynn Ward Bamford and Lynn Brostoff: “Study of Claude Laurent’s Glass Flutes in the Library of Congress’ Dayton C. Miller Collection”
- 5:00–5:30 Robert Howe: “Analysis, Duplication and Re-creation of Saxophone Mouthpieces by Adolphe Sax using Micro-CT and Additive Manufacture”
- 5:30–6:00 Stephen Cottrell: “Revisiting the Conn-O-Sax”
- 6:00–8:00 Dinner on your own
- 8:00–10:00 *Cèilidh* Concert and Dance at Simmons College

FRIDAY JUNE 5

- 7:30–8:45 Continental Breakfast at Simmons College
- 9:00–5:00 Field Trips (all buses depart from Simmons College)
- 5:00–7:30 Dinner on your own
- 7:30–9:00 Concert: Sō Percussion in the MFA’s Remis Auditorium

AMIS Conference, June 3-7, 2015

Museum of Fine Arts, Boston • Tentative Schedule

SATURDAY JUNE 6

- 7:30–9:00 Continental breakfast at Simmons College
8:30–4:00 Registration table open at the MFA

(All paper sessions take place in the MFA's Remis Auditorium)

Brasswind Instruments

- 9:00–9:30 Robert Eliason: The Boston Musical Instrument Manufactory/Company, 1869–1919
9:30–10:00 Sabine Klaus: How did the Old Mainz Double-piston Valve Arrive in New England? An Attempt at an Explanation
10:00–10:30 Arnold Myers: John Bayley's Brasswind Innovations in Boston and London
10:30–11:00 Coffee break

String Instruments

- 11:00–11:30 Diane Oliva: Toward a History of Walking-Stick Violins
11:30–12:00 Gregg Miner: Harp Guitars at the MFA
12:00–12:30 Matthew Hill: The Gittler Guitar: Two Faces of Musical Instrument Minimalism
12:30–1:30 Lunch on your own
1:30–2:00 Business Meeting in Remis Auditorium

Musical Instrument Collections and Collecting

- 2:00–2:30 Christina Linsenmeyer: "The 'Boom' Era and Private Musical Instrument Collectors, about 1860–1940"
2:30–3:00 Sarah Deters: "Professor, Founder ... and Scoundrel? Exploring the Founding Collection and Collector of Musical Instrument Museums Edinburgh"
3:00–3:30 Helen Rees: "The World Musical Instrument Collection at UCLA: History, Current and Challenges in the Maintenance of a University-based Collection"
3:30–4:00 Coffee break

Auloi: Reedpipes of the Ancient World

- 4:00–4:20 Susanne Gänsicke and Jayme Kurland: "The Auloi of Meroë: Preserving and Interpreting an Ancient Musical Treasure"
4:20–4:40 Olga Sutkowska: "Key mechanisms of the Ancient Double Pipes"
4:40–5:00 Peter Holmes: "Re-awakening the Roman Tibia: Overcoming the Problems, Puzzles and Paradoxes for a Modern Maker"
5:00–5:20 Stefan Hagel: "Pitching Fragments: Can We Establish the Tonality of Aulos Finds?"
5:30–7:00 Break
7:00–7:30 Banquet reception
7:30–10:00 Banquet at Simmons College

SUNDAY JUNE 7

- 7:30–9:00 Continental breakfast at Simmons College
10:00–12:00 Optional tour of Boston Symphony Hall and the Casadesus Collection



A Bass Clarinet with a Fake Sax Signature at the Leipzig MIM

By Ignace De Keyser

At the 2014 Sax Conference at the Brussels MIM, several speakers asked for a new and critical review of the signatures on Sax instruments. Robert Howe is now developing a project to study this. Ignace De Keyser previously discussed the Leipzig bass clarinet with a fake Sax signature at the 2003 CIMCIM Conference in Oxford. The following text is a shorter version of his unpublished paper presented at this Conference.

At the request of former curator, Dr. Eszter Fontana, I examined a bass clarinet with an upright bell at the Leipzig Musical Instrument Museum (MIM), inventory no. 5446, and the stamps and signatures used by Charles Joseph Sax. The stamp on the upper and lower sections reads: “* / SAX / FAC^r DU ROI / ABRUXELLES / *” (see Figure 2). The instrument is constructed with a “half-Boehm” system; that is, the upper joint has simple-system keywork and the lower joint has Boehm-system keywork. Four right-hand keys for A-flat/E-flat, F/C, F-sharp/C-sharp, and E/B are present, but on the left side; three levers and touches mounted to a single rod are missing. Four screw points for mounting these keys lie in a single axis, but the two lowest screw points are now covered with a metal plate stamped: “JE MAINTIENDRAI.” This is an emblem of the Prince of Orange, at that time the Dutch King Willem II, meaning “I shall stand.” It is sometimes used on Charles Joseph Sax’ instruments. The missing touches and levers that should be mounted to the long rod must have been for the F/C, F-sharp/C-sharp, and E/B keys. If the long rods and levers are restored, the emblem “JE MAINTIENDRAI,” in its oblong position, will no longer be visible. Its presence is puzzling (see Figures 3 and 7).

Review of the signatures and stamps

It is well known that Adolphe Sax patented his new bass clarinet in Brussels in 1838, but even before that time, he is credited with the production of clarinets while an apprentice in his father’s (Charles Joseph Sax) workshop. At the 1835 Belgian National Exhibition of Industry, Adolphe Sax presented a 24-key boxwood clarinet¹ in his father’s exhibit, which was well received by the Jury members.² That his first clarinets and bass clarinets bear his father’s stamp is not unusual.

Compared with verified stamps of Charles Joseph Sax’ workshop (see Figure 5), two elements in the stamp on the Adolphe Sax Leipzig bass clarinet do not match:

- The eight lines around a circle are different from the usual eight-pointed cross;
- The “ABRUXELLES” in the stamp is poorly applied with uneven letter heights and a larger spacing.

Compared with the powerful use of the royal emblem of the Orange Family (JE MAINTIENDRAI) on other Charles Joseph Sax musical instruments (see Figure 6), its use on the Leipzig bass clarinet appears to be contrived.



Figure 1. Bass clarinet, half-Boehm system (left hand simple system keywork, right hand Boehm-system keywork), one ring for left-hand first finger, Leipzig MIM - inv. 5446. (Source: <http://www.mimo-international.com/MIMO/search.aspx?instance=MIMO&SC=DEFAULT&QUERY=5446#>)



Figure 2. Leipzig bass clarinet inv. 5446: signature on the lower body. (Courtesy Dr. Eszter Fontana)

The engraved signature on the Leipzig bass clarinet bell: “C. Sax / Bruxelles / 8069” (Figure 4) is similar to some of Charles Joseph’s standard stamps and engraved signatures (Figure 8), present on the bells of brass instruments at the Brussels MIM (see Table 1). However, three instruments at the Brussels MIM have a suspect signature (see Table 2).

When Malou Haine and I edited the catalogue of Sax instruments at the Brussels MIM, we were not convinced of the authenticity of the stamp on the bass ophicleide and we published our reservations. Although we did not publish the reasons for our doubts, we had the same reservations about the authenticity of the stamps on the cornet and the E-flat clarinet.³

The cursive engraved signature on the Brussels MIM (Inv. M2559) E-flat clarinet bell (Figure 9) is the same handwriting as the one on the Leipzig bass clarinet and its serial number is the same as that on the Leipzig bass clarinet (Figure 4). The stamp on the bass clarinet is not reliable. Since the serial number on the E-flat clarinet (Fig-

(continued on following page)



Clockwise from Left: **Figure 3.** Leipzig bass clarinet inv. 5446, right hand side: screws and screw points of a missing rod. **Figure 4.** Signature on the bell of the Leipzig bass clarinet inv. 5446. **Figure 5.** Signature of Charles Joseph Sax’s workshop on the bass clarinet at the Stearns collection, Ann Arbor inv. 0637. **Figure 6.** Coat of arms and device of the royal family of Orange in the signature of Charles Joseph Sax’s omnitonic horn at Brussels MIM inv. M1163. **Figure 7.** Device JE MAINTIENDRAI on Leipzig bass clarinet. (Figures 3, 4, and 7 courtesy Dr. Eszter Fontana; Figure 5 courtesy of Stearns Collection; Figure 6 from Haine & De Keyser, *Catalogue*.)

(Continued from previous page)

ure 9) is one of the highest on Charles Joseph Sax instruments, Malou Haine and I dated it after 1841. The Leipzig bass clarinet should be classified after that date, because of the high serial number. This serial number is not consistent with the Facr du Roi stamps on two body sections, since it refers to the period before 1830.⁴ Furthermore, the small perforation on the E-flat clarinet brass bell at the Brussels MIM (Figure 9), where the cursive signature is engraved, suggests the earlier existence of a metal plate, presumably the maker’s nameplate. The signature on the E-flat clarinet covered with brass at the Brussels MIM (Inv. M2559) is not reliable.

The origin of the E-flat clarinet is clear: it was part of the “Flemish” collection of César Snoeck, completed in 1903, entering the Brussels MIM in 1908.⁵ As a consequence, the unreliable stamp must have been applied in the second half of the 19th Century.

The Keyword on Sax Bass Clarinets

All of Adolphe Sax patents⁶ show clarinets that are variants of the thirteen-keyed system clarinet, whereby

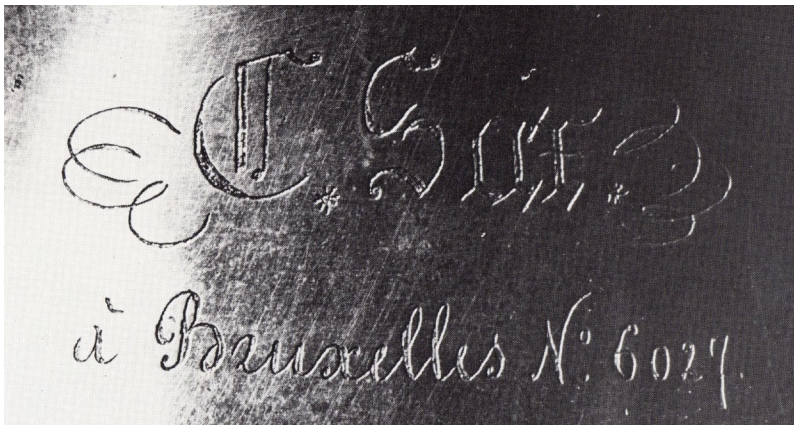
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TABLE 1

Stamps and Engraved Signatures	Instruments
C. SAX. / FACTEUR . DU . ROI ABRUXELLES	Russian Bassoon Inv. No. M1233
* / SAX / FAC ^t DU ROI / ABRUXELLES / *	Serpent Bassoon Inv. No M1234
<i>C. Sax, à Bruxelles</i>	Keyed Bugle Inv. No. 3650
1853. / C. Sax à Bruxelles / 1 ^{er} q ^t No 5214	Keyed Bugle Inv. No. M2741
<i>C. Sax / à Bruxelles / N° 7124</i>	Keyed Bugle Inv. No. JT 082
<i>C. Sax à Bruxelles</i>	B-flat Cornet Inv. No. M1289
<i>C. Sax à Bruxelles</i>	B-flat Cornet Inv. No. M1290
<i>C. Sax / à Bruxelles n° 6027</i>	B-flat Cornet Inv. No. M2458
C. Sax à Bruxelles / N. 5744	B-flat Cornet Inv. No. M3876
C. Sax, Facteur du Roi à Bruxelles	Omnitonic Horn Inv. No. M206
C. Sax, Facteur du Roi, à Bruxelles	Omnitonic Horn Inv. No. M1163
<i>C. Sax, à Bruxelles. 1838</i>	Omnitonic Horn Inv. No. M2720
<i>C. Sax, à Bruxelles.</i>	G Trumpet Inv. No. M1306
<i>C. Sax, à Bruxelles / N° 5393</i>	Alto Trombone Inv. No. M1257

TABLE 2

<i>C. Sax / Bruxelles N° 6538</i>	B-flat Cornet Inv. No. M3348
<i>C. Sax / Bruxelles / 9485</i>	Bass Ophicleide Inv. No. M1250
<i>C. Sax / Bruxelles / 8069</i>	E-flat clarinet with a body covered with brass Inv. No. M2559



Left: **Figure 8.** Signature of Charles Joseph Sax on a cornet dated ca. 1840 at Brussels MIM inv. 3876 Right: **Figure 9.** Signature on the bell a 13-keyed clarinet covered with brass at Brussels MIM inv. M2559 (Both photos: Haine & De Keyser, *Catalogue*) Below: **Figure 10.** Anonymous bass clarinet ca. 1860, Nice, Musée Palais Lascaris, Inv. C132 (Source : <http://mediatheque.cite-musique.fr/ClientbooklineCIMU/zoomify/zoomify.asp?INSTANCE=MULTIMEDIA&EID=MFIM000027131&TYPEDOC=MFIM>)

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the key levers lie in the span of the hand and the sound holes are drilled at acoustically relevant places, as found on his extant bass clarinets. As far as the latter are concerned, I would limit them to only eight instruments.⁷ Seven of them bear a full signature and sometimes the mark AS or AIS. The metal bass clarinet with upright bell does not have a Sax signature, nor a Sax stamp, but it was kept in Sax' private collection. These eight bass clarinets clearly show the keywork of the 1838 bass clarinet patent:

- Three bass clarinets made in Adolphe Sax' father's workshop in Brussels with the signature * / SAX / ABRUXELLES /* [Brussels MIM inv. No. M2601 & No. M175; Stearns Collection, Ann Arbor inv. No. 0637];

- Three other bass clarinets signed "AS [monogram] / Ad. SAX & Cie / Paris," made by one of the four early companies established by Sax between July 1843 and July 1852 [Museo Civico Medievale in Bologna, inv. No. 64; Paris, Musée de la musique, inv. No. E.1223 and Gemeentemuseum, The Hague, inv. No. 0804392];

- Two bass clarinets originating from Sax' personal collection: a bass clarinet with a metal tube inside marked with the monogram AIS [Paris, Musée de la musique, inv. No. E.759] and a metal bass clarinet with upright bell and a brass crook with a large bore, but without signatures or marks [Paris, Musée de la musique, inv. No. E.713].

Clearly, the keywork on the Leipzig bass clarinet does not match any key system patented by Adolphe Sax on clarinets and certainly not with those used in the 1838 patent, nor with the keywork used on verified extant bass clarinets made by him.

Without any doubt, the signature on the E-flat clarinet at the Brussels MIM dates from the second half of the 19th Century, the body of the instrument perhaps from the 1840s

or 1850s. The body and keywork of the Leipzig bass clarinet probably date from the same period. An anonymous bass clarinet in the Musée Palais Lascaris in Nice (Ill. 10) shows a striking resemblance to the Leipzig bass clarinet. This instrument is dated by the Musée Palais Lascaris ca. 1860; it was certainly made after 1840.



The stamp and signatures on the Leipzig bass clarinet could have been forged by the same hand and at the same period, at the end of the 19th century. However, since the signature on the bell is by the same hand as that on the E -flat clarinet at the Brussels MIM, there is a reason to think that the forgery is modern and that the faking of this signature was inspired by the fake signature on the E -flat clarinet at the Brussels MIM, which was noted in the Sax Catalogue published by Malou Haine and myself in 1980.

Conclusions

1. A bass clarinet at the Leipzig MIM (inv. 5446) shows two different signatures used in the workshop of Charles Joseph Sax: the ones on the body predate 1830, the one on the bell later than 1841.

2. As a rule, the combination of a bass clarinet and the presence of Charles Joseph Sax' signature indicates manufacture by Charles Joseph Sax' son Adolphe, who used the signature of his father's workshop. However, the signatures and stamps on the Leipzig bass clarinet are clearly different from the ones that can be found on verified instruments made in Charles Joseph Sax' workshop.

3. There is a clear distinction between the keywork of the Leipzig bass clarinet and the keywork illustrated in Adolphe Sax' 1838 bass clarinet patent and used on the extant instruments made by him, be it in his father's workshop, or later in his own Paris workshop. All Sax' clarinet

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key systems are variants of a thirteen keyed clarinet system.

4. The body and keywork of the Leipzig bass clarinet are comparable with an anonymous bass clarinet at the Musée Palais Lascaris in Nice (France). The existence of an anonymous clarinet of that kind makes a possible forging of a fake signature plausible.

5. The crucial element is the cursive signatures by the same hand on the bell of the Leipzig bass clarinet and on an E-flat clarinet attributed to Charles Joseph Sax at the Brussels MIM. However, since the Brussels E-flat clarinet entered the Snoeck collection before the end of the 19th Century, it is more likely that the signature on the Leipzig bass clarinet is an imitation of it. ■

Notes

1. Anonymous, “Une [clarinette] [en buis], à 24 clefs, inventée et perfectionnée par Sax, fils” in *Catalogue des produits de l’industrie belge admis à l’Exposition de Bruxelles au mois de septembre 1835*, 2nd ed. Brussels: M. Hayez, 1835, 98.

2. “Nous mentionnerons seulement une clarinette à vingt-quatre clefs, inventée et exécutée par M. Sax fils, jeune homme de dix-neuf ans à peine, qui débute, par un bel ouvrage, dans une carrière où il promet de suivre les traces paternelles.” [In addition, we mention a clarinet with 24 keys invented and made by Mr. Sax Jr., a young man of only 19 years old; with this beautiful work he starts a promising career in the footsteps of his father.] See Chapitre XXVI. *Instruments de musique. In La Belgique industrielle. Compte rendu de l’Exposition des produits de l’industrie en 1835*. Brussels: Louis Hauman et Compe, 1836, 172.

3. Malou Haine and Ignace De Keyser. *Catalogue des instruments Sax au musée instrumental de Bruxelles, suivi de la liste de 400 instruments Sax dans des collections publiques et privées*. Brussels: Musée instrumental, 1980, 71.

4. The Leipzig bass clarinet includes the phrase, FACr DU ROI. The King at that time was Willem II of The Netherlands; Belgium was part of The Netherlands from the 1815 Vienna Congress until 1830. With this stamp, this clarinet, or at least its body, should have been made before 1830, when Belgium was separated from the Kingdom of The Netherlands.

5. See nr. 279 in *Catalogue de la collection d’instruments de musique flamands et néerlandais formée par C.C. Snoeck*. Ghent: I. Vanderpoorten, 1903.

6. See my article “Sax en de klarinet” in *Celesta*, 7/3 (1994), 98-106.

7. I am relatively more conservative in my attributions of bass clarinets made by Adolphe Sax than Al Rice in his *From the Clarinet d’amour to the Contra Bass: A History of Large Size Clarinets, 1740-1860*. Oxford, New York: Oxford University Press, 2009, 408.

Ignace De Keyser is an independent researcher and lecturer based in Ghent, Belgium. He was in charge of the “Ancient Music” section at the Brussels Museum of Musical Instruments (MIM), as well as being the former head of the Ethnomusicological Service at the Royal Museum for Central Africa, Tervuren, Belgium.

UPCOMING CONFERENCES & EXHIBITIONS

Guitarorama: Guitars from Stradivari to Stratocaster

Jan. 1-April 26, 2015 – Museum für Musik, Basel

Guitars come in all shapes and sizes – from the priceless Stradivari of the 17th century to the booming Stratocaster of our own time, from folksy twanger in the park to exquisite concert instruments. With a whole gamut of instruments and sounds, “Guitarorama” at the Museum of Music in Basel presents a unique opportunity to discover the guitar’s many different facets by looking, listening and touching. Visitors can learn how electric guitars work and find out about the specific properties of different types of wood strings. For more information, visit: <http://hmb.ch/de/sonderausstellungen/Guitarorama>

3rd ViennaTalk on Music Acoustics

September 16-19, 2015 – Vienna, Austria

The third “ViennaTalk on Music Acoustics” will be held from September 16-19, 2015 in Vienna, Austria. This international symposium is organized by the Institute of Musical Acoustics (Wiener Klangstil) in association with the TCMA of the EAA and co-sponsored by ASA, ICA, ESCOM, HBS and AMIS. The keynote speakers will be Noam Amir (Tel Aviv University), Murray Campbell (University of Edinburgh), Stewart Carter (Wake Forest University), Michèle Castellengo (Institut Jean le Rond d’Alembert), and Aaron Williamon (Royal College of Music). More information and details of the call for participation can be found at: <http://viennatalk2015.mdw.ac.at>

Musical Instruments in Science and History

September 27-30, 2015 – Cambridge, England

The Galpin Society, in association with the Institute of Acoustics and affiliated with the Royal Musical Association, will be running a conference on all aspects of musical instruments at the Faculty of Music of the University of Cambridge. The call for papers is now open for papers of 20 minutes duration and a limited number of posters. Subjects include, but are not limited to, woodwind instruments, keyboard instruments, instruments in early music, musical instrument acoustics and musical instrument building. For more information, visit: <http://gsconference2015.wordpress.com>

National Music Museum Receives Rare Ukulele Collection

The ukulele is experiencing a musical golden age, winning due respect not only from performers and listeners but from collectors and historians. The Geoffrey Robert Rezek Ukulele Collection is now part of the National Music Museum's holdings of rare and popular plucked stringed instruments. Ukuleles from the Rezek collection are on display in the NMM's Graese Gallery.

The Geoffrey Robert Rezek Collection at the NMM includes rare ukuleles previously owned by Arthur Godfrey and by classical virtuoso John King. Rezek has collected ukuleles signed by Tiny Tim, the original members of Pearl Jam, James Hill, Jim Beloff, Ian Whitcomb, and current ukulele phenom Jake Shimabukuro. There are C. F. Martin & Co. ukuleles, a Gretsch baritone ukulele, three Joel Eckhouse Earnest Music custom ukuleles, Maccaferri ukuleles, a May Bell banjo, a Betty Boop ukulele, a custom 'side-by-side ukulele' by Black Bear Ukuleles (shown at left), the first baritone banjo-ukulele prototype by Eddie Connors, early model Fluke and Flea ukuleles, and even a playful Lego® 'Tofukelele.'

According to NMM Senior Curator and Associate Director Dr. Margaret Banks, "The NMM already had exceptional historic ukuleles in the collection, such as one of the first, by maker José do Espirito Santo, Honolulu, 1895-1905." But the Rezek collection, says Banks, "nicely surveys and testifies to the ukulele's powerful contemporary popular appeal."

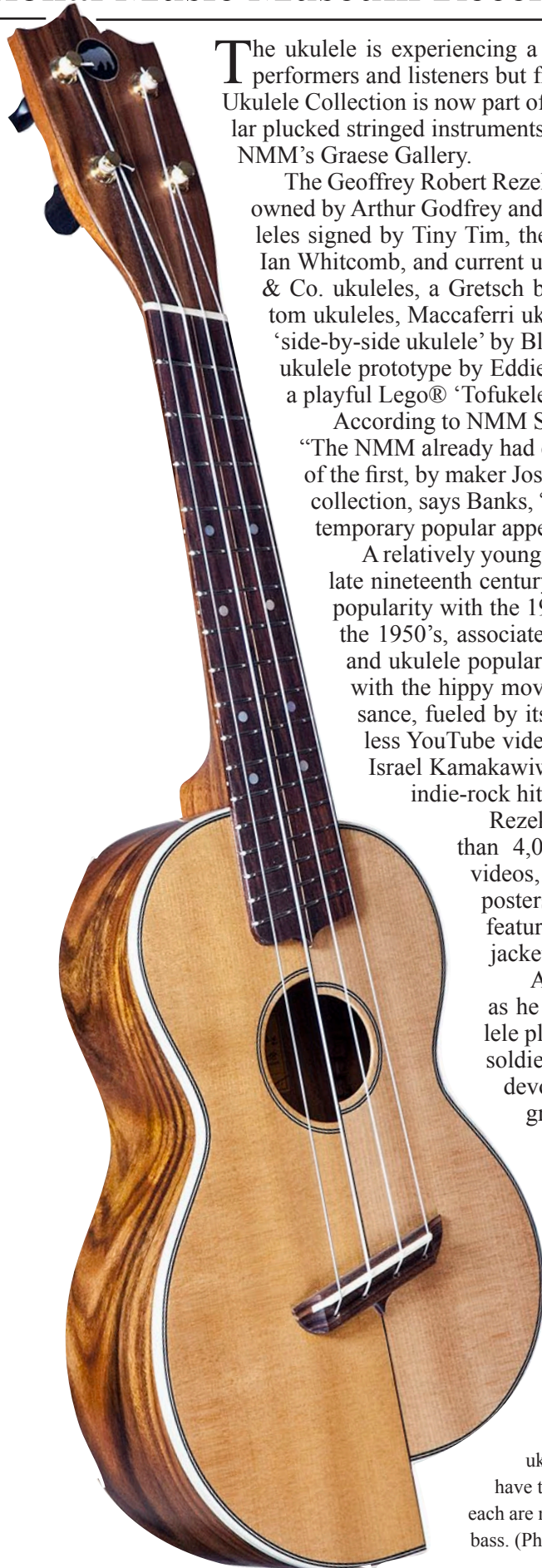
A relatively young musical instrument, the ukulele was born in Hawaii, in the late nineteenth century, developed by Portuguese-immigrant laborers. It rose to popularity with the 1915 Panama Pacific International Exposition, and again in the 1950's, associated with the likes of Elvis Presley and TV/radio showman and ukulele popularizer Arthur Godfrey. It flared up briefly in the late 1960's with the hippy movement. It is now experiencing perhaps its greatest renaissance, fueled by its ultra-simple learning curve, strumming societies, countless YouTube videos, that ever-popular rendition of "Over the Rainbow" by Israel Kamakawiwo'ole (<http://goo.gl/E52s9i>), and a spate of chart-topping indie-rock hits.

Rezek has amassed over 100 ukuleles and an archive of more than 4,000 documents, including sheet music, method books, videos, articles, and hundreds of autographed photographs and posters, most from the mid-20th century. Rezek's archive also features pop-culture artifacts like Tiny Tim's iconic Budweiser jacket.

A ukulele enthusiast and player, Rezek is a teacher as much as he is a collector. He has taught thousands of first-time ukulele players. He has also given away over 1000 ukuleles: to U.S. soldiers in Afghanistan; to "Ukes for Peace," an organization devoted to peace in the Middle East; and to school music programs around the world, from Africa to Fiji. "I like that the National Music Museum has a strong research and educational mission as well as a commitment to preservation," says Rezek.

Rezek even wrote a song with his sons and brother-in-law that has been published as "Ukuleles are the Best" in Jim Beloff's best-selling songbook *The Daily Ukulele*. Rezek was also on the Board of Directors of the Ukulele Hall of Fame Museum from 2002 to 2007.

Left: Side-by-side ukulele by Duane Heilman, Black Bear Ukuleles, Yakima, Washington, 2008; Geoffrey Robert Rezek Collection (NMM 14940). The smaller side of this unusual instrument is a soprano ukulele and the larger a concert-size ukulele. Not only do the two halves have their own string lengths and tonal characteristics, the backs and sides of each are made of different woods—koa on the soprano side and rosewood on the bass. (Photo credit: Lynn Wheelwright)



Celebrating Sax at the Metropolitan Museum of Art



Above: The Metropolitan Museum of Art's special exhibition of instruments made by the Sax family, seen with curator E. Bradley Strauchen-Scherer. (Photo courtesy of the Metropolitan Museum). Below: An E-flat Alto Saxophone made by Adolphe Sax, ca. 1855, in the collection of the museum (no. 2005.82; used in accordance with the Met's OASC Initiative).

The Metropolitan Museum celebrated the bicentenary of the birth of Adolphe Sax by opening a special exhibition of instruments made by three generations of the Sax family. Rare saxophones, an exquisite ivory clarinet and fantastically formed saxhorns are among the twenty-six instruments selected to showcase the inventions and developments of this important dynasty of makers.

The sculptural forms of instruments on display, such as the cornet-trompe attributed to Alphonse Sax, resonate with an audience primed for visual art while enticing them to explore the artistry and ingenuity of instrument making. The use of rare materials and sophisticated decoration in the ivory clarinet by Charles-Joseph Sax illustrates shared techniques while showcasing cutting-edge instrument design, as highlighted in the Met's "Of Note" blog post by Heike Fricke during her recent fellowship.

Saxophone artist and collector Paul Cohen has helped to illustrate the impressive sonic and visual scope of the saxophone family through his generous loan of an Evette-Schaeffer contrabass and a singular King curved sopranino by H.N. White. Visitors have logged how they measure up to the six foot seven inch contrabass at #giantsax.

Adolphe Sax's 200th birthday also marked the 125th anniversary of the gift of over 3,600 instruments to the Met by the pioneering collector Mary Elizabeth Adams Brown. This synchronicity is particularly apt since Sax was an avid collector as well. Both were active during a formative period in organology and circulated in the same international community of scholars and collectors. Ten of the fourteen Sax instruments in the Museum's collection today were acquired by Brown and her original gallery displays boasted a large array of brass instruments that she knew as saxhorns. They featured prominently in Brown's collection as examples of cutting-edge instrument design. Of particular note among these is the bass saxtuba, one of only two saxtubas known to survive today. It is displayed with a facsimile cornu that Brown purchased from Charles Victor Mahillon, referencing both shared acquaintances between Sax and Brown, as well as Sax's inspiration for the striking shape of the larger members of the saxtuba family. Celebrating Sax marks the first appearance of many of these instruments in the galleries in recent history. Displayed alongside the Met's more recent acquisitions of instruments by Sax, they continue to inspire performers, composers and instrument makers.

Celebrating Sax: Instruments and Innovation is on view at the Metropolitan Museum of Art until 20 July 2015. Further details and an exhibition object list can be found on the Met's website:

<http://www.metmuseum.org/exhibitions/listings/2014/celebrating-sax>

✎ E. Bradley Strauchen-Scherer
Metropolitan Museum of Art



An Update from the Concertina Museum

New additions, including new rarities; a summary of our collecting policies; and future plans for the Concertina Museum Collection

During a busy year of upgrading the collection, and preparing much of it for temporary displays for visiting museum curators, we have added over 48 new instruments, and over 100 new original images, tutors, patents and early advertising and articles featuring this historic little instrument!

These new acquisitions up to December 2014 include:

- Eleven “Wheatstone” concertinas, mainly of pre-1850 manufacture, including: 1840-period models, including nos. 409, 854 and 1185; a “Wheatstone Double” system, no. 59 (see www.concertina.com/double/index.htm); Two further 1854 Patent “Wheatstone Duett” concertinas, in extremely fine condition (www.concertina.com/duett/index.htm)
- Two “Joseph Scates” English concertinas in fine condition
- Seven “George Case” concertinas, including the very early no. 214
- Five “Rock Chidley” instruments, including early models numbered 884 and 999
- Five of “Louis Lachenal’s” early instruments, which exhibit early and unusual fret-formats, label-positioning and internal layouts, and with serial numbers 738, 1569, 1850, 6178, and 7700. The detailed research of Dr. Randall Merris explores the history of Louis Lachenal, and the Lachenal & Co business (see www.concertina.com/merris/)

Images of some of these recent additions were published in the Spring 2014 edition of the AMIS Newsletter (see <http://www.amis.org/publications/newsletter/2011/43.1-2014.v4.pdf>) Should fellow AMIS Members and member institutions wish to receive either of our two major printed volumes illustrating the Collection—both the 208-page volume with web images of all items as at 2012 and the 64-page fully-illustrated Timeline of the Collection prepared for the 2013 AMIS Conference are available—do get in touch!

Our Acquisition Policy – Update

In the almost 20 years it has taken to assemble this unique collection, we have endeavoured to acquire earliest surviving instruments from every known maker, plus

selected instruments representing the post-1900 elite concertinas from the workshops of Wheatstone & Co and Lachenal & Co. In addition, we have traced and acquired the many related instruments that descended from Wheatstone’s original designs, such as the wealth of German- and French-made concertinas, and the larger German developments of the Chemnitzer and Bandoneon “concertinas.”

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

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

A New Home for the Concertina Museum Collection

It seems unlikely that such a concertina-related collection will be, or ever could be, assembled again, given the escalating demand (at rapidly-rising prices) for “restored” instruments—and for newly-made concertinas—throughout the world’s musical cultures. By placing this museum-quality collection in a new and permanent home, whether in Europe, in the USA, or within the burgeoning museums of China or Japan, it is not so much the price of its acquisition that will determine its new home, but the quality of displays, the accompanying documentation and archives, and the research accessibility that will be provided by the Museum that finally acquires the Collection.

Our previous Catalogues have summarised the help we can offer to interested organisations, namely: Generous viewing arrangements, either here in Derbyshire, or in London by arrangement; personal visits by Neil Wayne, curator, to seriously-interested museums to further discuss acquisition matters; post-acquisition services, including up to four assistance visits a year from Neil Wayne; and full transfer of website, database and photographic copyrights

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Given the shrinking budgets cited by many of the museums with which we have discussed the Collection, we may be able to offer the opportunity for the potential new owner to spread an agreed acquisition cost, in staged payments over, say, four to six years. Do keep in touch with your comments, suggestions—and criticisms of course!—and

don't hesitate to request further copies of our printed Catalogues and Information Packs. Kind regards to all AMIS friends, and do enjoy the Boston Conference!

✉ Neil Wayne

The Concertina Museum
concertinas@free-reed.co.uk
www.free-reed.co.uk/concertinas
www.concertinamuseum.com

National Music Museum Announces Summer 2015 Exhibit: “Banding Together: The American Soldiers’ Musical Arsenal”

The arsenal of war is more than weapons. It is all the objects that accompany the soldier through the experience—whatever “defends” the human, the self. This summer, the National Music Museum is looking at the American soldier’s “arsenal” through an exhibit of historic music and musical instruments: a violin decorated and played by a Civil War soldier from Troy, New York; a fragment of a harmonica plate found on the Vicksburg battlefield; a snare drum used in a field-artillery battalion during World War I; a clarinet given to an Army private recovering from injuries sustained in World War II’s Battle of the Bulge, along with many other items which will be displayed.

The Museum will draw on its massive overall holdings of 15,000 instruments to select many previously undisplayed artifacts, including numerous instruments issued to or used by U.S. soldiers throughout American history, before, during, and after some of nation’s most momentous wars, from the Revolutionary War to the War in Iraq.

Included in the exhibit will be over-the-shoulder horns played by military bands during the Civil War; a bass drum played for late 19th-century reunions of the “Bucktails” First Pennsylvania Rifles Cornet Band (shown); two woodwind instruments carried by Spanish-American War soldiers; cornets played in John Philip Sousa’s Chicago Naval Training Center Band during WWI; a 1917 trench bugle used for signaling the troops, and some surprising contemporary items.

The exhibit will also feature rare original photographs of U.S. military bands, as well as images of soldiers making and enjoying music both on and off the battlefield. Liberty Bond posters from WWI, popular sheet-music covers,

a complete WWI bandsman’s uniform worn by a musician in the U.S. Army Band Infantry 134, and other rare wartime memorabilia will provide historical context for the numerous ways in which music and musical instruments have been used for centuries to rally individuals to enlist, to garner local support for the war effort, to convey orders on the battlefield and organize troops, to inspire, to boost morale and bonding, to comfort, and to provide a means of expression in arenas of hardship or celebration.

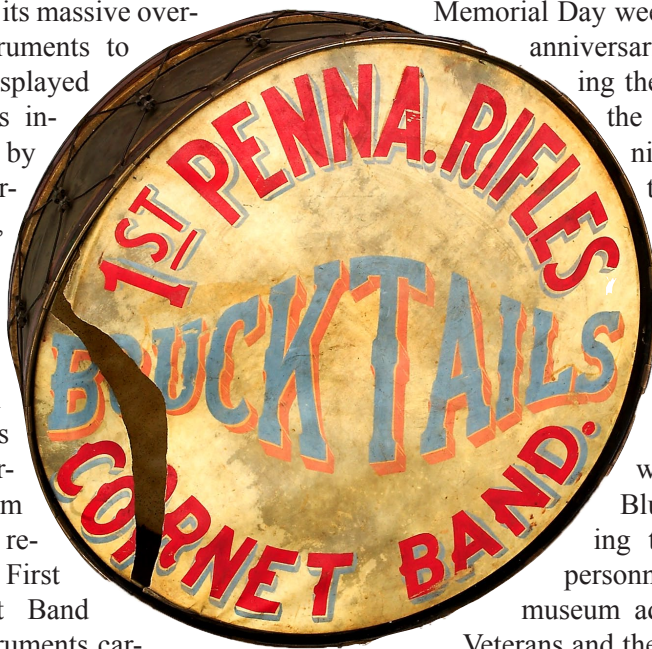
NMM Senior Curator and Associate Director Dr. Margaret Banks says that this year seemed an appropriate time to create the “Banding Together” exhibit. “Opening on Memorial Day weekend, it will mark several notable anniversaries being observed in 2015, including the 240th anniversary of the start of the Revolutionary War, the 150th anniversary of the end of the Civil War; the centennial of WWI, the 70th anniversary of the end of WWII, the 65th anniversary of the start of the Korean conflict; the 60th anniversary of the start of the War in Vietnam; and the 25th anniversary of the start of the Gulf War.”

The National Music Museum will also participate again in the Blue Star Museum Program, honoring the nation’s military, active-duty personnel and their families with free museum admission throughout the summer.

Veterans and their families will be able to visit the museum at a special reduced admission.

“Banding Together: The American Soldiers’ Musical Arsenal” will run from May 23 to September 7, 2015, in the National Music Museum’s Arne B. Larson Concert Hall.

Illustration: Bass drum made in the U.S.A., about 1888. Acquired for reunion of the Regimental Association of the Bucktail (First Rifle) Regiment of the Pennsylvania Reserve Volunteer Corps in 1890; NMM 10526. (Photo: Bill Willroth, Sr.)



Highlights of 2104 Acquisitions by the National Music Museum



Richard Hahn shows a flute to National Music Museum Associate Director Margaret Downie Banks and Curator of Education Deborah Check Reeves. In 2014 Hahn donated his flute collection to NMM. (Photo credit: Tony Jones)

NMM 14830. Saxophone by Selmer USA, Elkhart, Indiana, ca. 1939-1941. Rare, padless saxophone sold only during this time period. Arne B. Larson Acquisition Fund.

NMM 14844. Tielbel-Violone (horn/resonator violin) and bow by Gustav Arnold Gläsel for Willy Tielbel, Markneukirchen, Germany, ca. 1925-1930. Gift of Dwaine E. Dunning, Huron, South Dakota.

NMM 14848. Clarola by Q. R. S. DeVry Corp., Chicago, ca. 1930-1935. A player harmonica in clarinet shape. Arne B. Larson Acquisition Fund.

NMM 14849. Tenor slide trombone by H. N. White Co., Cleveland, Ohio, ca. 1960-1965. Cleveland model 605. Mint condition in original case with all original accessories, as shipped from the factory. Arne B. Larson Estate.

NMM 14850 and 14851. Two clarinets in B-flat by G. Leblanc Corp., La Couture-Boussey (Paris), ca. 1955. Normandy 10 "Special" model. Mint condition in original case with all original accessories, as shipped from the factory. Arne B. Larson Estate.

NMM 14852. Clarinet in B-flat by G. Leblanc Corp., La Couture-Boussey (Paris), ca. 1956. Noblet 40 model. Mint condition in original case with all original accessories, as shipped from factory. Arne B. Larson Estate.

Flute collection (portion) donated by Betty Bang Mather, Iowa City, Iowa, in honor of her husband, Roger Mather:

NMM 14853. Flute by Verne Q. Powell, Boston, 1942. French model with open holes. Sterling silver. Made for Arthur Ephross, student of Georges Laurent and later flute editor at Southern Music Company.

NMM 14854. Flute by Louis Lot, Paris, 1889. Model 5 French model with open holes. French silver.

NMM 14855. Flute by Louis Lot, Paris, 1890. Model 6 French model with open holes. French silver, gold lip plate.

NMM 14856. Flute by William S. Haynes, Boston, ca. 1926-1927. American model with closed holes. Grenadilla body, silver keys, rings and ferrules. Stamped USQMC.

NMM 14872. Reed organ by Mason & Hamlin, Boston, Massachusetts, ca. 1893. Three-manual "Liszt Style" with pedal board. Gift of Margaret Boeringer, Greenbelt, Maryland, in

honor of her mother, Grace Boeringer (b.1934) and in memory of her father, James Leslie Boeringer (1930-2014).

NMM 14873. Capo guitar by The Harmony Co. for Ernest Robert Kappeler, Chicago, ca. 1905. Gift of Paul and Karen Fletcher, Denver, Colorado.

NMM 14874. Mandolin by Rolfe Gerhardt, Phoenix Mandolins, South Thomaston, Maine, 2008. Phoenix Neoclassical Mandolin Custom Europa II, serial no. 500. Gift of the maker.

NMM 14875. Recording bass (tuba) in E-flat (low pitch) by H. N. White Company, Cleveland, Ohio, ca. 1925. King symphony model 1236. Gift of Joseph A. Prezio, Troy, New York.

NMM 14879. Tenor banjo by Gaetano Puntolillo, New York, ca. 1920-1940. Geoffrey Robert Rezek Collection (Darien, Connecticut).

Richard Hahn Flute Collection (Anacortes, Washington); NMM 14880-14904:

NMM 14880. Flute in C, maker unknown, ca. 1812. One key.
NMM 14881. Flute in C by William Henry Potter, London, ca. 1809-1810. Five keys.

NMM 14882. Flute in C by Hermann Wrede, London, ca. 1820. Four keys.

NMM 14883. Flute in C by Monzani & Co., London, ca. 1820-1821. Six keys.

NMM 14884. Flute in C by Monzani & Co., London, ca. 1822-1825. Eight keys.

NMM 14885. Flute in C by Rudall & Rose, London, ca. 1839-1847. Eight keys.

NMM 14886. Flute in C by Clair Godfroy aîné, Paris, ca. 1837-1847. Boehm system of 1832.

NMM 14887. Flute in C by Rudall, Carte & Co., London, ca. 1879. Boehm system of 1846.

NMM 14888. Flute in C by Rudall, Carte & Co., London, ca. 1870. Boehm system.

NMM 14889. Flute in C by Rudall and Rose, London, ca. 1860. Modified Boehm system.

NMM 14890. Flute in C by Marius Henry Colonieu, London, ca. 1894. Radcliff system.

NMM 14891. Flute in C by Boosey & Co., London, ca. 1870-1892. Pratten's perfected system (version 1).

NMM 14892. Flute by Boosey & Co., London, ca. 1870-1892. Pratten's perfected system (version 2).

NMM 14893. Flute in C by Boosey & Co., London, ca. 1870-1892. Pratten's perfected system (version 3).

NMM 14895. Endblown flute by Joseph Wallis and Sons, London, ca. 1897. Keyless Giorgi system.

NMM 14898. Flute in C by Carl Schrieber, Markneukirchen, Saxony, ca. 1891-1929. Boehm system. Two interchangeable head joints.

NMM 14899. Flute in C by Karl Mendler, Jr., Munich, early 20th century. Boehm system.

NMM 14902. Flute in C by Thibouville aîné, Paris, late 19th century. Five keys.

NMM 14903. Piccolo in D (high pitch) by V. Kohlert & Sons, Graslitz, Bohemia, ca. 1900-1918. Six keys.

NMM 14904. Piccolo by J. R. LaFleur & Son, London, late 19th-early 20th century. Six keys.

NMM 14908. Banjo-ukulele attributed to the Harmony Company, Chicago, ca. 1920-1930. Geoffrey Robert Rezek Collection.

NMM 14909. Tenor banjo-ukulele by Todd Korup, Port Washington, Wisconsin, 2008. Geoffrey Robert Rezek Collection.

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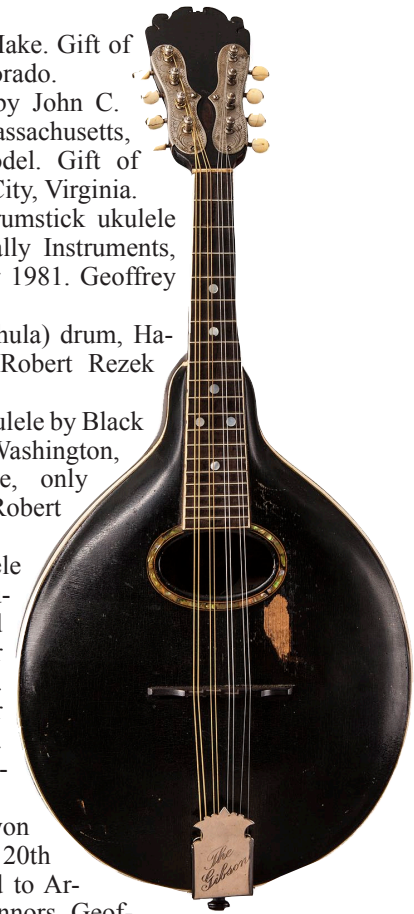
- NMM 14910. Side drum by William Kilbourn, Albany, New York, ca. 1861. Originally used by the Marshall County Fife and Drum Corps., Indiana, 1860s. Arne B. Larson Acquisition Fund.
- NMM 14911. Trumpet in B-flat by Joseph Riedl, Vienna, ca. 1845. Clois Smith Estate Acquisition Fund.
- NMM 14912. Violoncello by the Richard Weichold / August Paulus Workshop, Dresden, Saxony, January 1894. Stelzner model. One of only two Stelzner cellos known to survive. Gift of James Christensen, North Liberty, Iowa.
- NMM 14913. Flute in C by C. G. Conn, Elkhart, Indiana, ca. 1902. Wonder model. Silver-plated with gold-plated keys, ferrules, endcap. Anonymous gift.
- NMM 14915. Violin attributed to Norway, ca. 1850. Once owned by Ole Bull and presented by Bull to donor's grandfather. Gift of Eugene Rudd, Lincoln, Nebraska.
- NMM 14924. Clarinet in B-flat (low pitch) by C. G. Conn Ltd., Elkhart, Indiana, ca. 1927. Armored clarinet model 424N. Gift of Ruben Haugen, Burnsville, Minnesota.
- NMM 14925. Clarinet, maker unknown, possibly made in Larvik, Norway, late 19th century. Three keys. Gift of Ruben Haugen.
- NMM 14926. Ukulele, maker unknown, ca. 1990. Autographed by Tiny Tim to "Tom 'Cat' Reeder" at WKCW-AM Radio, Warrenton, Virginia. Geoffrey Robert Rezek Collection.
- NMM 14927. Mandolin by John Brandt, Chicago, ca. 1899-1905. Style A. Gift of Gail Kursel, Milwaukee, Wisconsin.
- NMM 14928. Ukulele made in China, 2012. Distributed by Schoenhut Piano Co., St. Augustine, Florida. Flea model in patriotic red, white, and blue. Mint condition in original packaging. Geoffrey Robert Rezek Collection.
- NMM 14929. Ukulele by Takumi Ukulele Company, Japan, ca. 2010. Copyright held by Kazuuyuki Sekiguchi. No. 607 Peace model. Mint condition in original packaging. Geoffrey Robert Rezek Collection.
- NMM 14930. Electric soprano ukulele by Bruce Herron of Blue Star Guitar Co., Paw Paw, Michigan, 2004. Solid-body steel Konablast model. Body shaped like canned ham with pineapple-shaped peghead. Geoffrey Robert Rezek Collection.
- NMM 14931. Lunchbox-a-Lele ukulele by "Ukulele Ray" Masters, San Diego, California, June 18, 2006. Made from Elvis Presley Blue Hawaii GI Blues lunch box. Limited Edition, No. 2 of 3. Geoffrey Robert Rezek Collection.
- NMM 14932. Banjo ukulele by Gibson, Kalamazoo, Michigan, early 20th century. Baby Gibson model UB-1. Previously owned by Herbert Buckingham Khaury (aka Tiny Tim) and said to have been "one of his favorites to play around the house." Geoffrey Robert Rezek Collection.



- NMM 14933. Trumpet in B-flat by C. G. Conn Ltd., Elkhart, Indiana, ca. 1954-1955. Conquest model 20B. Gift of Craig Anderson, Elkhorn, Wisconsin.
- NMM 14934. Trumpet in B-flat by F. E. Olds & Son, Division of Chicago Musical Instrument Co., Lincolnwood, Illinois. Pinto model salesman's sample (one of only a dozen made). Gift of Craig Anderson.

NMM 14935. Valve trombone by Lyon & Healy, Chi-

- ago, ca. 1906. Our Own Make. Gift of Greg Greenlee, Parker, Colorado.
- NMM 14936. Parlor guitar by John C. Haynes & Co., Boston, Massachusetts, after 1865. Bay State model. Gift of Glenn J. Caluda, Stephens City, Virginia.
- NMM 14937 and 14939. Strumstick ukulele by Bob McNally of McNally Instruments, Hibernia, New Jersey, after 1981. Geoffrey Robert Rezek Collection.
- NMM 14938. Ipu heke (ipu hula) drum, Hawaii, ca. 2010. Geoffrey Robert Rezek Collection.
- NMM 14940. Side-by-side ukulele by Black Bear Ukuleles, Yakima, Washington, April 2008. Custom-made, only one of its kind. Geoffrey Robert Rezek Collection.
- NMM 14941. Baritone ukulele by Vega, Boston, Massachusetts, ca. 1950. Invented by Eddie Connors. Arthur Godfrey Deluxe Model. Previously owned by Arthur Godfrey and Eddie Connors. Geoffrey Robert Rezek Collection.
- NMM 14942. Ukulele by Lyon and Healy, Chicago, early 20th century. Formerly belonged to Arthur Godfrey and Eddie Connors. Geoffrey Robert Rezek Collection.
- NMM 14944. Mandolin by Orville H. Gibson, Kalamazoo, Michigan, October 10, 1896. The earliest known dated mandolin by Gibson. John Fowler Acquisition Fund.
- NMM 14945. Renaissance lute by Robert Lundberg, Portland, Oregon, fall 1978. After Hans Frei (fl. 1546-1564), Bologna. Gift of Perry G. Thompson, Deer, Arkansas.
- NMM 14946. Deluxe concert ukulele by Antonio Carvalho, Braga, Portugal, 2013. Concerto line. Geoffrey Robert Rezek Collection.
- NMM 14947. Ukulele by Les Rietfors, Kailua, Hawaii, April 3, 2002. Limited edition No. 8 of 50, custom-made for Geoffrey Rezek. Geoffrey Robert Rezek Collection.
- NMM 14949. Appalachian mountain dulcimer by Robert L. Fletcher, Orlando, Florida, December 1984. Gift of Barb Molinare, Shoreview, Minnesota.
- NMM 14950. Soprano ukulele by C. F. Martin & Co., Nazareth, Pennsylvania, ca. 1923-1930. Style 2. Geoffrey Robert Rezek Collection.
- NMM 14951. Soprano ukulele by C. F. Martin & Co., Nazareth, Pennsylvania, ca. 1960-1965. Style 1. Geoffrey Robert Rezek Collection.
- NMM 14952. Soprano ukulele by Joel Eckhaus, Earnest Musical Instruments, South Portland, Maine, December 2010. Custom-made for Ukulele Hall of Fame. Geoffrey Robert Rezek Collection.
- NMM 14955. Soprano ukulele ("Tofukulele") made from Lego bricks, 2014. Distributed by Elderly Instruments, Lansing, Michigan. Geoffrey Robert Rezek Collection.
- NMM 14956. Clarinet in A by August Buffet, Paris, ca. 1920. Distributed by Frank Holton Co., Elkhorn, Wisconsin. Albert system. Gift of Lois Rainsford, Hamilton, New York. ■



Left: NMM 14910 Kilbourn Side Drum. (Photo: Cowan's Auctions, Inc., Cincinnati, Ohio). Above: NMM 14944 Orville Gibson mandolin. (Photo: Lynn Wheelwright)

THE STORY OF AMIS AWARD CERTIFICATES

The Sachs, Bessaraboff, and Densmore awards are a long tradition with American Musical Instrument Society, made more meaningful by the beautiful hand-printed certificates that accompany them. AMIS presented the first Sachs award in 1983; the publication prizes were established in 1986. By 1995 Roland Hoover had begun to type-set and print the award certificates in his home print shop, Pembroke Press.

About a year ago I visited Roland and Cynthia Hoover at their home in Bethesda to photograph and interview Roland as he set up and printed an award certificate. I wanted to document this piece of AMIS history, and I thought that other AMIS members would be interested to know more about the process.

For any of his printing projects, Roland plans the basic layout of the text on the page, then begins trying out fonts and sizes to determine what best suits the text. For the AMIS awards he uses the fonts Centaur (Roman upper and lower case) and Arrighi (italics). Centaur was designed in 1914 by Bruce Rogers for the Metropolitan Museum of Art, while Arrighi was designed about a decade later by Frederic Warde to provide a complementary italic typeface. Both are based on Renaissance models.

The accompanying photographs show the process with which Roland creates each certificate.

☞ Carolyn Bryant

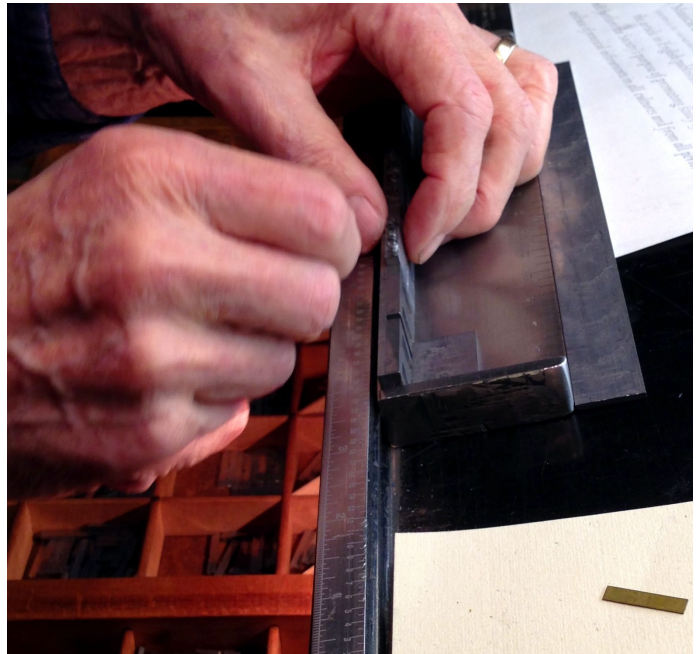
Editor's Note: In keeping with the subject of this article, the text has been set in a modern variant of the beautiful Centaur typeface.



Roland in his basement print shop with his main printing press, a Vandercook Universal I flat-bed cylinder proof press, built in 1965 and weighing some 1700 pounds. Roland bought the press in the 1970s from a Washington DC printing company that was closing its operation. (All photographs by Carolyn Bryant.)



1. At the composing desk. All the drawers are filled with type in different fonts and sizes. Each certificate is made up a line at a time, letter by letter, placing each piece of type upside-down and backwards in the composing stick, and adding spacing material as necessary between the words and at the ends of the lines.



2. Setting type in the composing stick. The small rectangle (lower right) is a 1-point brass spacer. These and copper spacers of 1/2-point thickness may be used to fill in the line of type to adequate tightness.

Roland assembles several lines of type in the composing stick, using spacers called leads (thin) or slugs (thicker) to separate the lines of type, then carefully transfers the type to a galley, repeating this process until all the text has been set. He adds spacing material around the type, taps with a mallet to level the type, ensuring that the printing surface is perfectly flat, then locks it by tightening quoins at the bottom and left of the frame.



3. Using a mallet to make sure the type is all level.



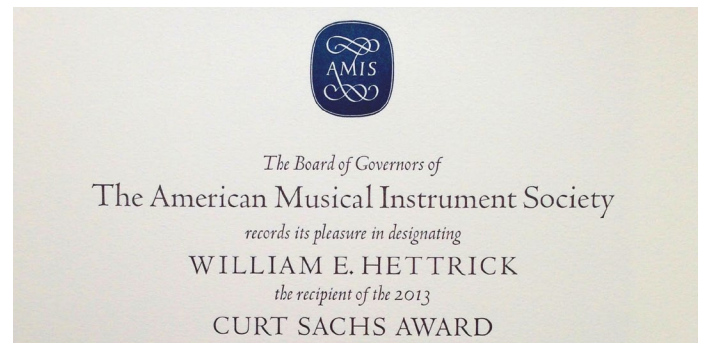
4. A completed galley, locked into a form, with all the text for a certificate. Since the certificates are printed in two colors—the AMIS logo in blue, the text in black—it takes two set-ups (including cleaning the ink rollers and changing the ink in between) and two passes through the press to produce each certificate.



5. To prepare for the printing, Roland inks the rollers that will spread ink onto the type itself, places the paper on the cylinder, and turns the hand crank to operate the press. Here we see him putting letterpress ink on the smaller steel roller. The larger steel roller oscillates to spread ink evenly over all four rollers.



6. Positioning the paper on the press. Roland uses Rives print-making paper, an all-cotton fine-art paper made by the Arches Mill, a paper-making firm that dates back to 1492, located on the Seine below Paris. His store of this paper was bequeathed to him by the family of a deceased printer; he saves it for special jobs such as AMIS certificates.



7. The final product: A detail from a proof copy of the certificate presented to Bill Hettrick, Sachs Award winner in 2013.

MORE ABOUT ROLAND HOOVER AND HIS PRESS

Roland's varied career included serving as executive editor and as director of publications for the Brookings Institution, in Washington DC, and as the University Printer at Yale University, in New Haven. All the while he ran a sideline letterpress printing activity, first in Washington DC, later in New Haven. After retiring from Yale in 1994 he moved his print shop (including the 1700-pound Vandercook press) to Bethesda, where his letterpress is known as Pembroke Press. In 2010 he was presented with a lifetime achievement award in the history and art of letterpress printing by the Chesapeake Chapter of the American Printing History Association.

The Vandercook company (R.O. Vandercook) began making cylinder printing presses in 1909 in Chicago. Roland's press was built in the 1960s as a "proof press" for printing proofs to be checked for accuracy; then the actual production printing was done by offset lithography, which by then was taking over from letterpress as the leading commercial printing method. When printing companies began to decommission their letterpress equipment, artists and hobbyists were able to buy fine presses, such as this Vandercook, for small sums (Roland paid only \$300 for his). Many of these presses are being used in art schools and book arts centers, where their ease of operation makes them ideal for short-run edition printing.

BOOK REVIEWS

Goldene Klänge im mystischem Grund: Musikinstrumente für Richard Wagner / Golden Sounds in the Mystical Ground: Musical Instruments for Richard Wagner, ed. Birgit Heise et al. Leipzig: Koehler & Amelang, 2014. 112 pp. 64 color illus.; 11 duotone illus.; 30 black-and-white illus.; 27 musical exx. ISBN 978 3 7338 0391 9. € 9.95.

This bi-lingual book originated as a catalog for an exhibition marking the bicentenary of Wagner's birth, mounted in April 2013 at the Grassi Museum für Musikinstrumenten of the University of Leipzig. In an opening statement for the exhibition, Eva Wagner-Pasquier (an opera manager and a great-granddaughter of the composer) observed that Wagner's goal was:

to arouse premonitions and remembrance, to turn melodic moments into a sort of "emotional directory" of the drama through the use of a particular orchestral language ... to create an overwhelming effect, a catharsis similar to the paradigm of Greek tragedies. This required entirely new sounds and innovative timbres that were literally unheard of until then.

The exhibition showed "how intensively [Wagner] worked with musicians and instrument makers to realize his orchestral ambitions." This terrain has been surveyed before; the catalog's select bibliography names several book-length studies of Wagner's instruments and instrumentation. But the broad scope and handsome illustrations of *Goldene Klänge* are without exact parallel.

Included are surviving instruments from the Bayreuth Festspielhaus: thunder machine, timpani, Beckmesser harp, and Parsifal bells. But the exhibition ranged more widely, including more than a dozen pianos with which Wagner had personal associations, as well as instruments that he inspired, or helped to inspire. Exhibited instruments, drawn from the Leipzig museum collection and other collections, sometimes pre- or post-dated Wagner's career. A Hifthorn from seventeenth-century France stands in for Siegfried's "silbernes Huefthorn," while the Waldhorn and Wagner tuba are represented by exemplars from 1825 and the 1930s, respectively. Also included in the catalog are illuminating artworks, photographs, sales materials, and works photos.

The sunken and semi-closed orchestra pit at Wagner's Festspielhaus, from which unexpected timbres often arose, was widely known as the "mystical abyss" (mystischer

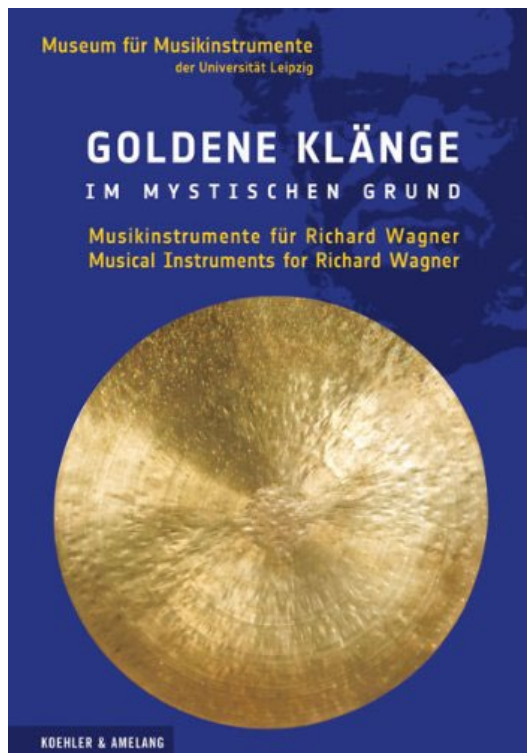
Abgrund). For whatever reason, this term is rendered in the book's bilingual subtitles as "mystischem Grund" and "mystical ground," which will baffle readers in either language. Among the novel instruments used in Wagnerian stagings were anvils, the "Beckmesser harp," "Lohengrin trumpets," and an alto oboe. Wagner's novel use of a suspended cymbal, played with mallets to suggest glittering gold and flickering light in the *Ring* operas, was highly influential, if not wholly without precedent. The composer took a particular interest in low-pitched instruments, including a bass-only organ by Johann Wolf, for the *Rheingold* prelude. To simulate bell tones on c, G, A, and E (C3, G2, A2, E2) in *Parsifal*, Eduard Steingraber created a "Gralsglockenklavier" with four wide hammers, each striking six thick vertical strings for a single pitch. (Commentary on keyboard instruments is by Thierry Gelloz.)

Birgit Heise, the principal author, notes that 35 manufacturing factories of musical instruments existed in Leipzig when Wagner was born there. In Dresden, where Wagner was Kapellmeister, he acquired Sattler trombones for his orchestra's use. In Paris, he received a piano from Erard and absorbed ideas from Adolphe Sax. Later living in Wiesbaden, Wagner met the Heckel family (of nearby Biebrich) and the Alexander brothers (of nearby Mainz). Working in Bayreuth, he met the woodwind maker Stengel and the piano maker Steingraeber, both resident there.

In his score for *Tristan und Isolde*, Wagner noted that the solo English horn ("shepherd's pipe," Act 3) should convey the impression of "a very powerful natural instrument (like the alphorn)." Johann Adam Heckel created a valved alphorn for the premiere performance in 1865. In produc-

tions since then, several alternatives have been heard: a Swiss Büchel (folded alphorn), Wilhelm Heckel's Tristan-Schalmei (a widely flaring shawm), and the saxophone-like Heckel-Clarina. The Heckelphone, a wide-bored oboe in the baritone range, was reportedly inspired by the composer's discussion with Wilhelm Heckel, in 1879, of an instrument combining "the character of the oboe with the mellow but powerful tone of the alphorn." In 1905, long after this conversation, the Heckelphone emerged.

The numerous Heckel family members and abundant technical details are sources of occasional confusion here. A bassoon with "Wagner bell," descending to A' and dated here to "around 1867," will be by Johann Adam Heckel, not by his 11-year old son Wilhelm. As introduced in 1879, Wilhelm Heckel's contrabassoon descended to written C, not B-flat'. Wagner never heard the Heckel contrabassoon to B-flat', which was introduced circa 1896, nor did



(Reviews continued on page 21)

he write to B-flat' in Parsifal, as suggested here. Wilhelm Hermann Heckel's account of "my grandfather" interacting with Richard Wagner is from his 1931 revision of *Der Fagott*, not the 1899 original by his father.

Four human translators are credited for this catalog, but many awkward phrases in the English text give the impression of raw, mechanized translation. In one merrily daft sentence, an unintended spoof of German syntax precedes a verbal pratfall of an ending:

In his work *Ueber das Dirigieren*, Wagner accused [Boehm-system] flautists of having "transformed their, in former times so gently sounding, instruments into sheer formidable tubes" and not to know anymore how to play the piano softly. (p. 52)

But the typical reader of this English will be enough of a Germanophile to greet such solecisms with a forgiving smile. The color photographs, mostly by Marion Wenzel, are nicely lit and well reproduced. This inexpensive and engaging book fills an important niche.

✎ James B. Kopp

Anne Swartz. *Piano Makers in Russia in the Nineteenth Century*. Bethlehem: Lehigh University Press, 2014. xxiii, 185pp.; 1 color illustration on cover, 5 black-and-white illus. of 2 instruments, bibliographical references, index. ISBN 978-1-61146-158-9. \$70.00

The scope of this book is far greater than the title suggests. Only a small part of the book is devoted to piano makers in Russia and the instruments they built. In actuality, this is a sweeping social history of the piano along the lines of Arthur Loesser's *Men, Women, and Pianos*. The focus is on the entire piano industry and its place in the society, culture, and economy of nineteenth-century Russia.

Anne Swartz is a professor of music at Baruch College and The Graduate Center of the City University of New York. Her research interests include Russian and Polish romanticism, eighteenth-century female composers, and Russian piano history. She describes the book as a richly detailed thematic study of the history of the piano in Russian society. Some of the major themes are: the government policies that created, encouraged, and protected the domestic piano industry; the space created for women in Russian music; the Russian patrons and performers who embraced the Russian-built piano; and the marketing of that piano to the Russian Far East. In the course of developing these themes, the book describes the birth of the Russian piano industry in the early nineteenth century when European makers arrived to take advantage of favorable economic conditions created

by the government, the maturation of the industry in the middle of the century when it reached all levels of society, and the expansion of the industry to include all types of musical instruments by the end of the century. The decline of the industry after the revolution in 1917 is also briefly addressed.

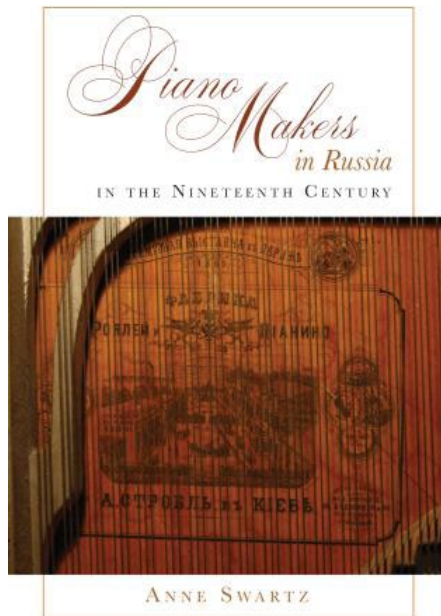
Readers interested in piano makers will find detailed case studies of two major firms: those of Theodore Diederichs and Johann Frederick Shroeder, the earliest piano workshops in St. Petersburg, founded in 1810 and 1818 respectively. These case studies provide information about the models of pianos being built, prices, factory conditions, rates of production, and more. The names and dates of smaller piano firms are also listed with additional information for a few of them. That information, although scant, may be of interest to those who would like to continue researching the minor builders working in Russia at the time. Curiously, other makers such as Johann August Tischner and Johann Zimmerman, acknowledged by Swartz to be well-known makers (page 35), are barely mentioned.

It should be emphasized that this is a study of the piano in relation to the society, culture, and economy of Russia. It is not a study of the technical development of the nineteenth-century Russian piano. Technological innovations are hinted at, but not discussed in detail. For example, "Piano manufacturers in Russia implemented technological innovations that primarily focused on the expressive and interpretive qualities of the *royal*' (grand piano)" (page 67). The details of these innovations are not described. Instead Swartz goes on to discuss the aesthetics of sound that Russian musicians and audiences favored as the century unfolded.

Of the few descriptions of improvements, patents, and inventions made by these Russian builders, most have been culled from Russian newspaper articles. These sources can be disappointingly vague and uninformative. For example: "the weight of the strings was inadequately supported and, in effect, bowed the soundboard. In turn, the damaged soundboard caused a decrease in the number of sympathetic vibrations and, as a result, the sound became far less resonant and powerful. In order to alleviate the problem, Lichtenthal strengthened the soundboard by means of a patented system for repair of these pianos that involved an arrangement of the strings on equidistant bridges, in order to create a more even distribution of the weight of the strings above the soundboard" (page 58). To readers with technical knowledge of piano construction, this description, drawn from the *Journal de St.-Petersbourg*, fails to give a clear picture of either the problem or the solution.

Swartz's own technical descriptions are also disappointing, primarily because they rely on non-standard ter-

(Reviews continued on page 22)



(Reviews continued from page 21)

minology. She writes, for instance, “Kestner and Nechaev were unable to solve problems involving the reverberation and prolongation of the tone, while Diederichs and Shreder succeeded” (page 38). “Reverberation” and “prolongation” are terms that could indicate a problem with the damper action, the soundboard, or almost any other part of the piano. Clearer technical language might have helped avoid confusion and contradictory implications.

Despite being thin on biographical information on makers, and being technically vague, this book paints a vivid picture of the musical world of nineteenth-century Russia and shows how profoundly the domestic-built piano influenced that world. English-speakers can be grateful that Swartz, fluent in Russian, has brought us closer to understanding a world hitherto unknown to Westerners. I hope this book will be a springboard for further research on many fronts.

✉ Thomas Winter
Associate Editor, Clinkscale Online

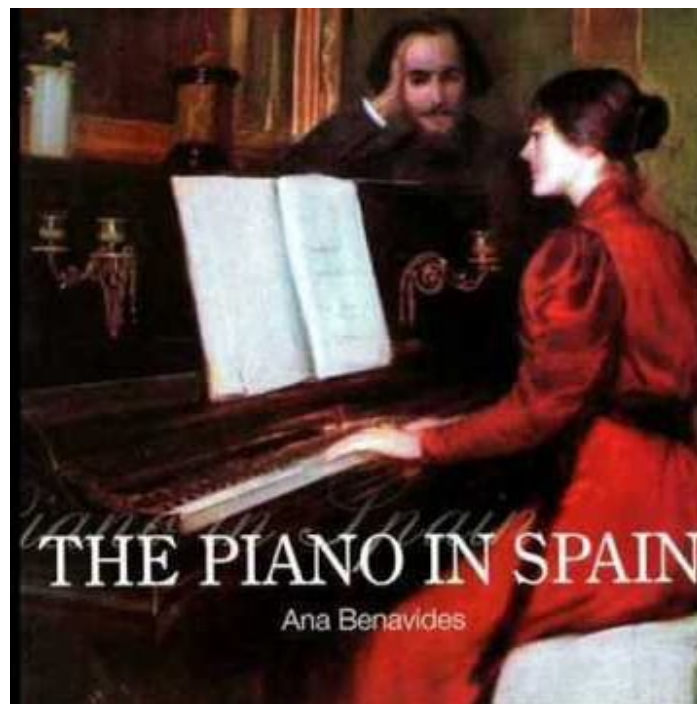
Thomas Winter is a builder, restorer, and conservator of early keyboard instruments in the San Francisco Bay area. He has been an associate editor of Clinkscale Online: The Early Pianos Database since it first appeared on the Web in 2010.

Benavides, Ana. *El Piano en España, desde su introducción, hasta Joaquín Turina*. Bassus Ediciones, Madrid, 2011. 213 pp. With numerous color and black-and-white images, Spanish version, ISBN: 978-84-938270-2-1, €25.00.

Ana Benavides’ book is directed to a non-specialist general public with a focus on the piano and its music from around 1729 until the early twentieth century in Spain. It is published in Spanish, Russian, and English (*The Piano in Spain*, ISBN: 8437009967072) with slight changes in the content and length. The book is divided into 12 chapters, plus a prologue by Andrés Ruiz Tarazona and an appendix listing the author’s piano music editions as well as her audio recordings of Spanish piano music.

It is important to point out that rather than studying the history and development of the instrument itself, this book presents a broad musicological perspective. Benavides focuses her work in the socio-cultural aspects of the piano in Spain, exploring its music, performance spaces, performers, composers, and piano teachers. Only the first two chapters are dedicated specifically to the piano, the first being the introduction and the second being a chapter exploring early piano makers in Spain. The structure of these two chapters, also used in chapters 5 and 8, consists of an introduction followed by short biographies of relevant figures. Each of these biographies includes a brief text accompanied by very interesting images either in color or black-and-white. These images represent a very valuable resource, their quality and printing are generally good and they are properly credited and referenced.

Chapters 3 to 7 explore social aspects of piano music and its social context, focusing on performance spaces,



music editions, Spain’s Nationalism, Spain within Europe, and piano repertoire respectively. Chapter 8, “Maestros y Predecesores,” is dedicated to piano teachers and includes fifty short biographies. Each biography is only one page long and comprises a small image, a portrait of the pianist, or a reproduction of the cover of one of his editions, a short text, about one paragraph long, and an excerpt of his music.

The last 4 chapters are longer biographies, each of them devoted to a particularly important Spanish composer for the piano: Isaac Albeniz, Enrique Granados, Manuel de Falla, and Joaquin Turina.

Throughout this book we find interesting quotations from important piano figures such as composers, academics, etc., all printed in a distinctive turquoise color. The text is presented without breaking its narrative, and with a few exceptions (pp. 15, 91, 155), is properly referenced. However, within the text we find opinions and ideas of other authors mentioned without suitable citations and vague references to non-specified sources (pp. 16, 17, 20, 28, 29, etc.). Nonetheless, Benavides’ work is laudable for exploring and investigating many obscure nineteenth-century Spanish musicians and their practically unknown music.

Altogether, this book is an interesting introductory text at a basic level, suitable for musicians, musicologists, and piano enthusiasts; it is written in an approachable language, contains useful information, and the collection of period images is a valuable iconographic resource.

✉ Jonathan Santa Maria Bouquet
University of Edinburgh

Jonathan Santa Maria Bouquet is the Principal’s Career Development Ph.D. Scholar and Conservator of musical instruments at the Edinburgh University Collection of Historic Musical Instruments.

In Memoriam: Richard Rephann

Richard Rephann was a long-time member of AMIS. The remembrance below is adapted, with permission, from a longer tribute posted on the website of the Yale Collection of Musical Instruments. The full text can be read here: <http://collection.yale.edu/2015/01/12/in-memoriam-richard-rephann-82/>

Richard Rephann, harpsichordist and director emeritus of the Yale Collection of Musical Instruments, died peacefully at Arden Courts Memory Care Community in Hamden, Connecticut, on 29 December 2014. A victim of Alzheimer's disease, he was 82.

His long association with Yale University began in the fall of 1961, when he became a harpsichord pupil of Ralph Kirkpatrick. Following the completion of a master's degree in 1964, he received faculty appointments as Instructor in Harpsichord Playing in the School of Music and Assistant Curator of the Collection of (Historical) Musical Instruments. In 1968, he became Director of the Collection—a post he held for 37 years—while being appointed full Professor (Adjunct) of Organology and Harpsichord Playing in the School.

During his tenure, the Collection's home, a former fraternity building at 15 Hillhouse Avenue, was transformed into a facility for conserving, studying, and presenting to the public the rich holdings of a growing collection. Rephann raised funds to have architects and contractors transform the fraternity's dining area, billiard room, and ballroom into effective gallery spaces for exhibitions. A climate control system, which is crucial to the preservation of old and highly sensitive objects, was installed and gradually updated as technology in this field evolved.

In 1967, Rephann initiated an annual series of concerts presenting music from the Middle Ages to the 20th century. Now the longest-running series of its kind in this country, it presents some of the most distinguished soloists and ensembles of the "early music" movement in concerts that often feature restored instruments from the Collection's holdings.

Rephann's career as a harpsichordist was diminished by his career as a museum director. Nonetheless, he appeared annually in performances at Yale and at other colleges and universities. His fascination with and daily proximity to historical instruments allowed him to experiment with repertoire suited to harpsichords of different national schools—Italian, Flemish, French, German, and English. In his later years, he identified with the music of Johann Jakob Froberger, Louis Couperin, Jean-Henri D'Anglebert, François Couperin, and Jean-Phillipe Rameau. Although he never recorded for commercial release, many of his live performances are now part of the museum's archive.

The Collection became a valuable resource for the various musical curricula of the University under Rephann's direction. He regularly taught courses in the history of musical instruments, in which the Collection was used as a laboratory for students investigating the structure, morphology, and development of musical instruments in relation to their historical context. He encouraged colleagues in Yale's music departments and its College of Arts and Sciences to bring their classes to the museum for special presentations pertinent to the subject matter of a course, often involving demonstrations and performances on museum instruments. Scholars, performing musicians, and instrument makers from all over the world were (and continue to be) accommodated in their requests to closely examine instruments in the Collection.

Rephann's publications include checklists and catalogues of the Yale Collection, the Pedro Traversari Collection (Quito), the Robyna Neilson Ketchum Collection of Bells, and The Schambach-Kaston Collection of Rare Strings and Bows (Osaka College of Music). One of his last periodical articles, "A Fable Deconstructed," deals with the design, construction, and decoration of a two-manual harpsichord by Pascal Taskin, Paris, 1770, in the Yale Collection.

William Purvis, the current director of the Collection, said, "During his 42-year tenure, Richard's staunch advocacy and powerful vision transformed the Collection of Musical Instruments into one of the finest collections of historical instruments in the world. All who knew him valued his incisive intellect and refined taste. He not only transformed and enriched the Collection, but also the lives of everyone who knew him."

Mr. Rephann is survived by his wife, Susan E. Thompson; daughter, Lola

Voystest Rephann of Jersey City, NJ; brother, Oliver Rephann of Simpsonville, South Carolina; brother-in-law, Rev. Kirk E. Thompson (Katherine) of Saint Johnsbury, VT; sisters-in-law, Claudia R. Thompson (George Exner) of Wooster, OH, and Lewisburg, PA, Julia A. Thompson (Michael Young) of Friday Harbor, WA, and Cheryl Keefe (Van Kelly) of Bernardsville, NJ; nephews, James Thaddeous Rephann and Evan Thompson Keefe; nieces, Anne Marie Rephann Moore, Cameron Thompson Exner, and Laurel Thompson Exner; his first wife of seventeen years, Lola Odiaga of New Haven; and his colleague of thirty-five years, Wm. Nicholas Renouf of Guilford.

Contributions in Mr. Rephann's memory may be sent to the Yale University Collection of Musical Instruments, P.O. Box 208278, New Haven, Connecticut 06520-8278 (collection.yale.edu); or to the Alzheimer's Disease Research Unit, 1 Church Street, Suite 600, New Haven, Connecticut 06510 (www.alzheimers.yale.edu). ■



Richard Rephann shown with a harpsichord by Pascal Taskin (Paris, 1770)

The Frederick Historic Piano Collection



Above: The Frederick Collection of Historic Pianos. Right (from top to bottom): an 1862 Chickering (Boston); the name plate on a ca. 1830 Tröndlin (Leipzig); and an 1840 Erard (Paris). (Photos courtesy of the Frederick Collection)

AMIS members attending this year's annual meeting in Boston will have the option of visiting the Frederick Historic Piano Collection in Ashburnham, Massachusetts. Located 50 miles northwest of Boston, the collection was started in 1975 by Edmund Michael Frederick and Patricia Humphrey Frederick and was originally located in the couple's home. Today the collection resides in a handsome 1850 building that formerly served as the town's library.

The collection currently consists of twenty-four pianos—all grands and all in playable condition—ranging in age from a ca. 1795 unsigned Viennese-style instrument to a 1928 Erard. (Several more instruments await restoration.) One of collection's goals has been the acquisition of makes and vintages of pianos that are associated with well-known composers and performers. For instance, a ca. 1845 Bösendorfer and an 1846 Streicher provide a sense of the sort of concert instruments that would have been used by virtuoso pianists like Franz Liszt and Clara Schumann in the 1840s, while the collection's 1907 Blüthner is similar to one owned by Claude Debussy.

Since 1985, the collection has hosted a concert series that features guest artists performing on various instruments from the collection. Members attending the meeting in Boston may be interested in a recital being offered on the afternoon of Sunday, June 7 at the Ashburnham Community Church. The recital will feature pianist Gwendolyn Mok performing works by Beethoven, Czerny, Liszt, and Mendelssohn on an 1840 Erard.

The Fredericks Collection is open to visitors by appointment, and interested parties can contact Michael or Patricia at piano.fred@juno.com. More information about the collection can be found at frederickcollection.org. ■

