



# NEWSLETTER

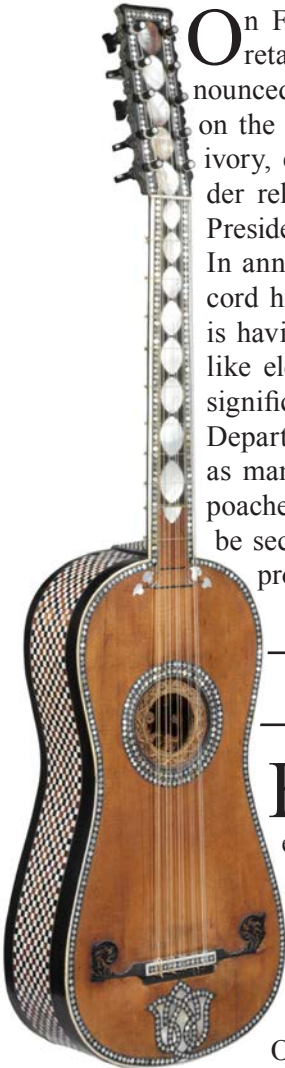
of

## The American Musical Instrument Society

Volume 43, No. 2

Fall 2014

### POLICIES INTENDED TO PROTECT ELEPHANTS MAY INADVERTENTLY ENDANGER MUSICAL INSTRUMENTS

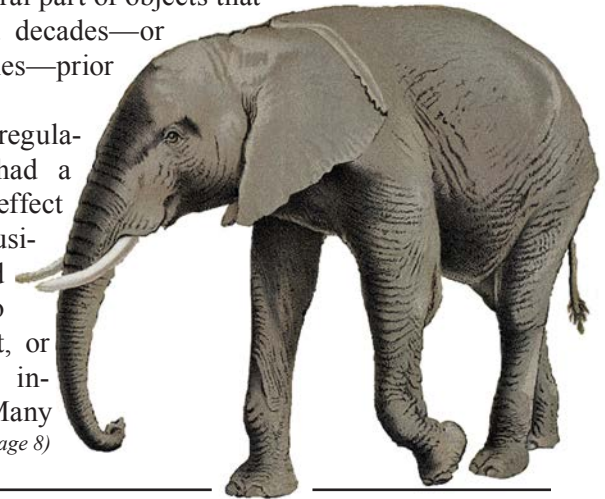


On February 11, 2014, United States Secretary of the Interior Sally Jewell announced a new and unprecedented federal ban on the commercial trade of African elephant ivory, enacted in answer to an executive order related to wildlife trafficking issued by President Barack Obama the previous July. In announcing the ban, Jewell cited the “record high demand for wildlife products that is having a devastating impact, with species like elephants and rhinos facing the risk of significant decline or even extinction.” The Department of the Interior has estimated that as many as 35,000 elephants were killed by poachers in 2012, with the U.S. believed to be second-largest market for illegal wildlife products after China.

While the importation of elephant ivory has been regulated in the U.S. since the late 1970s, the new ban makes it significantly more difficult to transport items that contain even a small amount of ivory into the country, even when the ivory is an integral part of objects that were created decades—or even centuries—prior to the ban.

The new regulations have had a significant effect on both musicians and others who study, collect, or sell musical instruments. Many

*(continued on page 8)*



### AMIS Members Meet in Huron, Cleveland, and Oberlin

From May 28-31, 2014, a group of AMIS members gathered in northern Ohio to share research, see and hear instruments, and enjoy each other’s company. The forty-third annual meeting of the Society was held at the Sawmill Creek Resort in Huron, Ohio, with excursions to both Cleveland and Oberlin. The Local Arrangements Committee consisted of Joanne Kopp (chair) and

Barbara Lambert, while the Program Committee was staffed by

Christina Linsenmeyer (chair), Robert Green, and Matthew Hill.

The conference kicked off on the evening of Wednesday, May 28, with an opening reception held alongside a landscaped creek, after which the members of the Society’s Board of Governors held their annual meeting. The following morning, the formal portion of the conference began with remarks from AMIS President Albert Rice welcoming participants, followed by a presentation by Jim Henke, the former Vice President for Exhibitions and Curatorial Affairs at the Rock & Roll Hall of Fame. Henke gave an overview of the founding of the Hall and discussed the challenges involved in collecting and subsequently curating its collections.

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The late 17th-century guitar pictured above, attributed to Giacomo Ertel, is made of spruce with elaborate decorations in a variety of materials, including ivory, bone, ebony, fruitwood, and mother-of-pearl, all of which are materials that are either restricted by the Convention on International Trade in Endangered Species (CITES) or easily mistaken for materials that are. The guitar is in the collection of the Metropolitan Museum (Acquisition no. 1984.225) and the image is used in accordance with the OASC Initiative ([www.metmuseum.org](http://www.metmuseum.org)). The image of the elephant is taken from a 1901 chromolithograph by Pierre Jacques Smit.

## NEWSLETTER of the

American Musical Instrument Society

ISSN 2374-362X

**Edmond Johnson, Editor**  
**Albert Rice, Reviews Editor**

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

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### AMIS BOARD OF GOVERNORS

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## PRESIDENT'S MESSAGE

Dear Colleagues,

I would like to welcome new members to AMIS. We hope to see you at next year's conference, which will be held at the Museum of Fine Arts in Boston. I look forward to seeing the new exhibits of musical instruments, not only in the musical instrument gallery, but in other sections of this world-class museum, and meeting and talking to new and existing AMIS members. We can all anticipate a fascinating and rewarding conference with ample opportunity to meet performers, collectors, restorers, and enthusiasts, and to listen to informative papers and musical performances. I join the membership in thanking in advance Darcy Kuronen and Jayme Kurland for all of their work in organizing the Conference, which will be held from June 3 to 7, 2015, just before the Boston Early Music Festival. See page 19 of this issue for some preliminary information about the AMIS Conference and the call for proposals; as additional details are available they will be posted on <http://www.amis.org>.

Please spread the word to your students and friends about the William E. Gribbon Memorial Award for Student Travel. Undergraduate and graduate college and university students in accredited academic programs aged 35 years or under are eligible. The Award consists of a student membership for one year and financial support for travel and lodging, determined by the Award Committee based on the itemized estimate of an applicant's meeting-related expenses. Please apply to the Chair of the Committee, Dr. Heike Fricke ([heikefricke@arcor.de](mailto:heikefricke@arcor.de)).

Congratulations to AMIS editor, Allison Alcorn, for the recent publication of the outstanding 40th anniversary volume of the *Journal of the American Musical Instrument Society*. We look forward to the release of volume XLI of the *Journal* in 2015. Many thanks to all of you who serve on Committees and the Board; your work makes AMIS run and we appreciate your commitment. Thanks also to all the con-

tributors listed in this issue of the *Newsletter* (see page 10).

Finally, thanks to Edmond Johnson for his work on the newsletter digitization project (see page 34). Having every back issue of *NAMIS* available online is a big accomplishment.

Finally, a friendly reminder to all AMIS members to remember to renew your memberships in the new year!

✉ Albert R. Rice  
President, AMIS

### GRIBBON AWARD

The William E. Gribbon Award provides financial support for full-time undergraduate or graduate students (aged 35 years or under) to attend the Society's annual meeting. The deadline for application is January 15, 2015. For application details, visit: <http://amis.org/awards/gribbon/index.html>

### 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](mailto:aalcorn@tiu.edu). Please see the AMIS web site for more details: <http://amis.org/publications/journal/grants.html>.



Members of *Les Délices* perform a concert of French baroque music. From left to right: Emily Walhout, viola da gamba; Webb Wiggins, harpsichord; and Debra Nagy, baroque oboe. (Photo: A. Hartenberger)

(“Conference,” continued from page 1)

Later that morning, a panel on viols featured presentations by Herbert Heyde, Emily Peppers (a 2014 Gribbon Scholar and winner of this year’s Frederick R. Selch award), and Elizabeth Weinfield. That afternoon, Stephen Schnurr talked about the pipe organs housed at and around Oberlin College, a topic he explored for his 2013 book, *Organs of Oberlin*. This was followed by presentations by James Kopp and Stewart Carter, both discussing instruments in 16th- and 17th-century France, and a thought-provoking presentation by Lisa Nielson entitled “The Meaning of *Malāhī* and Shifting Taxonomies of Instruments in Early Islamic Music Discourse.”

The day concluded with a performance of French baroque music by *Les Délices*, a Cleveland-based early music chamber ensemble. Debra Nagy (baroque oboe and director), Emily Walhout (viola da gamba), and Webb Wiggins (harpsichord) performed an engaging program that included works by François Chauvon, Marin Marais, Joseph Chabanceau de la Barre, and François and Louis Couperin.

On Friday morning, the conference attendees boarded two busses

and left the Sawmill Creek Resort to travel about sixty miles east to Cleveland. One bus brought its passengers to the Cleveland Museum of Art, where they looked at works featuring instrumental iconography, while the other went to the Rock and Roll Hall of Fame and Museum, home to a vast array of instruments and artifacts related to the history of that genre. At noon, both parties re-boarded their busses and traveled to Oberlin College, about 45 minutes southwest of Cleveland.

At Oberlin, Barbara Lambert led a tour of the storage area where the bulk of the instruments held in the Selch Collection of American Musical History are housed, while Jeremy Smith, Oberlin Conservatory’s Special Collections Librarian, showed off some of the collection’s historical texts and documents. James O’Leary, the Frederick R. Selch Assistant Professor of Musicology at Oberlin, gave a guided tour of the display cases housed throughout the Conservatory building—many curated by students in one of O’Leary’s classes—while Roderic Knight, Professor Emeritus of Ethnomusicology, was on hand to answer questions about the eclectic collection of non-Western instruments he

acquired over several decades for use in his classes.

Later that afternoon, conference attendees were given the choice of two different organological experiences. One group traveled to the home of Catharina Meints Caldwell, Associate Professor of Viola da Gamba and Cello at Oberlin Conservatory, where they had the opportunity to both see and hear several instruments from the important collection of historic viols that has been assembled by Meints Caldwell and her late husband James Caldwell. (A catalog of the collection was published in 2012.) Several instruments were demonstrated by Meints and her former student David Ellis.

The second group had the opportunity to hear three highly regarded pipe organs on a tour given by James David Christie, Professor and Chair of the Organ Department at Oberlin. The group first visited Oberlin’s Fairchild Chapel where they heard the John Brombaugh’s opus 25, an instrument built in 1981, the design of which is based on the organ-building principles that were prominent in early 17th-century Germany. The 19-rank instrument, tuned in quarter-comma mean-tone, was demonstrated by

(continued on page 4)



Left: Catharina Meints and David Ellis demonstrate violas from the Caldwell Collection. (Photo: C. Bryant) Center: Mellotron, Mark II, purchased by John Lennon in 1965 and played by Paul McCartney on the song “Strawberry Fields Forever.” (Photo courtesy of the Rock and Roll Hall of Fame and Museum) Right: Michael Ward-Bergeman plays an instrument of his own creation consisting of footpumps (played while walking) and an assemblage of birdcalls. (Photo: A. Hartenberger) Below: Patrick Duke Graney and Dylan Moffitt perform during the Friday night concert at Oberlin College. (Photo: A. Hartenberger)

(“Conference,” continued from page 3)

Parker Ramsey, a graduate student in organ performance at the college. The next stop on the tour was to hear George Bozeman, Jr. & Co.’s opus 24, a 29-rank Silberman-style organ originally built in 1984 for the State University of New York at Stony Brook, and re-installed at the Peace Community Church in Oberlin in 2010. The final location was Finney Chapel, home to C.B. Fisk’s opus 115, an instrument that was dedicated in 2001. This monumental 76-rank organ was constructed in the late-Romantic tradition of Aristide Cavallé-Coll and was demonstrated by Matthew Bullard, a student currently studying with Christie.



That evening, conference attendees were welcomed into the percussion studio of Jamey Haddad, where Dylan Moffitt and Patrick Duke Graney demonstrated a variety of instruments, including several that

Haddad has designed himself. Following the demonstration, the crowd migrated to Oberlin’s Clonick Hall for a concert entitled, “A Journey from Buenos Aires to New Orleans: Rhythm, Bellows, Song.” The concert featured Michael Ward-Bergeman on hyper-accordion, along with Moffitt and Graney on a wide variety of percussion instruments. Inspired in part by the work of Tod Machover, who began creating a series of “hyper-instruments” in the early 1990s, Ward-Bergeman’s hyper-accordion consists of an acoustic accordion with internal microphones that allow the instrument’s left- and right-hand reeds to be separately run through a variety of external digital signal processors.

On Saturday, the conference reconvened at the Sawmill Creek Resort with a lecture recital by Jacob Lee on the clarinet sonatas of

François Devienne, featuring a performance by David Ellis (cello) and Nophachai Cholthitchanta (clarinet). This was followed by a report by Laurence Libin on the progress of the second edition of the *New Grove Dictionary of Musical Instruments*, expected to be published in late 2014 (and to be fully integrated into Oxford Music Online in 2015). The morning concluded with presentations by Rick Meyers on the Marxochime factory in New Troy, Michigan, and a paper by William Hettrick on the piano maker John J. Swick and the often-vitriolic criticism that was launched against him in various 19th-century music trade journals.

On Saturday afternoon, a panel was dedicated to exploring the work of three different 20th-century musical innovators. D. Quincy Whitney presented on the acoustical work of instrument-maker Carleen Maley Hutchins, while Geoffrey Burgess discussed the role played by Friedrich von Huene in the history of the early music revival. Finally, Thomas MacCracken shared his research on the earliest Dolmetsch violas (crafted

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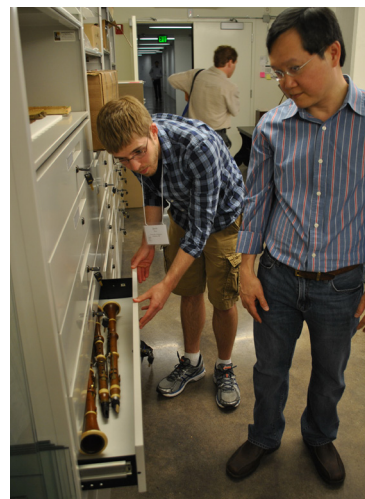
during Dolmetsch’s time at Chickering & Sons).

The final panel of the conference explored new ways of measuring and evaluating keyboard mechanisms. Robert Giglio, one of the 2014 Gribbon Scholars, presented on the variances between *stoss* and *prell* actions in late 18th-century Viennese pianos. Following Giglio’s presentation, Stephen Birkett and Anne Beetem Acker talked about their efforts to develop a sophisticated system to accurately evaluate key-touch response characteristics in pianos.

The conference concluded on Saturday night with the traditional Awards Banquet, held in the resort’s Birds of Prey Room. The Curt Sachs Award, honoring lifetime contributions toward the goals of the Society, was awarded to Margaret Downey Banks (whose acceptance speech can be found in this issue). The Nicholas Bessaraboff Prize for distinguished book-length publication was awarded to Sabine Klaus for her *Trumpets and Other High Brass: A History Inspired by the Joe R. and Joella F. Utley Collection*. Arnold Meyers received the Frances Densmore Prize for his article “How Different are Cornets and Trumpets?,” which was published in the *Historic Brass Society Journal* (2012). The Society also recognized the two William E. Gribbon Scholars, and Michael Suing, chair of the Gribbon committee, announced that Emily Peppers was the recipient of the Frederick R. Selch Award for the best student paper presented at the conference.

The banquet ended with a rollicking musical entertainment led by Rick Meyers, including performances on the banjo, the Marxochime violin-uke, the banjolele, and musical saw, among other unusual instruments.

✎ Edmond Johnson



Top: Prof. James David Christie introduces the C.B. Fisk organ in Oberlin’s Finney Chapel, while Matthew Bullard (in background) sits at the organ. (Photo: E. Johnson) Middle: Parker Ramsey plays the Brombaugh organ in Fairchild Chapel while Cleveland Johnson and Allison Alcorn look on. (Photo: A. Hartenberger) Bottom left: Barbara Lambert shows off an instrument in the Selch collection. (Photo: C. Bryant). Bottom Right: Jacob Lee and Nophachai Cholthitchanta discover a drawer of clarinets in the Selch instrumental storage room. (Photo: E. Johnson)

## Photos from the Conference in Ohio



First Row (Left to Right): Rebecca Apodaca and Joanne Kopp; Donald Sarles and Carolyn Bryant; Roland and Cynthia Hoover. Second Row (left to right): Emily Peppers, Mary Davis, and Jeannine Abel; A permanent resident of the Sawmill Creek Resort; Allison Alcorn, Ken Moore, Lisa Nielson, Jean Michel Renard, and Robert Green. Third Row (Left to Right): Local Arrangements chair Joanne Kopp greets conference attendees; Jim Kopp, Laurence Libin, and Jeff Hartenberger do their best to fit in with the décor; Darcy Kuronen ponders deep thoughts at the Board of Governors' meeting; Fourth Row (Left to Right): Michele and Tom Winter; Christina Linsenmeyer and Chris Dempsey; Jeannine Abel and Jim Kopp. (All photos by A. Hartenberger except moose, taken by E. Johnson)

## Photos from the Conference in Ohio



First Row (Left to Right): Joella Utley with Sabine Klaus, winner of the Bessaraboff Award (photo: A. Harenberger); Rick Meyers bows and plucks the Marxochime violin-uke (photo: A. Hartenberger); Deborah Reeves connects with Matthew Hill (photo: A. Hartenberger). Second Row (left to right): Michael Suing looks at a display of wind instruments in the Selch Collection at Oberlin College (photo: E. Johnson); Darcy Kuronen and Jayme Kurland represent the Boston Museum of Fine Arts (photo: A. Hartenberger); Thomas MacCracken shows shows off his Dolmetsch viola da gamba to Robert Green and Marlowe Sigal (photo: E. Johnson). Third Row (Left to Right): Cynthia and Roland Hoover stroll down a musical crosswalk in the town of Oberlin, Ohio (photo: E. Johnson); Matthew Hill, Carolyn Bryant, Emily Peppers, Laurence Libin, and Selina Carter join Rick Meyers (center) during the Awards Banquet's musical entertainment (photo: A. Hartenberger).

*("Ivory," continued from page 1)*

instruments constructed prior to the late-20th century used small amounts of ivory for decorative accents. Prior to the 1960s, pianos were commonly outfitted with ivory keys. (Steinway and most other American manufacturers abandoned the use of ivory in 1956.) Ivory was also historically used to craft the small tip plates on string instrument bows. In rare instances, instruments made prior to the 20th century used ivory more extensively either for ornamentation, or in some cases, as the instrument's primary material.

The February 2014 directive bans all commercial importation of objects containing African elephant ivory and drastically limits the circumstances under which an individual can bring an object containing ivory into the country for their own personal use. As originally written, the new rules prohibited anyone from bringing an ivory-containing musical instrument into the country



Ivory harp, maker unknown; French, 19th century. Yale University Collection of Musical Instruments, Acc. no. 4254.1960. (Image used by permission; photography by Alex Contreras)

that was purchased within the last 38 years: in order to get a permit, the owner of the instrument would need to be able to provide documentation showing that the instrument's ivory was legally acquired and that the instrument had not changed ownership since February 26, 1976.

In response to the complaints, the U.S. Fish & Wildlife Service released a revised set of regulations on May 15, 2014. The primary change made by this revision was to allow the non-commercial importation of instruments containing ivory as long as the ivory was legally obtained and the instruments were purchased prior to February 25, 2014 (the date the new ban went into effect). Owners of such instruments are required to have documentation indicating the age and variety of ivory used in the instrument in order to get a CITES instrument "passport." Instruments that have been more recently sold, however, risk being confiscated if they are transported internationally, making it unclear whether musicians who tour internationally will be able to acquire new instruments that contain ivory.

While the regulations forbid the importation of raw ivory, they contain one notable and surprising exception: hunters are allowed to bring an unlimited number of sport-hunted trophies into the country. (The Fish and Wildlife service has indicated that they soon expect to limit the importation of African elephant trophies to only two per hunter per year.)

The introduction of the regulations and their sudden implementation has created significant hardship for many working musicians. In a statement issued on March 20, 2014, to the Advisory Council on Wildlife Trafficking, the League of American Orchestras expressed its concern



Clarinet by Charles Joseph Sax, 1830, made of ivory with gilded brass fittings. In the collection of the Metropolitan Museum (Acquisition no. 53.223); the image is used in accordance with the OASC Initiative ([www.metmuseum.org](http://www.metmuseum.org)).

about the travel limitations, noting that the regulation would "seriously impair the ability of musicians to engage in international cultural activity." The League's statement observed that instruments "were not purchased for their ivory content, but rather for their impeccable overall quality and attributes that enable their owners to perform to their very best ability," further noting that in most cases "the ivory material is not easily replaced without risk of irreparable damage to the instru-

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(“Ivory,” continued from page 8)

ments, and most musicians do not have suitable substitute instruments for use in international travel.”

In May 2014, the American Musical Instrument Society issued its own position statement regarding the ivory ban, declaring that “the new restrictions are unreasonably harmful to the cause of preservation and study of musical instruments and to our membership, as well as to many performing musicians and individual instrument owners and families.” In the conclusion of its statement, the Society urged the U.S. Fish & Wildlife Service, which has been tasked with enforcing the new regulation, to both revise and clarify the regulations to allow historic instruments to be transported and sold without presenting an undue burden to their owners.

Some of the negative effects the new rules have had on musicians have already received significant press coverage. In June, the *New York Times* reported that several members of the Budapest Festival Orchestra had had their bows confiscated while entering the country for a concert tour. While the orchestra had provided documentation for each bow, including statements from the bow makers saying that they were ivory-free, the Fish and Wildlife Service concluded that seven



Detail of a German baroque lute by J. H. Goldt, 1734 Hamburg (Victoria & Albert Museum, London, no. 4274-1856). Acquired in 1856, this lute was the first instrument to be added to the V&A's collection. It has rosewood ribs separated by ivory strips, and the intarsia on the back of the neck is made up of ivory and tortoiseshell. (Photo courtesy of David van Edwards)

bows had ivory tips and refused to allow them into the country. While the confiscated bows were eventually returned when the orchestra flew back to Hungary, the unexpected confiscation resulted in a last-minute scramble to find replacement

bows in time for a high-profile concert at New York's Lincoln Center.

As an added complication, it is not always easy to differentiate small amounts of ivory from a variety of similar materials, and determining age often requires expensive and destructive testing. Many instrument makers have used bone as an ivory replacement, while others have used the ivory from extinct species such as the mastodon and mammoth. While none of these materials are directly affected by the ban, they may be easily misidentified as elephant ivory by officials lacking the proper training or tools to make the determination. In the case of the Budapest Festival Orchestra, the executive director of the ensemble, Stefan Englebert, noted that there were inconsistencies in the bows that were taken. Englebert told the *New York Times*: “There was one person who brought two identical bows—and one of these bows was confiscated, and the other not. It was the same bow maker, the

(continued on page 10)



Above: A close-up photo of the keyboard of an 1805 Muzio Clementi grand piano (serial No. 547) in the Frederick Collection of Historic Pianos. Above right: the same instrument shown in 1979 prior to restoration; the missing key tops were replaced with antique ivory salvaged from defunct pianos. (Images courtesy of the Frederick Collection.)

("Ivory," continued from page 9)

same materials, [and] the same year when the bows were made."

In recent months, both New Jersey and New York have passed state laws further limiting the sale and possession of ivory, while the Fish and Wildlife Service is expected to announce additional restrictions in late 2014. There is great uncertainty

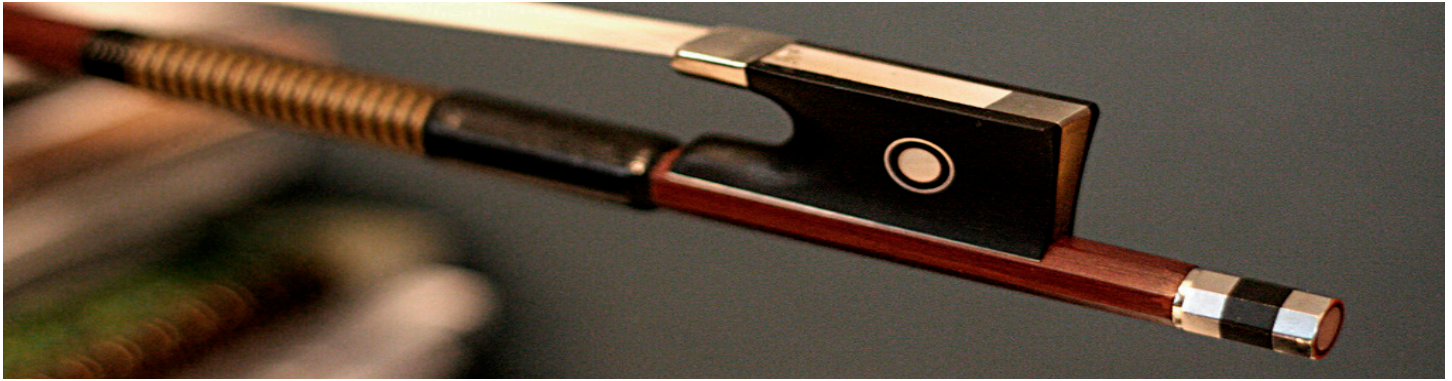
about how future regulations will affect both the international mobility and the monetary value of instruments that contain ivory.

The American Musical Instrument Society is monitoring this situation and will continue to advocate for a regulatory framework that promotes wildlife conservation while also ensuring that our musical and

cultural heritage is not threatened in the process.

✉ Edmond Johnson

Below: The frog of a violin bow showing the sort of small ivory ornament that has caused difficulties for touring musicians. (Photo by Flickr user *avern*; used under the Creative Commons license CC BY-NC 2.0)



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## AMIS Welcomes New Members & Recognizes Donors

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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

Peter H. Adams (CA)  
Emily I. Dolan (MA)  
Eric H. Johnson (WI)  
Michael Lynn (OH)  
Devin Otsea (MO)  
Pascale Patris (NY)  
Eric C. Scherer (MO)  
Jared Michael Wait (TX)  
Elizabeth Anne Weinfield (NY)

### International Members

Agostino G. Borromeo (Italy)  
Alexandra Pohran Dawkins (Canada)  
Marie Kent (U.K.)  
Martin James Clark Prowse (U.K.)  
Christoph Riedo (Switzerland)

### Institutional Members

Edinburgh College of Art Library (U.K.)  
Otto Harrassowitz GmbH & Co. KG (Germany)

We further wish to recognize the following members who made contributions during 2013 in addition to their membership dues. This list includes donations giv-

en to the general fund and those specifically for Gribbon scholarships:

### Friends of AMIS (\$100 or more)

Carolyn Bryant  
Beth Bullard  
Cynthia & Roland Hoover  
Kathryn Libin  
Laurence Libin  
Thomas MacCracken  
Will Peebles  
Deborah Reeves  
Donald Sarles  
Marlowe Sigal  
David W. Thomas  
Susan Thompson  
John Watson

### Other Donations

Peggy Baird  
Michael Bassichis  
Nicholas J. D'Antoni  
Dorothea Endicott  
Barbara & Fred Gable  
Benjamin Harms  
Helga Kasimoff  
Ken Moore  
David Shorey  
John Solum  
Carol Lynn Ward-Bamford

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# 2014 AMIS Business Meeting Minutes

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The Annual Business Meeting of the American Musical Instrument Society was called to order at 12:30 pm on Saturday, May 31, 2014 by Vice-President Carolyn Bryant in the Hiawatha Room of the Sawmill Creek Resort in Huron, Ohio.

Bryant welcomed the membership and thanked all those involved in planning and hosting the 2014 Annual Meeting, especially Christina Linsenmeyer, Program Chair, and Joanne Kopp, Local Arrangements Chair.

The minutes of the June 1, 2013 Annual Business Meeting, copies having been distributed to the general membership, were approved with no objections.

President Albert R. Rice thanked all the organizers of the meeting. He made special thanks to the hosts at Oberlin who helped organize and execute the Friday, May 30 visit. Rice mentioned that he will be inviting members to sit on AMIS committees.

Secretary Deborah Check Reeves reported that there were 107 ballots cast in the 2014 AMIS Officers/BoG election. Only 103 proxy forms were signed. Reeves reminded the membership that in order for the ballot to be valid, the proxy form must also be returned. She reminded the membership to always return both the ballot and the proxy form. Results of the 2014 election were as follows: re-elected to Secretary (2014-2016), Reeves; re-elected to Treasurer (2014-2016), Joanne Kopp; re-elected to his second term as Governor, Michael Suing (2014-2017); newly elected to first terms as Governor (2014-2017), James Kopp, Edmond Johnson, and Bradley Strauchen-Scherer.

Treasurer Joanne Kopp reported that AMIS finances were in very good shape. The financial markets have done well, so AMIS assets were up 26-27%. Although revenue from paid memberships was up, general contributions to AMIS were down. Sales of back JAMIS issues were way up, thanks to a request from a university in Spain for a full-run of issues. The sale of Stratton ephemera added to the assets. As sales of Laurence Libin's *New York Price Book* have now met AMIS expenses, future profits will be split between Libin and AMIS. Kopp reported no unusual expenses, and anticipates no unusual expenses for the next year.

The *Journal of the American Musical Instrument Society* editor, Allison Alcorn, reported that the 2014 Research Grant awardee is James Westbrook. The 2013 *JAMIS* was mailed in late February/early March. It featured a full-color appendix with black and white photos in the text itself. This same format will be used for the 2014 issue. The 2014 *JAMIS* will be coming out in 2014. This will be the 40th volume.

The *AMIS Newsletter* editor, Edmond Johnson, reported that he was in his second year in the position, and that it was the third issue of the *Newsletter* to be published on-line only. A limited number of copies can be sent to people who do not have computers or do not use PDF files. Members should request a copy from Johnson. July 15 is the deadline for submissions for the next issue. The deadline of December 15 for the spring issue may be moved later, possibly to January, in order to contain information about the 2015 annual meeting. Johnson reported that all *Newsletter* issues from 1970-1989 as well as 2000 to the present are available on the AMIS website as searchable OCR PDFs. Issues from 1990-1999 will be available soon. [Editor's note: All issues are now online; see page 34 for the official announcement!]

Suing reported that there were two Gribbon scholars this year: Emily Peppers and Robert Giglio. He reminded the membership to let their students know about this grant.

Jayson Dobney thanked Don Sarles for all of his hard work on the membership database where, so far, numbers are increas-

ing for 2014. A membership brochure is now available on the AMIS website. AMIS will have an information/membership table at this year's Boston Early Music Festival. It was also the first time that AMIS had a table at the annual Galpin Society meeting, but Dobney did not attend that meeting so could not make a report. He mentioned that discussion has been made about the feasibility of having a table at the American Musicological Society annual meeting, as well as meetings of other societies. Sarles reported that if all members paid their dues, there would be 465 members.

Darcy Kuronen invited the membership to attend the 2015 annual AMIS meeting to be hosted by the Museum of Fine Arts in Boston June 3-7, 2015. The last time AMIS met in Boston was in 2002. He will be assisted in his planning by Jayme Kurland who brings her experience of working with the annual meeting that was hosted by the Musical Instrument Museum in Phoenix. Kuronen hopes to showcase instruments in the collections at the MFA and will give priority to presenters who will be highlighting instruments of the MFA, other Boston collections, and Boston and New England musical instrument makers. The 2015 AMIS meeting will be right before the 2015 BEMF, so he will explore ways of coordinating housing so that members may easily attend both conferences.

Anne Acker gave an extensive report on highly restrictive regulations on ivory enacted by the US Fish and Wildlife on February 11, 2014. At a meeting concerning the restrictions March 14-15, strong lobbying by the National Association of Music Merchants got some of the restrictions eased. A meeting on May 25 appeared to look better domestically with the US Fish and Wildlife issuing "domestic passports" for antique objects with ivory. What can AMIS do? Working with other organizations such as NAMM may be helpful. Individual members also need to "make noise" by writing their Congressional representatives, and trying to arrange face-to-face meetings. The Committee on Wildlife Trafficking will be meeting on June 9. Suggestions were made to put this information on the AMIS website and on the AMIS ListServe.

No new topics or announcements were made from the floor. The meeting was adjourned at 1:20.

Respectfully submitted,  
Deborah Check Reeves, Secretary

## Addendum: 2014 Awards

William E. Gribbon Award for Student Travel: Robert Giglio, McGill University, Montreal, and Emily Peppers, University of Edinburgh

Frederick R. Selch Award (for best student paper at AMIS annual conference 2014): Emily Peppers, University of Edinburgh: "An Untold Story: Private Instrument Collections and Music-Making in 16th Century France."

Nicolas Bessaraboff Prize (for the best book on musical instruments written in English and published in 2012): Sabine K. Klaus, *Trumpets and Other High Brass: A History Inspired by the Joe R. and Joella F. Utley Collection. Vol. I, "Instruments of the Single Harmonic Series."* (Vermillion, SD: National Music Museum, 2012)

The Francis Densmore Prize (for the best article on musical instruments written in English and published in 2012): Arnold Myers, "How different are Cornets and Trumpets?" *Historic Brass Society Journal* 24 (2012), 113-128.

Curt Sachs Award: Margaret Downie Banks

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## In Memoriam: William E. Garlick

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*William Garlick was an active and long-time member of the American Musical Instrument Society. The remembrance below was originally published on the website of the North Bennet Street School and is reprinted here with their kind permission.*

Few people make as vivid and lasting an impression on others as did Bill Garlick on the lives of those who crossed his path. He loved all things piano from Cristofori to Falcone and was himself an accomplished pianist. As a teacher, Bill displayed rigor, intelligence, and passion. Countless lives were changed under Bill's influence.

William E. Garlick was born in England July 5, 1931. He grew up in Lytham-St-Annes, a seaside town in Lancashire, England, with his two older sisters. At twenty, he entered the Courtfield Catering College in Blackpool to study hotel and restaurant management. After completing the three-year course, he spent twelve years traveling the world in the hospitality business. Owing to a decline in his father's health, Bill returned to England on a leave of absence. John Garlick was gradually losing his sight. Fearing the condition might be hereditary, Bill acted on his dad's suggestion that he pursue piano tuning as insurance against his own possible blindness.

In 1965, Bill enrolled in the Piano Technology course at the London School of Furniture. He started in September and by the end of October he had mastered the intricacies of equal temperament. Bill knew he wanted to emigrate to the United States, so his father encouraged him to enroll in the Piano Technology course at North Bennet Street Industrial School in Boston. A diploma from an American school, the senior Garlick felt, would be beneficial to his son. Bill packed up, went first to his favorite hotel, the Fairmont Cha-

teau Hotel on Lake Louise in Alberta, Canada, to help a friend in the hotel business and then went on to Boston in June 1967. Accepted for the eight-week course at North Bennet that fall, Bill studied piano repair and regulation with Ed Coghlan and tuning with Harold Marshman. In his spare time during the early 1970's, he worked in the William Dowd



Bill at home on the Isle of Man. (Photo: Peter Jones)

Harpichord shop in Cambridge.

Meanwhile, Harold Marshman became terminally ill with cancer. He died in May 1968 and Bill took over the North Bennet Street School piano department, expanding the course from eight weeks to five months and, in short order, to nine months. After teaching the course for one year, he hired David Betts in 1973 to assist him. In 1977, they expanded it into the two-year format that continues today. Bill remained at North Bennet until June 1983 when he accepted the position at Steinway & Sons in New York City as Administrator of Technical Training and Education, a post he

filled for the next six years. In July 1989, he opened a new chapter in his life establishing a bed and breakfast at his home in Blue Point, New York, on Long Island, teaching one- and two-week private seminars in piano and harpsichord technology.

In 1997, Bill sold his personal collection of historic pianos to the Cantos Music Museum, now the National Music Centre, in Calgary, Alberta. He spent two years, from 1998-2000, working as a consultant, helping document instruments and establish their museum. He was also very influential in establishing the museum's use of historic instruments for recording and performance. From Calgary, he returned to Blue Point for a while, where he continued to do occasional seminars as well as teach piano technicians at conferences around the country.

Bill retired to the Isle of Man in 2007, with fond memories of summers spent there as a child with his family. Within a few years, he began to suffer the devastating effects of dementia. His friend Peter Jones, a nearby organ builder, assumed the responsibility of seeing Bill through his last years to his final rest. He died peacefully of pneumonia on April 28, 2014.

Eric Schandall, a North Bennet graduate and former Administrator of Technical Training and Education at Steinway, remembers, "What a legacy Bill left all of us who were his friends and students. There is no real way to measure the extent of his influence as he touched so many people. He set not only the course for individuals he met, he also set the standards for the teaching and preservation of many elements of our work with pianos and musicians. We are so fortunate to have known Bill Garlick." ■

# Conference Reflections from the 2015 Gribbon Scholars

## FROM ROBERT GIGLIO

I would like to sincerely thank the American Musical Instrument Society for affording me the opportunity to attend this year's conference. The William E. Gribbon award made my trip logistically possible, and as a result, I was able to explore my passion for organology within an incredible group of curators, collectors, scientists, and historians.

Papers on diverse and stimulating topics were supplemented by some truly incredible performances: from the Baroque music ensemble Les Délices to the unique hyper-accordion of Michael Ward-Bergeman. A highlight of the trip for me was the Caldwell Viol Collection, where we could hear the musical artifacts in concert. I was also very excited to visit the Cleveland Museum of Art; walking through the collection with a group of organologists (pointing out those bands of angels performing in the background of numerous paintings) was among my all-time-favorite museum excursions.

It was indeed unusual for me to be among a group of people who needed no further explanation when I said, "I'm a cornetto player" or "I study the difference between the Viennese *stoss* and *prell*." But most importantly—between the concerts and the papers and the museum visits and the lecture recitals—I was able to broaden my understanding of the field, and I gained a new appreciation for the extraordinary work of organologists. ■

## FROM EMILY PEPPERS

Attending the AMIS 2014 conference in Huron, Ohio, as a Gribbon Awardee was a special experience for me, not only because



Left: Robert Giglio shown during his presentation. Right: Michael Suiing, chair of the Gribbon Committee, and Emily Peppers. (Photos by Aurelia Hartenberger)

it was an excellent conference all-around, but because it gave me the chance to re-connect with many AMIS members I have known since attending my first conference in 2003. On the first evening before the conference started, I happily sat with Bobby Giglio (also a 2014 Gribbon Awardee and great presenter!) at the registration desk, knowing I would get to meet arriving new and long-time members alike. As a society, AMIS has always been incredibly warm and welcoming to students, and I enjoyed the evening's reception, catching up with old friends, and making new ones. The conference itself felt well-organized and leisurely, with ample time to chat, discuss and laugh over tea breaks, lunches, during the arranged field trips and at night. I particularly enjoyed opportunities through the week to cut a rug—who knew AMIS members were such good dancers!

With fewer papers planned for the conference and no parallel sessions, I felt the conference lent itself to a positive shared experience for attending delegates. I felt both

at ease and excited about giving my paper the first morning. I am very grateful to have been awarded the Fredrick R. Selch Award for my paper entitled, "An Untold Story: Private Instrument Collections and Music-making in Sixteenth-century France," in which I was able to share some of my original findings from my now completed PhD. The quality of the student papers was excellent, and I am truly honored to have been chosen for this prize.

After a break of five years away from AMIS conferences, I relished the opportunity to share, learn, and be part of the AMIS community again. I would like to thank everyone who has donated to the William E. Gribbon Award for Student Travel for their ongoing support in facilitating active participation by students within the Society, without which I would not have been able to attend the AMIS 2014 conference. I have already chosen a paper topic for the AMIS 2015 conference in Boston, and have hopes for helping to establish a fun, informal AMIS jam band. Who's with me? See you there! ■

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# AMIS Board and Committee Appointments 2014-15

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## Officers

President: Albert R. Rice (2013–2015) 2nd term  
Vice-pres.: Carolyn Bryant (2013–2015) 2nd term  
Secretary: Deborah Check Reeves (2014–2016)  
Treasurer: Joanne Kopp (2014–2016)

## Board of Governors

Carol Lynn Ward-Bamford (2012-2015) 2nd term  
Margaret Downie Banks (2012-2015) 1st term  
Matthew Hill (2012-2015) 1st term  
Robert Green (2012-2015) 1st term  
Aurelia Hartenberger (2013-2016) 2nd term  
Christina Linsenmeyer (2013-2016) 2nd term  
David W. Thomas (2013-2016) 2nd term  
Michael Suing (2014-2017) 2nd term  
Edmond Johnson (2014-2017) 1st term  
Bradley Strauchen-Scherer (2014-2017) 1st term  
James Kopp (2014-2017) 1st term  
Heike Fricke (Corresponding; 2012-2015)

## Annual Meeting 2015

Program Committee: Darcy Kuronen, Chair; Peter H. Bloom, Jayme Kurland, Allan Winkler  
Local Arrangements: Darcy Kuronen, Chair; Nancy Hurrell, Jayme Kurland

## Nominating

Beth Bullard, Chair 2015  
Robert Howe, Chair 2016  
Emily Peppers, Chair 2017

## Curt Sachs Award

Susan Thompson, Chair 2015  
Robert Green, Chair 2016  
Carolyn W. Simmons, Chair 2017

## Densmore Prize

Christina Linsenmeyer, Chair 2015  
Matthew Hill, Chair 2016  
Geoffrey Burgess, Chair 2017

## Bessaraboff Prize

Tom MacCracken, Chair 2015  
Darcy Kuronen, Chair 2016  
William Hettrick, Chair 2017

## Gibbon Memorial Award for Student Travel

Heike Fricke, Chair 2015  
Edmond Johnson, Chair 2016  
Christopher Dempsey, Chair 2017

## Conference Planning

Stewart Carter, Chair  
Darcy Kuronen

## Occasional Publications

Laurence Libin, Chair  
Cecil Adkins

## Membership

Jayson Dobney  
Marlowe Sigal  
Carolyn Bryant  
Sarah Deters

## Archives

David Thomas  
Carolyn Bryant

## Journal

Allison Alcorn, Editor  
Carolyn Bryant, Associate Editor  
Albert R. Rice, Reviews Editor  
Cecil Adkins  
Margaret Banks  
Edmund A. Bowles  
Beth Bullard  
Stewart Carter  
Robert E. Eliason  
William E. Hettrick  
Cynthia Adams Hoover  
James Kopp  
Edward L. Kottick  
Thomas G. MacCracken  
J. Kenneth Moore  
Ardal Powell  
Harrison Powley  
Susan E. Thompson

## Newsletter

Edmond Johnson, Editor  
Albert R. Rice, Reviews Editor

## Website

Dwight Newton, Web Manager  
Carolyn Bryant, Chair  
Al Rice  
Aurelia Hartenberger

## Electronic Initiatives Online (EIO)

Darcy Kuronen, Chair  
Jayson Dobney  
Christina Linsenmeyer

## AMIS ListServe

Margaret Banks

# Margaret Downie Banks' Sachs Award Acceptance Speech

*The Curt Sachs Award, named for one of the founders of the modern systematic study of musical instruments, was established by the American Musical Instrument Society to honor those who have made important contributions toward the goals of the Society. The award was presented to Margaret Downie Banks on May 31, 2014, at the Society's annual meeting in Huron, Ohio, "in recognition of her professionalism and leadership since 1979 in establishing the Shrine to Music Museum, now the National Music Museum, in Vermillion, South Dakota; in improving the size and quality of its collections; and in defining the scope and content of its academic programs within the broader context of the University of South Dakota. The award is also presented in acknowledgement of the perseverance and exactitude she has exhibited as the author of scholarly works in the field of organology, particularly those relating to the firm of C. G. Conn."*

I must say that I was stunned when I checked my email a couple of months ago and read Al Rice's message informing me that I had been chosen to receive the Curt Sachs Award this year. I turned to my husband, Barry, and asked him to reread the email—had I read it correctly? As the news began to sink in, I started reflecting on the list of 31 illustrious scholars, collectors, and colleagues who have previously been awarded this singular honor—many of them numbering among my own mentors and role models. I am greatly honored and humbled to be numbered among these awardees and I offer my heartfelt thanks to the AMIS Board of Governors, the members of the Curt Sachs Committee, and to all my AMIS friends and colleagues for considering me to be worthy of this honor. I cannot forget to thank my parents, Edwin and Lydia Downie, and my husband, Barry, for the lifelong, unconditional support and encouragement they have provided to enable me to pursue my

passions and to realize my dreams.

I can't claim to have been part of AMIS from its beginnings in 1971, but I did become a member two years later, after being introduced to the society by my first role model—none other than AMIS's own Cynthia Hoover. I travelled to Washington, DC, in 1973, hoping to land a fellowship at the Smithsonian to work on cataloging their bowed stringed instrument collection as a focus project for my master's thesis



Curt Sachs award-winner Margaret Downie Banks with AMIS President Albert Rice (Photo: Aurelia Hartenberger)

at the State University of New York at Binghamton. I'll admit that I was pretty naïve to think that I could have pulled that off back then—or could even do so today for that matter—but, as it turned out, there was no funding available for the following fiscal year. I left Washington disappointed, and totally unaware that my personal contact with Cynthia would eventually help set the course for the rest of my career.

Cynthia's enthusiasm for AMIS was infectious, so I approached the Binghamton Graduate Student Council and was awarded funding to cover my airfare to Ann Arbor, Michigan, where I attended my first AMIS meeting in 1974. There was

no Gibbon Award program at that time and I clearly remember staying with a friend of a friend just to save money. I couldn't afford to attend the AMIS banquet, but enjoyed the meeting nonetheless. Years later, I learned that it was at the Ann Arbor meeting that Cynthia Hoover pointed me out to another AMIS member in attendance, a young man who had just established a new musical instrument museum in Vermillion, SD.

When I began my doctoral studies in musicology at West Virginia University, I was unaware that Andre P. Larson—by then the founding director of the "Shrine to Music Museum"—was simultaneously defending his dissertation at WVU. The musicology faculty soon realized that yet another unorthodox musical instrument scholar had infiltrated their classic program of study. So Barton Hudson, one of my faculty mentors, invited me to accompany him to a keyboard symposium in Brockport, NY, where I was introduced to his friend and well-known keyboard scholar, Edwin Ripin. The three of us spent an animated evening together during which we discussed my research interests and the possibility of a career in museum work. Ripin advised me in no uncertain terms not to even consider going into that field and certainly not to pursue a career in museum work. After all, he noted, all the positions at the U.S. instrument collections were already filled—and mostly by young people—there was Laury Libin at the Met, for example, and Barbara Lambert at the MFA; Cynthia Hoover was at the Smithsonian, Richard Rephann at Yale, and Bill Malm was in control of the Stearns Collection; there simply were no other positions anywhere, he said. That's one time in my life that I'm very glad I didn't take someone else's advice! My WVU dissertation advisor, Harry Elzinga, graciously encouraged me to pursue my interests in organology, which ultimately led to my study about the history and iconography of the rebec. By the way, it was also at

*(continued on page 16)*

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WVU that I met AMIS's own Bob Green—then a young doctoral student himself—who had accepted an emergency hire at WVU to fill in for one of my musicology professors who was tragically killed in a plane crash during my first semester.

While still a student at WVU, I presented my first research paper, about the modern Greek lyra, at the 1976 AMIS meeting held at the University of South Dakota. AMIS members Dick and Jeannine Abel, along with Peggy Baird, took me under their wings at that meeting and became lifelong friends. But it was as a result of discussions at the 1978 AMIS meeting at Yale University that my professional career at the Shrine to Music Museum finally took shape. That fall I joined the three-member staff in Vermillion, despite warnings from some well-meaning, east-coast colleagues who cautioned me against moving out to what they perceived to still be the “wild west,” replete, they cautioned, with Conestoga wagons, cowboys, and Indians. Once again, I didn't listen to the rhetoric of the alarmists, but rather set out for the adventure of a lifetime on the Great Plains.

One of my first tasks at the “Shrine,” as it was known back then, was to manage the new AMIS membership office, for which I served as the Membership Registrar for the next 16 years. As a result of regularly attending the society's annual

meetings, I was introduced to many of my AMIS role models, colleagues, and friends, including Cecil Adkins, Tony Bingham, Ed Bowles, Lillian Caplin, Bob Eliason, Bill Hettrick, Ed Kottick, Laury Libin, Arnold Myers, Al Rice, Susan Thompson, Bill Waterhouse, Marianne Wurlitzer, and Phil Young, to mention just a few. I spent 17 years working with André P. Larson to write, publish, and distribute the AMIS Newsletter with the support of the museum and the University of South Dakota. I subsequently spent 8 years on the Board of Governors, 4 years as AMIS Vice President, 11 years as the Journal Business Manager, 4 years as the Website Manager, and 6 years on the Gribbon Scholarship Committee. Unbeknownst to most AMIS members, the museum's very first computer was purchased specifically to handle the day-to-day business of the society using an early database program called DataStar. You have no idea what a luxury that was! It meant that I didn't have to type envelopes, mailing labels and membership rosters by hand anymore on the museum's IBM Selectric typewriter!

Certainly one of my most memorable collaborations with AMIS was the annual meeting that I organized in Elkhart, Indiana in 1994, to coincide with an exhibition I curated about the C. G. Conn company, called “Elkhart's Brass Roots.” Conference attendees toured many of the town's historic musical instru-

ment factories, enjoyed a turn-of-the-century band concert on Island Park, and witnessed an animated talk about the history of drums presented by the legendary William F. Ludwig II. I even enticed C. G. Conn III to travel to Elkhart from California for only the second time in his life to receive the keys to the City from the Mayor. Behind the scenes, however, I found myself having to explain the good-natured debate about the origins of the Sousaphone that was simultaneously being stirred up by Pepper loyalist and AMIS member Lloyd Farrar. Was the first Sousaphone designed in Elkhart by Conn's grandfather or was it made in Philadelphia by J. W. Pepper? That debate, incidentally, has never been conclusively resolved—at least not to my satisfaction.

Preserving the history of the American musical instrument industry, as many of you know, is both my specialty and my passion. I am very proud of the museum's Musical Instrument Manufacturers' Archive and have worked diligently for several decades to help preserve what remains of the corporate and historical records of several influential American manufacturers including Conn, Holton, and Leblanc. The MIMA collection, as we call it in Vermillion, currently numbers in excess of 25,000 items drawn from more than 2,400 musical instrument manufacturers and dealers. It is a

(continued on Page 17)



Members of the Society give Margaret Downie Banks a standing ovation at the Annual Banquet on May 31, 2014. (Photo: Edmond Johnson)



(continued from page 16)

great resource for research and has provided the primary source material for several theses written in partial fulfillment of the museum's master's degree program with a concentration in the history of musical instruments. Sarah Deters' thesis about the effects of World War II material restrictions on the production of musical instruments in America; Jayson Dobney's study of American drum makers; and Clint Spell's thesis about the H. N. White Company and its products, all utilized this unique and valuable resource.

Honestly, one of the aspects of my career of which I am the most proud to have contributed to in some small measure are the students with whom I've had the privilege to work at the National Music Museum. The MFA's charismatic curator of musical instruments, Darcy Kuronen, was one of the first graduate students to sit through my history of musical instruments class, along with the late Joe Johnson, who went on to develop a dynamic collection

for the Georgia Music Hall of Fame. AMIS's own illustrious journal editor, Allison Alcorn, was another one of my early graduate students. Susana Caldeira and Jayson Dobney both secured prestigious positions at the Metropolitan Museum of Art after completing their master's degrees at USD. Former student Rodger Kelly has recently returned to our field following an intervening career in library science, to assume the role of Collections Manager at the National Music Museum. And Michael Suing has finally seen the light and returned to Vermillion after six productive years at both the Met and the MFA.

Whatever I may have accomplished in my first 40 years with AMIS and 36 years at the National Music Museum could only have been done through collaboration with a dedicated team of a talented colleagues that over the years have included Herbert Heyde, Joe Johnson, John Koster, Deborah Check Reeves, Sabine Klaus, Arian Sheets, and Gary Stewart, to name just a few. And in the past-year-and-a-half,

I have been privileged to assist the NMM's new Director, Cleveland Johnson, who is working tirelessly to get the word out about one of the state's and the nation's "best kept secrets."

Like many of those who have received the Curt Sachs Award before me, my hope is that I will be able to continue to contribute to the aim of the society "to promote a better understanding of all aspects of the history, design, construction, restoration, and usage of musical instruments in all cultures and from all periods." I have many projects, papers, articles, and books that await my attention. I still have some dreams left to pursue and many of my predecessors' footsteps left to follow.

In conclusion, I want to thank you all once again for honoring the work that I have so far been able to accomplish in the field of organology and for the collegial affirmation, encouragement, friendship, and motivation to continue to pursue my dreams for many years to come.

✉ Margaret Downie Banks

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## Westbrook Receives *JAMIS* Publication Grant

In 2011, the American Musical Instrument Society created an annual grant to help defray the costs of preparing an article appropriate for publication in the *Journal of the American Musical Instrument Society*. The Editorial Board, along with Allison A. Alcorn, editor, is pleased to announce that the 2014 annual Publication Grant has been awarded to Dr. James Westbrook for his research on the American workshops of guitar and lute maker David Jose Rubio (1934-2000).

Westbrook is a British-based organologist whose particular interest is in guitar construction. He is the author of two popular books: *Guitars through the Ages* (2002) and *The Century that Shaped the Guitar* (2006), as well as co-author of *The Complete Illustrated book of the Acoustic Guitar* (2012). He has given papers for The Classical Guitar Festival of Great Britain, European Guitar Teachers Association, The American Musical Instrument Society, and The San Francisco Conservatory of Music. Westbrook has recently published in *Early Music*, *The Journal of the*

*Lute Society*, and the *Soundboard Journal*, and contributed a chapter in *Inventing the American Guitar: The Pre-civil War Innovations of C. F. Martin and his Contemporaries*. In 2010 he was awarded the O'May studentship, for his doctoral research on the topic of guitar making in 19th-century London at the University of Cambridge. He is a consultant and specialist for Brompton's, a London auction house specializing in musical instruments, as well as a part-time luthier and restorer. Westbrook is currently a member of the Research staff at The University of Cambridge, Music Faculty, and he holds a Wolfson College, Cambridge, Research Fellowship, investigating "The Life and Work of David Rubio."



James Westbrook

The deadline for the 2015 Publication Grant is March 15, 2015. Further details are available at <http://www.amis.org/publications/journal/grants.html>, and applications should be sent to Allison A. Alcorn, Editor Journal of the American Musical Instrument Society, [aalcorn@ilstu.edu](mailto:aalcorn@ilstu.edu).

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## Report on the Roots of Revival Conference at the Horniman Museum

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From March 12-14, 2014, the Horniman Museum in London hosted a conference dedicated to exploring the historical roots of the early music revival. With more than 60 attendees, the conference brought together an international group of scholars, performers, instrument makers, museum professionals, and early music enthusiasts. The stimulating program included 30 presentations, along with several concerts and the opportunity to tour the museum's impressive collection of musical instruments.

Attendees who were able to arrive on Tuesday, March 11, were given the opportunity to visit the Horniman's off-site storage facility in Greenwich, where they were able to view some of the instruments that are not currently on display at the museum, including several viols built by Arnold Dolmetsch and his 1896 "Green Harpsichord." That evening, a concert and reception were held to celebrate the release of *Networks of Music and Culture in the Late Sixteenth and Early Seventeenth Centuries* (Ashgate, 2014), a collection of essays edited by David J. Smith and Rachelle Taylor.

The conference proper began on the morning of Wednesday, March 12, with a keynote address by Peter

Holman entitled "The Shock of the Old: Early Music in Britain from Purcell to Sting." A particular highlight of the second day of the conference was a panel discussion featuring Roger Rose, Andy Durand, and Penelope Cave, all of whom either worked at or were closely connected to the firm of Arnold Dolmetsch Ltd. in Haslemere, Surrey.

The panel was moderated by Mimi Waitzman, Deputy Keeper of Musical Instruments at the Horniman and the lead organizer for the conference, and accompanied by a slide show of rarely seen behind-the-scenes photos of the Dolmetsch Ltd. workshop.

On Saturday attendees were given the opportunity to tour the museum's gardens, galleries, and conservation laboratories. The conference culminated with a concert by Julianne Bird (soprano), John Burkhalter (recorder), and Karen Flint (harpsichord). Entitled "Kindred Spirits:

William Morris, Arnold Dolmetsch & Music," the concert included remarks from John Burkhalter that illuminated the relationship between Dolmetsch and Morris.

✎ Edmond Johnson



The Roots of Revival conference at the Horniman Museum concluded with a concert by Karen Flint, harpsichord; Julianne Baird, soprano; and John Burkhalter, recorder. (Photo: E. Johnson)

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## Report on the ANIMUSIC Congresso de Organologia 2014

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This Conference, held in the Museu Nogueira da Silva in Braga, Portugal, from the 18th to 20th of July 2014, was extremely successful. There were 74 participants, some of them sharing a paper, and some also giving recitals or lecture/recitals, in addition to those who came only to listen. Participants came from a wide range of countries: Austria, Australia, Brazil, Eire, France, Germany, Israel, Italy, Japan, Malta, Netherlands, Poland, Portugal, Romania, Spain, Turkey, UK, and USA, showing that ANIMUSIC (the Portuguese equivalent of AMIS and the Galpin Society) is already, in its fourth Congress, a fully international society. The scope of papers ranged from the prehistoric to the most modern, and from the folk and ethnographic to those of our and other art musics.

Almost all the papers were of excellent quality and we may assume that a fair number will appear in the pages of ANIMUSIC's publication *Liranimus*. It would be invidious to name names or particular subjects, but all were of considerable interest, and there were few, if any, that, as so often at other conferences, one might have been inclined to skip. There was also a visit to the local Cathedral

to see and to hear the superb organ, a pair of instruments, one each side of the west end of the nave, and not just from the floor but from the choir loft between the organs.

The location, in the centre of the city of Braga, was wonderful, for the museum was originally the private house of the man after whom it is named, and its elegant rooms and extensive gardens were a delight to be in. All arrangements were equally successful, for coffee-breaks were accompanied by delicious cakes and pastries, and a sandwich lunch was provided each day, which ensured that the afternoon session started on time with most participants present—this is something that other conferences might well emulate, for the beginnings of after-lunch sessions are often very sparsely attended.

We must congratulate Patrícia Lopes Bastos and Giulio Salvadori on the excellence of the papers and the superb administration, and thank the director and staff of the Museum for their hospitality.

✎ Jeremy Montagu



Above left: The Museum of Fine Arts, Boston, host of the 2015 AMIS Annual Meeting. (Photo courtesy of MFA). Above right: Boston's Back Bay neighborhood as seen from the Charles River (photo courtesy of Flickr member Werner Kunz; Creative Commons license BY-NC-SA 2.0, 2009). Below: A highly ornamented banjo by Icilio Consalvi (1895), in the collection of the Museum of Fine Arts, Boston. (Photo courtesy of MFA)

## AMIS to Hold 44th Meeting in Boston, June 3-7, 2015

The 2015 Annual Meeting of the American Musical Instrument Society will be hosted by the Museum of Fine Arts, Boston. Through papers, performances, demonstrations, and exhibits, the conference will explore a broad range of topics relating to the history, design, and use of musical instruments, with a focus on New England and instruments in the Museum of Fine Arts.

The museum's collection of musical instruments originated with the acquisition of 560 historical and ethnographic instruments collected by the seminal organologist Francis W. Galpin. This collection was given to the museum in 1917 by William Lindsey in memory of his daughter, Leslie Lindsey Mason.

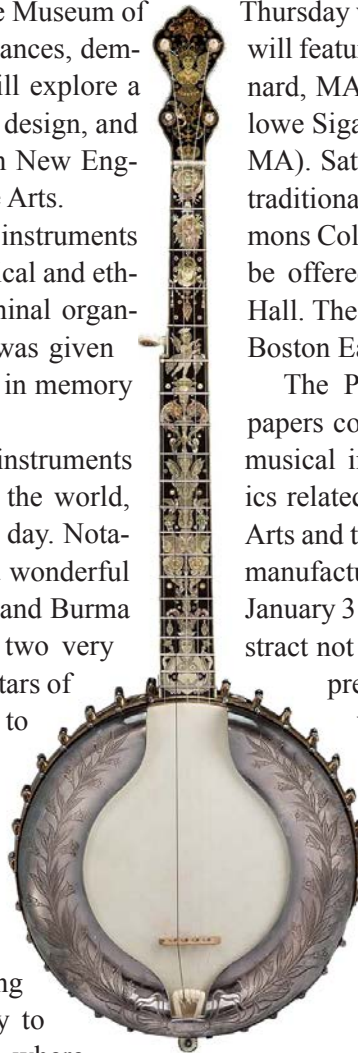
Today, the MFA's collection of musical instruments includes over 1100 examples from around the world, ranging from ancient cultures to the present day. Notable acquisitions from recent years include a wonderful set of thirty two instruments from Thailand and Burma (donated by the Doris Duke Foundation), two very early American reed organs, over twenty guitars of various types (from ones made in the 1700s to electric models of the 20th century), and an increasing number of modern instruments, including a Storytone electric piano from about 1940, a Rickenbacker electric violin from 1936, and a Grafton model plastic saxophone from about 1960.

The conference will begin on the evening of Wednesday, June 3, with an opportunity to visit the MFA's musical instrument gallery, where

informal demonstrations will be given by local musicians. Thursday will be devoted to paper sessions, while Friday will feature trips to the factories for Powell Flutes (Maynard, MA), Zildjian Cymbals (Quincy, MA), and Marlowe Sigal's private collection of instruments (Newton, MA). Saturday's paper session will be followed by the traditional banquet, to be held on the campus of Simmons College. On Sunday morning an optional tour will be offered of the instrument collection at Symphony Hall. The meeting immediately precedes the week-long Boston Early Musical Festival.

The Program Committee welcomes proposals for papers concerning the history, design, use, and care of musical instruments. Preference will be given to topics related to instruments in Boston's Museum of Fine Arts and to those produced by New England makers and manufacturers. The deadline for receipt of proposals is January 31, 2015. Each proposal should consist of an abstract not exceeding 400 words and a biography for the presenter(s) of no more than 75 words, together with a list of audio-visual equipment and time requirements. Send proposals (preferably via email) to:

Darcy Kuronen  
Pappalardo Curator of Musical Instruments  
Museum of Fine Arts  
465 Huntington Avenue  
Boston, MA 02115  
dkuronen@mfa.org



# Birds that Both Sing and Play

## Céleste Boursier-Mougenot's *from here to ear* at the Peabody Essex Museum

In February, I visited the Peabody Essex Museum (PEM) in Salem, Massachusetts, to view *from here to ear*, a sound installation by the French artist and composer Céleste Boursier-Mougenot, which was on view from January 18 to April 13, 2014. The seventh work sponsored by PEM's FreePort contemporary art initiative, Boursier-Mougenot's installation consisted of a gallery space that had been transformed into an aviary, hosting 70 zebra finches whose nests hung from the ceiling. Positioned around the room were ten white Gibson Les Paul model electric guitars and four Gibson Thunderbird electric basses, mounted on horizontal stands and connected to amplifiers, many of which were preset with various digital effects. In addition to the guitars and basses, there were also several Zildjian cymbals lying on the floor, for added sonic possibilities. Scattered on all of the instruments were seeds to entice the birds to land. The artist's vision was to have the viewer experience the sounds created as the birds interacted with the guitars, landing with their claws touching the strings, pecking at them with their beaks, taking off into flight, and everything in between.

The experience begins with visitors entering through two sets of chain-link curtains, understandably installed to keep the finches from exiting the space, while docents warned viewers to "watch their feet" for birds on the ground. The sounds created were erratic. Given the unpredictability of these avian musicians, I did not expect a sonic explosion, so I was not surprised that, for the most part, the experience had little amplification. When birds chose to interact with the guitars, viewers would "flock" to the activity, thus scaring the birds away. On one occasion, the birds grouped together, sitting on the neck of a Gibson guitar, yet very little sound was created. I was most interested when I saw one finch perch itself on one of the bass



Zebra finches perch on a Gibson Les Paul guitar (above) and a Zildjian cymbal (below) as part of Boursier-Mougenot's *from here to ear*. (Photos courtesy of the Peabody Essex Museum).

guitars, pecking a string with its beak and reacting to the sound it made. The birds all chirped throughout the experience, adding another sonic layer. At the end of my visit, I spoke with the docent about her own experience in the exhibit.

She had worked there for more than a month, and said that the birds had become so used to the employees that she often felt them flying near her head, even landing in and pulling her hair!

This is Boursier-Mougenot's 17th installation to feature birds and guitars. Much experimentation was needed to determine the ideal species of bird to use—one that would not be scared of human visitors, but would also be active enough to land on and interact with the instruments with some regularity. Admission to the gallery was limited to 20 people at a time, with the duration of visits limited to 10 to 15 minutes each. The nature of the installation proved to be



something of a conservation nightmare. According to the knowledgeable docent, the instruments were cleaned twice per day, at the same time that the birds were fed.

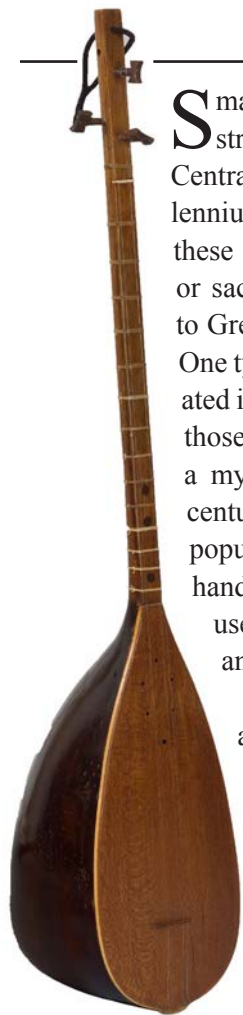
I thought the exhibit was well thought-out, interesting and entertaining, and it was especially compelling to see so many unpredictable birds in such a musical space. The exhibit was very popular at the museum, and due to the limited capacity and timed visits, guests were turned away almost daily. I am glad that I attended, and will be following Boursier-Mougenot to see what his next installation will be!

✂ Jayme Kurland  
Museum of Fine Arts, Boston



Above left: Ostad Elahi with tanbūr (image courtesy of the Nour Foundation). Above right: A detail from the illustration “Alexander at a Banquet,” from a Khamsa (Quintet) of Nizami, ca. 1525 (image courtesy of the Metropolitan Museum; accession number 13.228.7.16). Below: Tanbūr, ca. 1880, made of mulberry wood and on loan for the exhibition from the Elahi family.

## The Sacred Lute: The Art of Ostad Elahi An Exhibition at the Metropolitan Museum



Small bodied, long-necked plucked stringed instruments have been used in Central and Western Asia since the 3rd Millennium BC. Appearing first in Mesopotamia, these long-necked lutes have served secular or sacred music since antiquity from Egypt to Greece, western and central Asia to India. One type, the tanbūr, became a sacred, venerated instrument used by dervishes, especially those of the *Ahl-e Haqq* (“fervents of truth”), a mystical order founded in the late 14th century and practiced chiefly by Kurdish populations in western Iran and Iraq. In the hands of these players, it is an instrument used to engage in both a contemplative and ecstatic dialogue with their Beloved.

Nour Ali Elahi, posthumously known as Ostad (master) Elahi, the son of Hadj Nemat, a charismatic mystic and poet, was a musical virtuoso and a consummate master of the tanbūr by age nine.

As a young child, his hands were so small that he played a tanbūr built from a wooden ladle and eventually graduating to the larger instrument.

Under his father’s tutelage, and influenced by players from as far as Turkey and India who came to hear his father’s mystical teaching, he rapidly absorbed multiple musical styles and playing techniques.

*The Sacred Lute: The Art of Ostad Elahi (1895-1974)*, on display at the Metropolitan Museum of Art from August 4, 2014 – January 11, 2015, explores the influence of this Persian thinker, musician, and jurist whose transformation of the art of tanbūr—his modifications to the instrument and its playing technique, as well as the elevation of its repertoire—paralleled his innovative approach to the quest for self-knowledge and his personal transformation from a classical mystic to a modern jurist. The exhibition presents the weaving narrative between player and instrument by exhibiting rare tanbūrs belonging to Ostad Elahi and his father, a number of Ostad Elahi’s personal possessions such as his judicial robes and manuscripts of his books, and symbolic items that provide greater insight into his disciplined approach to life. Additionally, instruments and art works from the Museum’s collection will help set the context into Elahi’s traditional world.

A tanbūr workshop and a panel discussion/demonstration on Ostad Elahi’s music will be held at the Metropolitan Museum on Saturday, November 15, 2014.

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# St Cecilia's Hall Closes for Two-year Renovation

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Above: An architectural rendering of the new entrance and lobby. Above right: The concert room of St. Cecilia's Hall prior to renovation. (Photos courtesy of Musical Instrument Museums Edinburgh)



St. Cecilia's Hall, home of the historic keyboard collection of Musical Instrument Museums Edinburgh, closed its doors on September 1, 2014, for a two-year redevelopment. The redevelopment, partially funded by the Heritage Lottery Fund, will restore the fabric of the building to its 18th-century glory, refurbish the keyboard galleries, and reinstate a Georgian-inspired seating plan to the concert room with improved acoustics. In addition to improvements to the existing structure, a new lobby, gallery space, and research area will be added. The additions will provide better visitor access and street presence of the building, and will allow the instruments currently on display at the Reid Concert Hall to be joined with the keyboard collection under one roof.

During the redevelopment period, the Reid Concert Hall will remain open to the public. The keyboard collection, and all of the collections of the University of Edinburgh, will continue to be available for research purposes by appointment. The improved St Cecilia's Hall will re-open in September 2016. For more information and updates on the project, please see: <http://www.stcecilias.ed.ac.uk/>

✉ Sarah Deters

Learning and Engagement Curator  
Musical Instrument Museums Edinburgh

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## Librarians Laud Histories of Bassoon and Violin

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Two general histories of musical instruments are among the Outstanding Academic Titles of 2013 chosen by The American Library Association. In *The Violin: A Social History of the World's Most Versatile Instrument* (W. W. Norton, 2012), David Schoenbaum traces the creation and evolution of the violin, as well as its players, manufacture, and marketing since the 16th century. He gives special attention to the many appearances of the violin in art, literature, and films.

In *The Bassoon* (Yale University Press, 2012), James B. Kopp discusses the bassoon's makers, players, repertory, origin myths, and audiences. In tracing "the bassoon idea" over five centuries, he describes the instrument's acoustics, precursors, attempted reforms, smaller and larger versions,

and many related instruments, including the contrabassoon, reed contrabass, and sarrusophone.

Every year in the January issue of *Choice*, the American Library Association publishes a list of Outstanding Academic Titles that were reviewed during the previous calendar year. The list contains approximately ten percent of the works reviewed in *Choice*. The criteria applied are: overall excellence in presentation and scholarship; importance relative to other literature in the field; distinction as a first treatment of a given subject in book or electronic form; originality or uniqueness of treatment; value to undergraduate students; and importance in building undergraduate library collections.

# Conference in Brussels Marks Adolphe Sax Bicentennial

November 6, 2014, marks the 200th birthday of Adolphe Sax, who with Stradivarius is the most well known of musical instrument makers. This past July saw a meeting at the Brussels Musical Instrument Museum (MIM) devoted to the work of Adolphe Sax. “Adolphe Sax, His Influence and Legacy: A Bicentenary Conference” was held from July 3-5, coincident with the Sax200 exhibit at this museum, which brings together an unprecedented number of specimens by and relevant to Sax, many of them seen in public for the first time. This wonderful exhibit continues until January 11, 2015, and should be visited if you find yourself within a few hours’ drive of Brussels. The catalogue of this exhibition is the best current reference on Sax and his work.

The meeting consisted of 20 presentations, with keynote addresses by Trevor Herbert and Stephen Cottrell. Each is a British musicologist and the author of a recent outstanding volume in the Yale musical instrument series (Herbert on trombone; Cottrell on saxophone). Herbert’s presentation on the international influence of saxhorns and the analogies between saxhorns and other novel technologies was enlightening. Cottrell’s detailed description of the career of early saxophonist Charles-Valentin Soualle also shed light, here on the practices of 19th-century colonial music and on Soualle’s relationship to the development of the saxophone and to his attempts to usurp Sax’s patents.

Among the submitted papers, José-Modesto Diago Ortega, a Spanish scholar, gave the most valuable talk of the meeting on Thursday, July 3, in which he provided a summary of Sax’s litigations against other musical instrument makers and, unique to his presentation, a description of the French court system, of 19th-century French patent law, and of what the various suits and counter-suits really meant. Adrian von Steiger from Bern analyzed the rate and patterns of Sax’s production. Also that day, I described recent developments in Sax

research, including the establishment of a more accurate dating scheme by the group at Edinburgh and the unearthing of early orchestral works using saxophone. I also described a new family of single reed instruments, Georgeophones, which were baritone and bass saxophones in upright form made late in the 19th century. Bruno Kampmann from the Association des Collectionneurs d’Instruments de Musique à Vent (ACIMV) in Paris gave a demonstration of “pathologic” saxophone keywork, Walter Kreyszig from

phone—dark, bad and rebellious” and the presentation given by Marten Postma, from the Netherlands, on the bores of Sax’s saxophones were highlights. Postma’s detailed evaluation of nine specimens shows unequivocally that the early saxophones were indeed built in a parabolic form.

Other presenters that day included Ignace de Keyser, a stalwart Belgian Sax researcher who moved professionally from organology to ethnomusicology, speaking on the introduction of the saxophone in sub-Saharan

Africa. His final comment—that use of the equal-tempered scale with western instruments

could be perceived as a destructive element to native cultures—gave me great pause. Jeffrey Siegfried spoke on Edison Denisov and how this brave, libertarian dissident helped introduce the modern saxophone into the Soviet Union.

Albert Rice, like Siegfried an American, nicely summarized the extant bass clarinets of Sax, and Jeroen Billiet from Antwerp gave a finely-researched talk on the use of Sax independent valved instruments in Belgian conservatoires.

This was a focused, well-arranged, and extremely productive international meeting, at which I made several valuable contacts. Kudos are due to the MIM staff who ran the meeting, especially Anne-Emmanuelle Ceulemans and Géry Dumoulin. One wishes that it had been better attended, which perhaps could have been done by organizing the meeting in conjunction with one of the other major musicology or organology societies, but the time for this is past. If you missed the meeting and are interested in Sax and his work, be on the lookout for the Proceedings, which are due to come out in early 2015.

✍ Robert Howe

*Illustration: A commemorative silver coin was released this year by the Royal Mint of Belgium to mark the bicentennial of Adolphe Sax’s birth. The coin depicts Sax and Dinant, the Walloonian city where he was born.*



Saskatchewan spoke on the first uses of the saxhorn, and Patrick Peronnet of the Sorbonne spoke (entirely in French) on “Saxons et Carafons.”

On the second day, highlights were Thierry Maniguet from the Musée de la Musique in Paris, who surveyed the Sax instruments from the Paris Opéra, and Astrid Herman of the MIM, who gave an extremely interesting talk on Sax’s reception in the Paris press, using OCR technology to survey 19 journals of the time. Other speakers were Olivia de Oliveira, whose French-language talk was on Fétis’ use of Sax instruments; Damen Sagrillo, on saxhorn pedagogy; Bradley Strauchen-Scherer of the Metropolitan Museum in New York, speaking on the Sax specimens in the museum’s Mary Brown collection; and the dean of Sax research, Malou Haine, whose French language presentation on Sax’s attempts to obtain the French Légion d’honneur was so simply and calmly presented that even a French neophyte (i.e. myself) could follow it.

On Saturday, July 5, Australian Rob Woodward’s talk on “The saxo-

# Raja Sourindro Mohun Tagore's Contribution to the Met: The Legacy of a Renaissance Man of Indian Music

By Rebecca Lindsey  
& Allen Roda

Among the more distinguished benefactors of The Metropolitan Museum of Art's musical instruments collection was Raja Sir Sourindro Mohun Tagore, 1840-1914, a leading figure in the "Bengal renaissance" of the late nineteenth century, educator, patron of music, and musicologist.

Tagore was born in 1840 in Calcutta, then the capital of British India, to a Brahmin family, wealthy merchants with lands formerly owned by ruling aristocrats, fluent in English, and conversant with western European knowledge. The British often conferred the aristocratic title of Raja on prominent citizens; Tagore's brother inherited the senior title Maharaja, and in 1880, Tagore himself was created a Raja, though his family had no political authority.

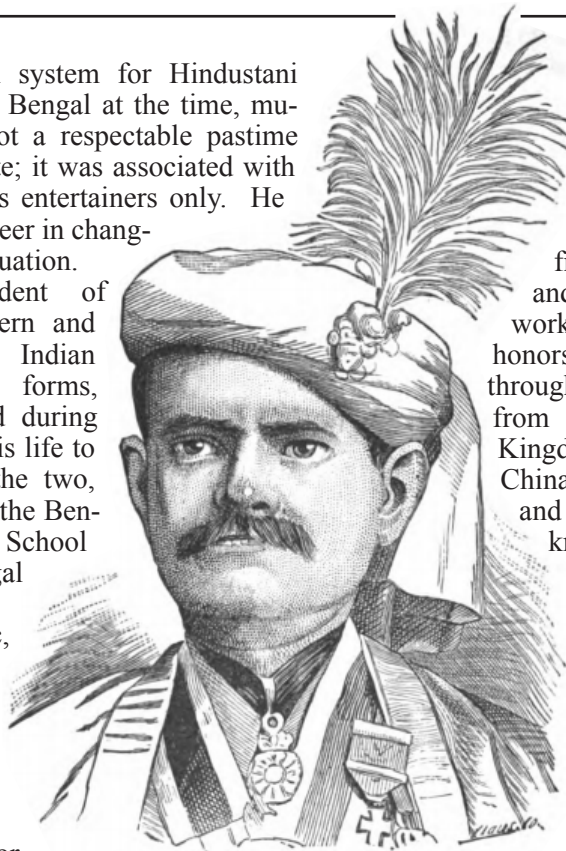
Tagore attended the European-model Hindu College in Calcutta, and developed an interest in music while very young. He published his first book at the age of 15 and wrote more than 40 works on music and musical instruments. He later became a leading authority on the theory of what he called Sanskrit music, and he personally developed

a notation system for Hindustani music. In Bengal at the time, music was not a respectable pastime for the elite; it was associated with lower class entertainers only. He was a pioneer in changing that situation.

A student of both western and traditional Indian musical forms, he worked during much of his life to integrate the two, notably at the Bengal Music School and Bengal Academy of Music, both of which he founded. He formed Calcutta's first "orchestra," (as distinct from

military bands, which had long existed in British India) and for it developed hybrid Indian/western instruments which he believed would help to unify and preserve the best of both Indian and western musical practices. His works are particularly valuable because of their comprehensive, catalogue-like scope: for example, even in his brief monograph entitled "Short Notices of Hindu Instruments" he identified 65 varieties of percussion instruments alone. Today he is best remembered for his tireless work to preserve the traditional instruments and music forms of his native

land, and to spread knowledge about them throughout the world. To increase world appreciation of Indian music, Tagore cultivated a wide acquaintance with leading political and cultural institutions all over the world. Though he never left India (owing to a religious belief that



RAJAH S. M. TAGORE.

overseas travel caused loss of caste), he would host and correspond with presidents and kings from America, Asia, and Europe, and his work was recognized by honors and decorations throughout the world—from Venezuela, to the Kingdom of Hawaii, to China, the United States, and Persia. He was knighted by Queen Victoria and held honorary doctorates of music from Oxford University and Philadelphia University. In the end, his academic titles were the ones he valued most: he petitioned the British government, successfully, to allow him use the prefix "Dr."

Tagore assembled collections of instruments and donated them along with his treatises on Indian musical instruments to Oxford (where the collection resides at the Pitt Rivers Museum), Brussels, Tokyo, Beijing, and the Metropolitan Museum. Tagore also formed an instrument collection for his own country and donated it to what is now the Indian Museum of Kolkata. Perhaps more important were his comprehensive catalogues, which educated generations of students and scholars, including those at the Met.

Tagore's connections with the United States began in the 1870s. He entertained President Ulysses S. Grant at his Calcutta estate, Emerald Bower, and in 1879 sent a collection of Indian instruments to President Rutherford B. Hayes. In 1883, he was asked to serve as a Commissioner for India for the Foreign Exhibition in Boston. For the Boston

*(continued on page 25)*



Above: Bengali khanjari, ca. 1885, one of the instruments acquired by the Metropolitan Museum through the auspices of S.M. Tagore. Image used in accordance with the Met's OASC Initiative ([www.metmuseum.org](http://www.metmuseum.org)). Above right: Engraving of Tagore from the catalogue of the Boston Foreign Exhibition of 1883.





Tagore's European-style Orchestra [MM76710]. He first established the group in 1875, when the Prince of Wales visited India. For the orchestra, Tagore used both standard Indian instruments, like the pakhāvaj drum in the center and the tambura on the far right, and instruments modified to incorporate both Western and Indian traditions. Thus he commissioned variations of the esraj in sizes comparable to the cello and double-bass of Western orchestras (second from left and second from right). Photo courtesy of the Metropolitan Museum.

(continued from page 24)

Exhibition, Tagore made a collection of 50 musical instruments (and 150 books and other objects), which he specifically designated to be sent to the new Smithsonian Institution in Washington DC after the Boston Exhibition closed. In 1884, when the Exhibition closed, Edwin H. Hawley of the Smithsonian went to Boston to collect it. Hawley's career at the Smithsonian lasted until his death in 1919, and during most of that time he was a prolific correspondent and invaluable source of reference for the Metropolitan Museum's major musical instruments donor, Mary Elizabeth Adams Brown, and first curator with responsibility for instruments, Frances Morris. It may well have been Hawley who put the Brown family in touch with Tagore in 1888.

In the 1888 catalogue of the Brown collection, which Mary Elizabeth Brown's son William Adams Brown prepared in anticipation of the collection's donation to the Met, his first acknowledgment was to Tagore. Tagore had provided Brown with his "treatises

on Hindu music;" the Brown catalogue discussion of Asian music and musical instruments draws very heavily on at least four Tagore works.

The Brown family, through the family firm, Brown Brothers, and its Indian agent, had contacted Tagore in early 1888 to solicit his assistance in obtaining Indian instruments for their collection. Tagore promised his help, and immediately sent copies of his books, which were indispensable in the preparation of the Brown catalogue published in November 1888. Tagore's 30 instruments did not arrive at Brown Brothers until mid-1889, too late to be included in the catalogue, or in the first Brown donation to the Museum. William Adams Brown referred in the catalogue, however, to the Tagore gift of a "very beautiful and complete collection of Indian instruments." The Museum's Annual Report for 1889 lists as donations by Mrs. John Crosby Brown two collections of musical instruments: one was her original 278 and the other was the Tagore collection, which was transferred to the Museum in

October 1889. The same Annual Report lists the Tagore books and treatises as donations to the Museum library; they were frequently used and cited by curator Frances Morris, especially as she prepared the Museum's first catalogue of Asian musical instruments in 1901.

Tagore died in 1914. His dying wish was that his sitar be cremated with him on his funeral pyre. ■

This article was originally published on August 25, 2014 as a post on the Metropolitan Museum's "Of Note" blog and is reprinted with permission. Rebecca Lindsey is a member of the Visiting Committee at the Metropolitan Museum in the departments of Musical Instruments and Islamic Art. Allen Roda was formerly a Jane and Morgan Whitney Research Fellow in the museum's Department of Musical Instruments.

Sources: *South Asia Journal of South Asian Studies*, N.S. Vol. 27, No. 3, Dec. 2004. Katz, Jonathan. "Raja Sir Sourindro Mohun Tagore (1840–1914)." *Popular Music*, Vol. 7, No. 2, May 1988, 220–221.

# REVIEWS

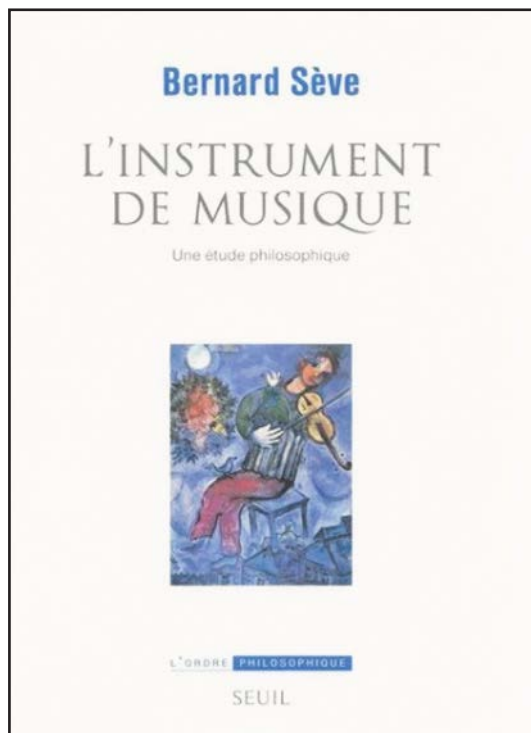
**Bernard Sève.** *L'Instrument de musique: Une étude philosophique.* Paris: Editions du Seuil, 2013. 368 pp. ISBN: 978-2-02-101184-5. 25€.

Bernard Sève is professor of esthetics and the philosophy of art at the University of Lille III. Aside from works on Montaigne, the philosophy of religion and the philosophy of lists, he is the author of the 2002 book *L'Altération musicale, ou ce que la musique apprend au philosophe* (Musical Change, or What Music Teaches the Philosopher). Although *L'Altération musicale* does not treat directly the subject of instruments, several chapters point the way to later formulations in Sève's work, notably pertaining to the concept of the instrumentalist's body. Another early presentation of some of Sève's ideas on instruments appeared in the article "L'instrument de musique comme produit et vecteur de la pensée," in Nicolas Weill, ed., *La Musique, un art du penser?* (Rennes: Presses universitaires de Rennes: 2006), pp. 179-186.

None of Sève's writings have been translated into English, and as a result his works are unfortunately largely unknown to Anglo-American musicologists and organologists. In his works, Sève cites a number of Anglophone philosophers of music such as Nelson Goodman and Jerrold Levinson, but his references to musicologists and organologists are almost entirely French (for example, Jean-Jacques Nattiez, André Schaeffner, and Pierre Schaeffer).

Sève's principal argument in *L'Instrument de musique* is that philosophers of music have neglected the overarching importance of musical instruments. His book is divided into three principal parts, each with three chapters, which are in turn further composed of numerous short sections easily identifiable by their subheadings.

The first part, entitled "Inventions, from Instrument to Music," contains the principal arguments of the book, and begins with the chapter "The Organological Invention" in which Sève describes the ways in which musical instruments are unique among human inventions. Most inventions, for example, are created to accomplish a certain operation (cutting wood, transmitting a certain quantity of energy) or to resolve a specific



problem (improving the functioning of a motor). Many musical instruments have been invented to respond to such needs, for example, valved brasswinds or the double action harp. The specific "organological invention" that interests Sève, however, is the case in which an instrument is invented in order to create a new sonority, whose meaning Sève does not limit to "timbre," for it can also include "modes of attack, registrational differences, variations in intensity, sonorous texture, etc." (p. 30). In this case the invention is not preceded by the same kind of problem to resolve, although Sève is quick to qualify his argument, admitting that the invention of instruments is always preceded by a "social, cultural and musical context" (p. 28). For Sève, the seemingly innate

need to invent new sonorities is one of the most remarkable manifestations of human imagination. The remainder of this chapter raises such fascinating questions as the number of instruments that have been invented throughout history, the origin of instruments and different types of instrument making.

The most original and perhaps the most important chapter of the book is "The Two Bodies of the Instrument, the Two Bodies of the Instrumentalist," in which Sève explores the ways in which the instrumentalist transmits energy to the instrument. Sève's formulation of the duality inherent in the instrument and the instrumentalist derives from Ernst Kantorowicz's concept of the two bodies of the monarch, one physical and mortal, the other political and immortal, traditionally expressed in the cry "The King is dead, long live the King." Similarly, an instrument is a physical body that can produce any number of uninteresting or even undesirable sounds, such as squawks, squeaks, and wrong notes (the latter being the subject of a fascinating investigation), but contains within it a "musical body" (p.67) that can create "musically pertinent sounds." "Learning to play an instrument is a process of constructing or discovering in the physical body of the instrument, its musical body" (p.69). The instrumentalist also has a natural or physical body and a "musician body," which is the result of years of training. Sève's penetrating analysis of numerous musical situations demonstrates vividly the complex interplay of these four bodies.

The first part concludes with the chapter "The Organological Condition of Music" in which Sève puts forth the provocative thesis that the instrument is a necessary element of music. He is always conscious of the longstanding opposition to this argument, notably in what he refers to as "vocalism," the idea that the human voice is the most perfect of instruments, able to express directly the human soul. Observing that instruments

*(Reviews continued on page 27)*

are “anthropologically universal,” Sève argues that music is the only art that uses instruments throughout the creation of the work. Once a painter has completed his painting he no longer needs his brush, but once the score has been written the musician needs his instrument to bring it to life. Indeed, Sève goes as far as to argue that “music is not only the only art to use instruments, but that it is defined by its use of instruments” (p. 86). Sève’s arguments are complex, addressing every imaginable objection, from computer-produced music to a cappella vocal music.

The most important potential rebuttal of Sève’s proposition is, of course, the existence of purely vocal music, and Sève’s argument in this respect is fourfold. First, purely vocal music is music from which instruments are simply absent, not music which is an ontological negation of instruments: “Trappist monks chanting the magnificent Gregorian *Salve Regina* make do without instruments, for reasons of simplicity, asceticism, but also for pure spirituality: to let the voice of the soul speak. [...] But this chant does not exist in a mental and esthetic universe in which musical instruments would be unknown. It functions against the backdrop of these absent instruments, in the context of these instruments that are intentionally absent” (pp. 98-99).

Second, the amount of purely vocal music is probably not as great as one would think. Third, even if the voice is “natural,” the manner in which it is used in music is “culturally fashioned” and modulated according to the division into intervals and scales that refer inevitably to instruments. “The instrument is implicitly present in the singing voice” (p. 101). Fourth, the argument that instruments have always tried to imitate the human voice is countered in a remarkable litany of examples that demonstrate that this only applies to a small minority of instruments; throughout history instruments have been used to create sounds that are utterly at

odds with any concept of vocalicity.

In the second part “Presentations, from Perception to Composition,” Sève attempts to distinguish different manners in which an instrument is made present to a listener, such as the “esthetic presentation,” when an instrument is heard as an instrument (in didactic or pedagogical works such as *Peter and the Wolf*, or *A Young Person’s Guide to the Orchestra*, or in virtuoso pieces such as Paganini’s caprices or Berio’s *Sequenza*). In the following section on the “discursive presentation” of instruments, Sève analyzes a number of historical and modern definitions of instruments and attempts at classifying them. The section closes with a fascinating chapter exploring the relationship of notation to instruments.

The third and final part “Ontology, from Instrument to Work” begins with the chapter “The Society of Instruments,” in which Sève proposes various ways in which the multitude of instruments invented throughout history can be considered, and discusses the philosophical and musical implications of these categories: “the organological derivation” (from the keyless flute to the one-keyed traverso); “the musical ensemble” (such as the Beaux Arts Trio or the London Symphony Orchestra); the “operative instrumentarium” (used by a composer for a specific work, such as the quartet used by Messiaen for his *Quatuor pour la fin du temps*); “the generic instrumentarium” (such as a string quartet or piano trio); “the socio-historical instrumentarium” (such as European instruments of the classical era); and finally “the imaginary instrumentarium of humankind” (which regroups all instruments ever created).

Sève’s virtuosic command of the subtleties presented by the instrument is demonstrated in the chapter “The Instrument, the Temporality of the Work and Historical Temporality.” The instrument, according to Sève, is a “mediator between different temporal layers”: not only the relationship between

the internal temporality of the musical work and the external time in which the performances takes place, but also that between the time of the type of instrument being played (for example a 19th-century oboe design, considered in the context of the history of the oboe and of double-reed instruments in general) and the specific instrument (a Buffet oboe made in 1889, repaired in New York in 2011).

In the final chapter, “An Ontology of Concentric Circles,” Sève addresses a number of famously difficult problems in the philosophy of music, considered from an organological perspective: the ontological status of musical works and the question of instrumental substitution

Musicologists will be impressed by Sève’s command of repertoire from which he draws his examples. A slightly problematic feature of the book is its lack of illustrations (with the single exception of Chagall’s *The Blue Violinist*, reproduced on the front cover) considering the importance of the analyses of certain paintings, such as Nicolas de Staël’s *Le Concert* and Raphael’s *The Ecstasy of St Cecilia*. The latter painting is the focal point for the opening of the entire book, and the absence of a reproduction is unfortunate, although the easy accessibility of such iconography on the internet renders this problem less serious.

Sève’s *L’Instrument de musique* is a provocative and valuable contribution to the philosophy of music. One can only hope that it will appear in English translation in order to reach a wider audience, particularly among organologists, who would find his formulations especially useful.

✉ Robert Adelson  
Musée du Palais Lascaris  
Nice, France

**Jo Nardolillo. *All Things Strings*:**

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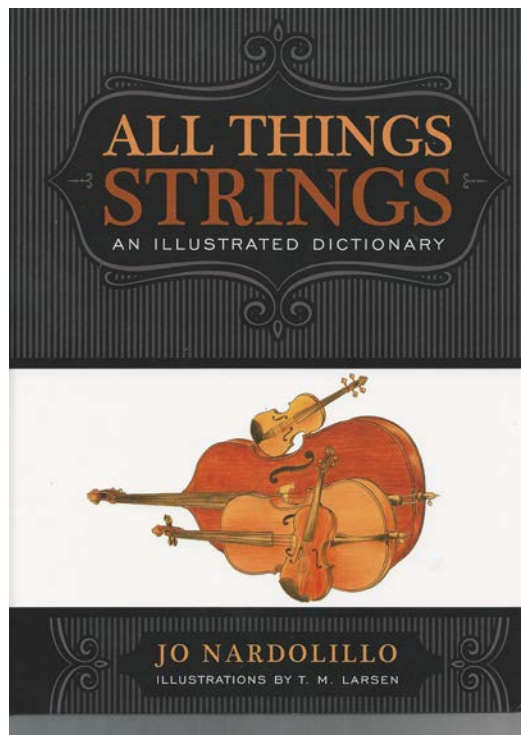
(Reviews continued from page 27)

**An Illustrated Dictionary.** Edited by David Daniels, illustrations by T. M. Larsen. Lanham, MD: Rowman & Littlefield, 2014. xiii, 143 pp., line drawings. ISBN: 978-0-8108-8443-4. \$75.00 (£44.95) (hardback); \$74.99 (£44.95) (eBook).

*All Things Strings: An Illustrated Dictionary* stands as a unique reference book in an era when one tends to think there is not much “unique” to be had any more. For general musical terminology, the *Harvard Dictionary of Music* or Oxford Music Online really cannot be surpassed, but Jo Nardolillo’s particular angle in her definitions is to define the term through the lens of a string player. Further, terms that might not be included in music dictionaries find a place in Nardolillo’s work so that, for example, the entry for “pronation” explains that the “rotational movement of the forearm from the elbow that turns the back of the hand inward” is a “primary factor in schools of bow technique” and goes on to further reference the left hand approach to the cello fingerboard (p. 83). “Carpal tunnel syndrome” is defined in basic medical terms but also describes how string players are affected and offers technique adjustment and ergonomic instrument adjustment that is often adopted by string players suffering from carpal tunnel syndrome (p. 23).

A number of the terms are hard to imagine someone looking up, but deliver an interesting read for one either browsing through the entries or stumbling on one term while looking for another. Who would think to look up “chair,” for example? However, the explanation of orchestra seating is engrossing, even for seasoned musicians who have not thought twice about the definition of “chair” since sixth grade orchestra class. Additionally, because the dictionary includes terms from diverse styles of string playing, it is fascinating to flip through the pages and find unfamiliar terms representing techniques in a different perfor-

mance tradition, such as “chops”: a “rhythmic bow technique of striking the string near the frog to make a percussive sound of indeterminate pitch, frequently used in jazz and bluegrass” (p. 27). Some entries would be immensely informative for young student players, such as the entry on “conventions of orchestral playing”—and many veteran string players likely have had stand partners over the years who could use a refresher in section IV, the etiquette of sharing



sheet music, which describes the convention of using the outside player’s part, the responsibility of the inside player to turn pages and keep the performance part marked with bowing changes or conductor instructions (p. 30).

The illustrations and diagrams of musical instruments, interior construction elements, different bow types, techniques, mutes, and such are beautifully drawn and very helpful. It was admittedly somewhat amusing, however, to note that the instrument diagram of the viola (p. 119) was the same as the violin diagram (p. 122). Presumably in the age-old violin vs. viola debate, violists would not care to find the viola entry reading, “see violin diagram,” and con-

versely, the violinists would be offended to find, “see viola diagram.”

While violin family musicians are not likely to notice a problem, plucked string musicians may be disappointed. The title “All Things Strings,” after all, does set up certain expectations, and though “All Things Bowed Strings” may not have the same ring to it, such a title would be more accurate. The editor, David Daniels, does clarify in his Foreword “all string players—violin, viola, cello, and double bass” (vii), and indeed it is the violin family pictured on the front cover, but the title is nonetheless somewhat misleading. The only apparent weakness in content might be a slightly lighter coverage of extended technique terminology, noting particularly the absence of certain Latin and South American terms such as “látigo,” “bajada,” “sirena,” “tambor,” and “lija.” Even in the European/American extended technique definitions, however, alternate terms are sometimes missing, such as the omission of “split tones” and “muffled pizzicato” as alternate terms for “effleuré pizzicato” (p. 28) and, in the case of “ponticello,” the standard *sub ponticello* definition is offered though the extended technique of *sub ponticello* is not (p. 81).

Particularly disappointing for AMIS members is the exclusion of the American Musical Instrument Society in the “Further Reading” listing of websites, the *Journal of the American Musical Instrument Society* from the listing of periodicals, and especially the lack of any list of bowed string holdings in either public or private collections.

Nardolillo has produced an excellent resource for bowed string players and those interested in bowed stringed instruments. It is a valuable reference work for school libraries, to be sure, but also the private libraries of teachers, performers, and students.

✍ Allison A. Alcorn  
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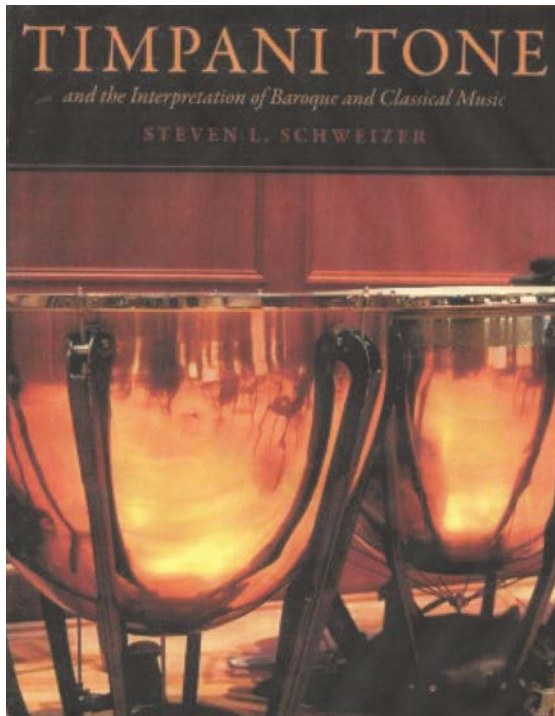
**Steven L. Schweizer.** *Timpani Tone and the Interpretation of Baroque and Classical Music.* New York: Oxford University Press, 2010. xv, 193 pp.: 12 figs., 90 musical exx. ISBN: 978-0-19-539555-6. \$99.00 (hardback); 978-0-19-539556-3. \$19.95 (paperback).

Timpanists have reason to be grateful to Professor Schweizer for his insightful little book on aspects of timpani tone and technique, and for sharing his approach to timpani performance, primarily of the music from Bach through Haydn. Using earlier studies as a springboard, he reexamines many primary sources, investigates and compares published parts with scholarly editions, and looks over the great mass of secondary materials that might be expected to contain information about tone production and performance practices. The result is a very useful study that contains new insights, corrections of musical texts, and many musical examples and references that will aid students and professionals, both performers and teachers, in their study of the timpani.

This is not a method book for technical training, although many ideas contained in it will benefit the embryonic timpanist. It is an approach to creating varying shades of tone production that can then be applied in the performance of symphonic literature, techniques that are more usually discussed in private lessons with a master teacher. Schweizer consolidates ideas of his principal teachers—Cloyd Duff (1915–2000), solo timpanist, Cleveland Orchestra (1942–1981), to whom the book is dedicated; and Paul Yancich, present timpanist, Cleveland Orchestra—with more than three decades as a professional performer and teacher. Interestingly, his career is split between music teaching and performance and political science. He presently is an Associate Professor of Political Science and Pre-Law at Newberry College in South Carolina.

Schweizer compacts much important data into Chapter 1, “The-

ory and Practice of Timpani Tone Production.” The elements involved in tone production include choosing a brand of timpani that enhances the performer’s concepts of tone; understanding the kettle shape and its resonance; considering which mallets produce the best results on each drum; recognizing how concert hall acoustics affect the tone; choosing a playing style (German, French, or a hybrid approach) that matches the sticks, drums, and music; selecting proper



heads (natural skin or synthetic); using various playing spots on the head; understanding assorted stroke techniques; learning that modifying the grip produces different tone qualities; knowing on which drum each pitch resonates; and being aware of and sensitive to musical and emotional contrasts. The well-prepared timpanist will understand all these factors and more when interpreting a symphony by Mozart or Tchaikovsky. What Schweizer does is bring to mind the many possibilities the timpanist should consider, all with the goal of being more musical.

Musical interpretation comprises the thrust of Chapter 2. The timpanist is counseled to ask “What were the composer’s intentions when writing a work?” He or

she should also listen to live performances and recordings of the music to be performed. Schweizer reminds us to compare the printed part with an authoritative score, usually found in the composer’s complete works. Knowing the music through aural and visual means helps the timpanist with phrasing, articulation, and overall musical interpretation. This chapter presents many examples, including many excerpts from the 19th-century repertoire, intended to assist the timpanist with mallet choice, sticking patterns, muffling, phrasing, and how to produce various emotional effects.

In the remaining two chapters, “Interpretation of Baroque Music” and “Interpretation of Classical Music,” Schweizer gives his opinions, seemingly filtered primarily through his mentors (Duff and Yancich), on interpreting timpani parts during the 18th and early 19th centuries. He discusses a few works by Bach and Handel and several late works of Haydn and Mozart. Performers on period instruments will be disappointed since the author sidesteps the issue and will “leave it to others to discuss whether or not this music is best played on original instruments” (p. 61).

He does present various opinions on drum sizes, types of heads and sticks available, phrasing, and articulation. Of interest are his suggestions on various notations used during the 18th century to indicate rolls, a tremolo sign, or abbreviated 16th or 32nd notes. His discussion (pp. 75–80) of open (“normal single-stroke rolls, the speed varies, depending on pitch, tightness of the head, and dynamics”) and double-stroke rolls (“played in the manner taught on a military field drum, RLLRLL etc.”) is appealing. Schweizer rightly brings up this very difficult performance issue and gives practical answers. He concludes that composers knew

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how each type of roll sounded but their use of the notations was not consistent. He suggests that both roll notations could mean either single or double stroke rolls and that confusion reigns when interpreting a particular part. Schweizer discusses solutions for selected passages “but in the end, I believe, it is the timpanist’s ‘good taste’ that will provide the most musical answer.” Scholars, however, generally agree that both types of rolls were in common practice until at least the mid-19th century. For example, Pfundt advises using the multiple bounce roll (*Trommelwirbel*) primarily in extended *piano* passages; Reinhardt (1848) and Fechner (1862) only describe the single-stroke roll (*Paukenwirbel*).<sup>1</sup> Richard Hochrainer (1904–1986), solo timpanist, Vienna Philharmonic (1940–1970), discusses Beethoven’s timpani parts and the merits of the single-stroke roll, but cautions that the performer “should draw his own conclusions from the notation [and the context within the score], whether abbreviated notes or trill sign,” but then suggests, based on his experience, to “play a roll marked with a trill sign softer than the full-sounding abbreviated-note roll.”<sup>2</sup>

Helpful to students are five online audio clips and 29 PDF files of printed parts, referenced in the text. The audio clips, done by Prof. Schweizer, illustrate (1) understanding timpani tone; (2) finding the playing spot; (3) choice of drums; (4) playing staccato notes; and (5) starting a roll. These are recorded

1. Ernst Pfundt, *Die Pauken: Eine Anleitung dieses Instrument zu erlernen* (Leipzig: Breitkopf & Härtel, 1849), 7–8; Chr. Fr. Reinhardt, *Der Paukenschlag: Eine Anleitung wie man ohne Hilfe eines Lehrers die Pauken schlagen lernen kann* (Mehlis: N.p. 1848), 39–43; Georg Fechner, *Die Pauken und Trommeln in ihren neueren und vorzüglicheren Konstruktionen: Nebst einer ausführlichen Anleitung, diese Instrumente mit Gewandtheit, Feinheit und Präcision schlagen zu lernen* (Weimar: B. F. Voigt, 1862), 49–54.

2. Richard Hochrainer, “Beethoven’s Use of the Timpani,” trans. Harrison Powley *Percussionist* 14 (1977): 67.

well, except that examples three and four should be switched. Video clips would be even more helpful for explaining the various strokes and other techniques presented in the written text. The PDF files show how Schweizer marks his parts. They are most easily referenced by printing or copying the PDF files to one’s computer. Some are complete, a number only give a few movements. They are helpful and make following his discussion of a work much easier than just relying on the short examples in the text. The text is generally well edited.

My major suggestion would be to eliminate British nomenclature and use only American note names. Both forms are used in the text without rhyme or reason. The captions on the musical examples, while clear from their context, would be easier to locate if the composer, work, movement, and measure numbers were consistently included with the caption of what the example illustrates. Lists of all the figures and musical examples, fully labeled, would also greatly improve the book’s utility. Of the few typographical errors noted, the most flagrant are the absence of French accents and giving the wrong first name for Edmund Bowles (p. 65).

The Appendix includes a discography, chapter notes, bibliography, and index. The discography provides a short but viable list of recordings of the major works discussed in the text. Some attempt was made to include interpretations from various period instrument ensembles and major symphonic orchestras. Even more helpful would be an indication of which timpanists were performing. This information might open up further clarification of various schools of timpani playing, represented by past or current performers, e.g., Amsterdam (Jan Labordus, Nick Woud); Berlin (Werner Thärichen); Boston (Vic Firth); Cleveland (Cloyd Duff, Paul Yancich); London Symphony (Kurt-Hans Goedicke); Philadelphia (Fred Hinger); New York (Saul Goodman); Rochester (William Street, John Beck);

and Vienna (Richard Hochrainer). While all these timpanists, their antecedents and successors, have certain similarities, all have individual, personal conceptions of tone and technique. Schweizer encourages students to listen to how performers interpret music, thus enriching one’s own understanding and musicianship. To that end, additional websites could be added to the rather comprehensive bibliography, or be listed as a separate subsection of the Appendix. Dates for many items in the bibliography are those of reprint editions. While these are certainly more accessible, the more scholarly approach is to cite the original print or manuscript location in addition to the reprint information. The index is adequate, but if one looks for various stroke types, e.g., legato, staccato, bounce, and the like, one will be disappointed.

These comments aside, I can only applaud Professor Schweizer’s achievement and recommend the book. It should be included in the timpanist’s library. The book is not only useful for timpanists but conductors may find in it valuable information on the timpanist’s art.

✉ Harrison Powley,  
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***The Cambridge History of World Music*, ed. Philip V. Bohlman. New York: Cambridge University Press, 2013. xxvi + 851 pp. 39 half-tone illus.; 6 musical exx.; 7 tables. ISBN 978 0 521 86848 8. \$175.00 (cloth).**

This weighty volume offers 33 essays on topics related to world music, organized into 11 thematic divisions. A temporal dimension is occasionally present, but this is hardly a history or conspectus of the world’s musical cultures. It is more nearly a self-critical symposium in which ethnomusicologists interrogate the methodology of

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their discipline, past and present. Current academic topics like alterity, colonialism, critical theory, developmentalism, historiography, and monogenism take turns in the spotlight, but musical instruments are discussed only on occasion.

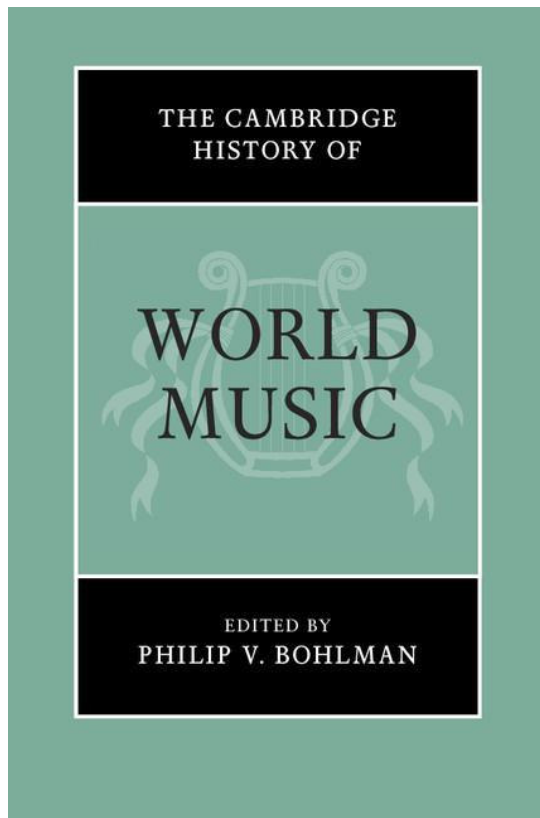
Margaret Kartomi comes close to delivering the sort of overview implied by the book's title. Her history of musical arts in Southeast Asia discusses a wide range of regional instruments and their uses, among other topics, during the prehistoric era and seven more historical periods. But many other mentions of instruments are incidental to discussions of philosophies or methodologies, as when Bennett Zon traces the early European views of non-Western instruments by Georg Forster (1777), John Crawford (1820), and E. W. Lane (1836).

For organologists, the principal interest here may lie in Lars-Christian Koch's "Images of Sound: Erich M. von Hornbostel and the Berlin Phonogram Archive" (pp. 475–97). Hornbostel is best known today from the Sachs-Hornbostel system, which classifies musical instruments according to acoustical criteria. From 1905 he was an assistant to Carl Friedrich Stumpf, a founder of both comparative musicology and tone psychology, at the Berlin Phonograph Archive. Working under detailed instructions, researchers made field recordings of world music on wax cylinders. They returned the cylinders to Berlin, where they were copied onto metal negatives called "galvanos." These were recopied and distributed as a demonstration collection in 1913 and then as disks entitled *Music of the Orient* in 1934. The Berlin archivists also transcribed the sound recordings into musical notation.

From 1920, when Curt Sachs became director of the Prussian Collection of Musical Instruments, he collaborated with Hornbostel to develop the classification system, which owes much to Victor-Charles Mahillon and, ultimately, to an ancient Sanskrit dance treatise, Bhārata's "Nāṭyaśāstra."

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"Hornbostel recognized that measurement on musical instruments harbored sources for errors of all kinds," Koch writes. For example, "the finger holes for wind instruments were spaced equidistantly, in symmetrical groupings," yet the sounding scales were corrected during performance by the player. Such important caveats did not stop Hornbostel from collecting and measuring instruments with enthusiasm, but his corpus of



measurements remained unpublished.

Koch followed up rumors of a "black box" containing Hornbostel's original notes on instruments, which he discovered in 2005 at the Indiana University Archives of Traditional Music. In his manuscript "Tönsinn und Musik" ("Sense of tone and music," written 1913), Hornbostel intended to examine aspects of tone psychology through field interviews. Most of his prescribed questions for field researchers concerned perceptions of pitch, rhythm, melody, etc. But 16 names, tuning systems, making, and playing of native musical in-

struments, and 12 more dealt with instruments and their relation to sound perception. The researcher should "play intervals on different instruments," Hornbostel instructed, "asking the subject if both notes are the same, different, or very different." The researcher was also instructed to give the subject an indigenous instrument and ask him to make a copy; if possible, both instruments should be brought to Berlin for measurement.

Despite its centrifugal tendencies and theoretical preoccupations, Bohlmann's book is carefully edited and readable. Individual chapters have their own respective bibliographies, while a general index names dozens of musical instruments (most of them discussed only briefly).

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**Trevor Herbert and Helen Barlow. *Music & the British Military in the Long Nineteenth Century*. New York: Oxford University Press, 2013. xi, 353 pages. 30 half-tone illus.; 1 mus. ex.; 2 tables. ISBN 978 0 19 989831 2. \$74.00 (cloth).**

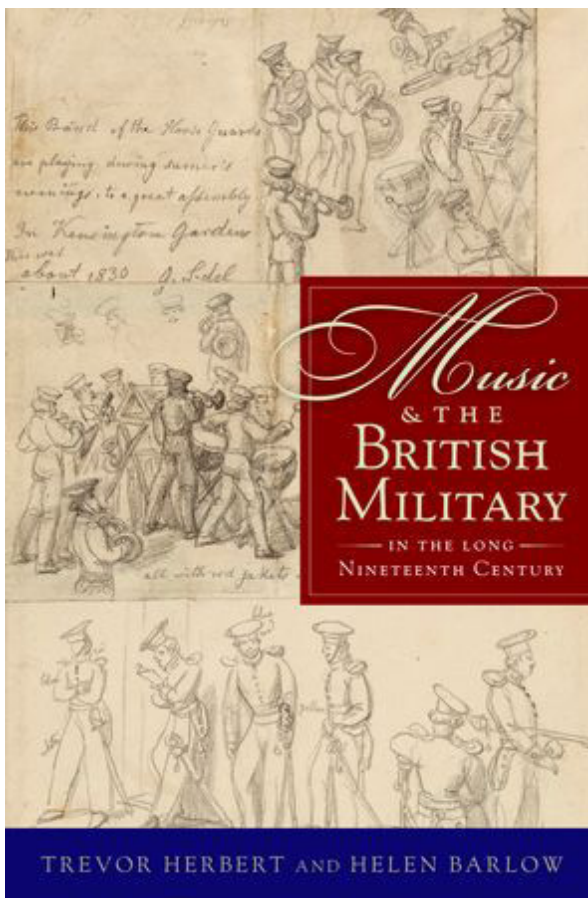
How much do music and musical instruments owe to the British military? Quite a lot, say the authors of this exhaustively documented study. The expansion of the European orchestra's sound palette under Berlioz, Verdi, Wagner, Mahler, and others depends heavily on brass instruments, improved or newly invented during "a movement to improve British military music." More than a hundred army regiments, each buying frequently updated brass and woodwind instruments, were "by far the largest market sector" in Britain during 1770–1918. Within this vibrant period of inventing, producing, selling, and buying instruments, the authors single out one evolving technology, the brass-instrument valve, and one dealership, Distin & Sons (known from 1846 as the

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“Saxhorn Depot” of London) as most significant.

The study begins in the 1770s, when “a regular and continuous pattern” emerges of regimental bands reading music written in parts. Distinct from the older, memorized tradition of signaling instruments (especially trumpets and drums), these newer “bands of music” demanded literate and competent instrumental perform-



ers. Enduring client relationships often developed between instrument makers and bandmasters. Early in the period, British regimental bandmasters were often foreign-born and resistant to such military customs as shaving and wearing a uniform.

The pattern began to change in 1857, when the Military Music Class was founded at Kneller Hall. Known from 1887 as the Royal Military School of Music, the school nurtured generations of British-born band masters. It was also home, from 1868, to a tuning fork that supposedly held the em-

pire’s regimental bands to a pitch standard of A = 452.1. Among the conservatories and music schools of 19th-century Britain, Kneller Hall was the only one “devoted single-mindedly to the production of professional musicians,” the authors note.

The book’s thematic chapters address musical infrastructures, military culture, the status of soldiers and musicians, recruitment, training, tuning pitches, early and late musical idioms, performance style, and the provincial and imperial band domains. Instrument makers and designers mentioned include D. J. Blaikley; Boosey & Co.; Louis Alexandre Fricot; Keith Prowse & Co.; Thomas Key; John Köhler; Thomas Percival; Samuel Potter; Adolphe Sax; Charles Wheatstone; and Wilhelm Wieprecht. (Hawkes & Son, an importer or maker of military instruments in London from 1860, is unmentioned.)

A generously detailed index guides the instrumentally minded reader beyond the expected terms (bass drum, bassoon, bugle, clarinet, cymbals, drum & fife bands, French horn, kettledrums, saxhorn, saxophone, trombone, trumpet) to more specialized topics, including bagpipe, bass horn, bathyphon, Berliner Pumpen mechanism, keyed bugle, bugle horn, double bass, English slide trumpet, flute, Halbmond, hautboys, horns, Janissary instruments, long tenor drum with snare, ophicleide, reed bands, regent’s bugle, royal Kent bugle, serpent, slide-trumpet, string bands, tambourine, tenor drum, theatre pit bands, tonguing, trompette de guerre, and valve instruments.

Because individual regiments were originally funded by aristocratic commanding officers, surviving archives are widely scattered. The authors quote from

documents held in about 60 of these archives, and also from dozens of period newspapers. Among more than 300 printed sources, the bibliography names 36 military publications and 31 government publications relevant to the topic. Appendixes give insight into early repertoires, instrumentations, and regulations governing military music.

Even as it brims with newly excavated detail, this book is integrated by a robust conceptual framework, unparalleled in this special field. It belongs on the shelves of institutional libraries, 19th-century specialists, and anyone interested in the history of wind instruments.

✉ James Kopp  
Hoboken, New Jersey

**Anne Doggett and Gwyn Gillard.** *See How They Ring! Travelling Bell ringers on the Australasian Popular Stage.* Bakery Hill, Vic.: BHS Publishing, 2011, 244 pp., illus. ISBN: 978-1-876478-1-01, \$40 AUD, outside Australia email [gandrog2@bigpond.com](mailto:gandrog2@bigpond.com).

Ann Doggett and Gwyn Gillard chose an ambitious task in “See How They Ring!” Their topic has a geographic setting and scope that is both fascinating and fantastic to most modern minds, who may not have given either the matter of bellringing troupes or the question of popular entertainment culture in Victorian Australia much thought, previous to having seen this study. Transplanted from one island to another, this book traces the path, at times unlikely, of the art of the handbell from 1840’s England to colonial Australia and beyond.

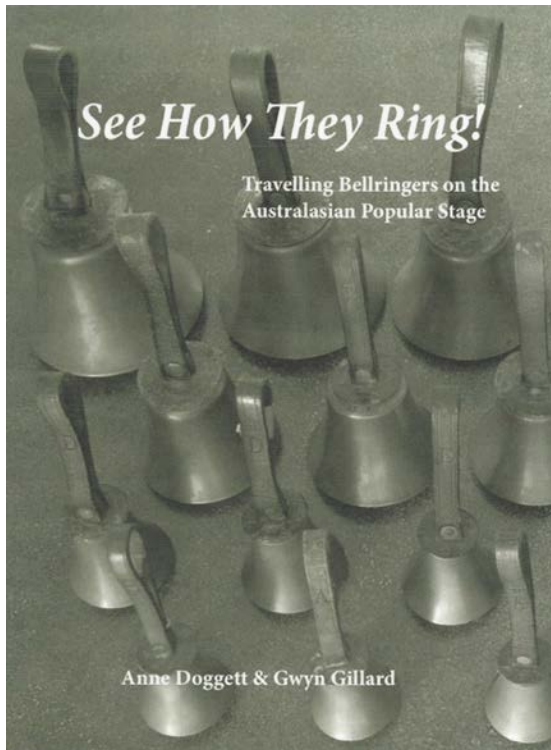
This publication is the story of some of the more famous families and performing troupes who took up the art of handbell ringing as they traversed Australia and New Zealand. It is as much a narrative about the life led by these traveling performers as it is the music and performance traditions which grew up around them. Further, it approaches the matter of the tech-

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nical presentation of the shows themselves, including descriptions of some of the equipment used and the technological progression through time. It is truly an anthropological approach to the study of this art form, which flowered for a not insignificant portion of the 19th and early 20th centuries until its popularity was overtaken by an increasing craze for vaudeville. Of special interest is the description of the careful attention paid by some of these groups to the then new technology of motion picture pro-



jection and electric lighting.

Overall a work of great integrity, it has much of interest and amusement for the casual reader as well as the campanologist. Many of the photos are truly remarkable, and the overall presentation of the book is handsome, although not in color, with a glossy soft cover binding and 244 pages. It is a fascinating journey through a seldom explored and truly delightful corner of colonial British Victorian musical culture.

Australia inherited its bell ringing traditions from its English settlers. This book begins by tracing the history of the bell itself in broad strokes, outlining the origin

of the instrument from the earliest times, to the church bells of central Europe. It explores the development of English bell ringing or change ringing, and the development of small sets of handbells used by change ringers to practice new “methods” or patterns to be rung on the tower bells.

Change ringing, a sort of cross between sport, religion, and mathematics, in a land already known by the time of Henry VIII as “the ringing island,” was as much a social and mental pursuit as it was anything connected with religious observation. When the inspiration to perform music, and not just mathematical patterns or “changes” upon a set of handbells occurred to a now unknown ringer, sometime in the eighteenth century, a new art form was born. Eventually, as this book so beautifully portrays, an entire musical and social performance tradition was fueled by the industrial revolution and rapid advances in transportation and communication.

A single collection of bells, requiring a skilled band to ring music of any complexity, is one of the very few instruments operated by more than one performer. Perhaps it was this opportunity for a coordinated musical spectacle which caused no less than P. T. Barnum to include tuned bells as an act in his traveling shows. His “Swiss Bell Ringers,” in reality a band of Lancashire ringers, were to have a profound effect on the audiences hearing them. For those families or consorts of musicians already in the business of providing musical entertainment, it provided a model for a new and novel means of music making to introduce to their audiences, and it was just this model which many of these musical families looked to as they began incorporating the bells into their own acts.

The musicians of these tales were clearly not only virtuosi with

regard to the manipulation of the bells to perform music, but also with regard to sounding upon exactly the correct emotions and sentiments in the hearts of their audience. The sound of the bells themselves harkened to the British upbringing of many colonists, and some of the most fascinating information that the book contains is exactly what music the audience most responded to, as well as to the reasons why. Many of the musical families documented in the book cultivated relationships with the venues they performed in, and the author makes excellent strategic use of images and original marketing materials. Extended concert tours themselves eventually became something of an attraction with the groups promoting their spectacular journeys across many countries by the incorporation of costume, scenery and acts that reflected their travels.

Very refreshing for someone with no more than a casual acquaintance with the large family of idiophones employed by these musicians is a somewhat informal introduction to both manufacturers and instruments available to the performers at the time. These appear within chapters of the book as text blocks with beautiful illustrations and photographs from the original companies, and are useful as a reference by themselves.

Among campanological writings around the world one does not often have the opportunity to find scholarship which is not either about or from central Europe and this is one such publication. This book is certainly recommended reading not only for students of the handbell in general, but also for anyone taking an interest in Victorian amusements and entertainment culture.

✍ Steven Ball  
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# AMIS Newsletter Digitization Project Complete



Following a year-long scanning project, I am pleased to announce that every issue of the *Newsletter of the American Musical Instrument Society* is now available online to both Society members and the general public. Issues are available for download in PDF format and are fully text searchable. Special thanks are due to James and Joanne Kopp for lending their extensive archive of issues and allowing them to be scanned; to Carolyn Bryant for providing editorial guidance and copies of issues from volumes 1 and 2; to Dwight Newton for designing and maintaining the web interface; and to Tony Bingham and Ken Moore for providing scans of two particularly elusive issues.

The complete digital archive can be accessed at:  
<http://amis.org/publications/newsletter/archive/>

Edmond Johnson  
 NAMIS Editor

Above: Covers from some of the *NAMIS* issues now available online. First row: 1.1 (1971), 1.3 (1972), 2.1 and 2.3 (1973), 3.3 (1974). Second Row: 6.2 (1977), 7.1 (1978), 8.3 (1979), 9.2 and 9.3 (1980). Third Row: 12.2 (1983), 13.3 (1984), 14.1 and 14.3 (1985), 15.1 (1986); Fourth Row: 17.1 (1988), 18.1 and 18.2 (1989), 19.1 (1990), 20.1 (1991).