



NEWSLETTER

of

The American Musical Instrument Society

Volume 36, No.2

Summer 2007

2007 ANNUAL MEETING

The 2007 Annual Meeting of the American Musical Instrument Society was held from June 27 to July 1 at Yale University in New Haven, Connecticut. Conference coordinators Kathryn Libin and Susan Thompson did an outstanding job putting together a busy and interesting conference under sometimes trying circumstances.

The most omnipresent obstacle during the entire conference was the unexpected usurpation of the Yale campus and environs by the dark forces of Paramount Studios, who descended not only on the town and campus, but especially on Harkness Hall, the very building in which our conference was being held, to film a segment of the new Indiana Jones movie. The hallowed halls of the unrepentingly archaic Yale building seemed to be an ideal location for depicting an archeologist's classroom at a New England university in the early 1950s.

Along with rumored sightings of Harrison Ford and/or Steven Spielberg, we had



Movie extras in period costume spent much of the days standing around waiting. Surreptitious photo from our window in Harkness Hall by Kyril Kasimoff.

the adventure of negotiating the campus area with useless maps in hand, as the film studio had replaced the street signs of New Haven with their own signs for the fictional movie town of Bedford. Since both motor and foot traffic was frequently redirected according to the needs of the film schedule, we had to seek new routes to the same destination, trekking through construction zones and security checkpoints with frequent shouts of "No pictures!" Aside from the extras lolling about in their cardigans or bobby socks and the classic vehicles, the sheer number of support trucks, lights, rigging, cables, and security personnel give a small hint to why Hollywood movies cost so many millions of dollars.

As disruptive as such activity must obviously be on the relatively unspecular activities of a small academic conference, the meeting itself went quite smoothly, with many papers presented on topics as diverse as the quality of "brassiness" in wind instruments, a tribute to the Heckelphone, the qualities of a plastic violin, and innovative new

designs for an organ and a *Geigenwerk*.

Evening performances included a rousing concert of medieval Spanish music for voices and mixed instruments (including a *viheula de arco*, vielle, oud, and hand drums in the Arabic style) by the Ivory Consort, ensemble music for lutes by the Venere Lute Quartet, and a variety of music demonstrating several of the important keyboards in the Yale Collection.

AMIS is grateful to all who helped make the 2007 Annual Meeting a terrific success. In particular, we express our gratitude to Yale's Office of the Provost, especially Barbara A. Shailor,

Deputy Provost for the Arts; the Collection of Musical Instruments; the School of Music; Beinecke Rare Books and Manuscripts Library; and the Music Library. Also, the Edgard & Geraldine Feder Foundation, the George P. O'Leary Endowment; the Lawrence S. Wilkinson Endowment for Educational Enhancement; the Associates of the Yale Collection of Musical Instruments; and the Target Corporation, Inc., Minneapolis, Minnesota.

Program co-chairs Kathryn Libin and Susan E. Thompson are to be congratulated on coordinating a fine conference. As local arrangements chair, Susan certainly earned our gratitude and admiration for a job well done. While there were a few complaints about the unavoidable intrusion of the film crew, most attendees found it more amusing than frustrating. In all, the entire week was a great success, with much interaction, learning and fun. Photos from the conference are being housed temporarily at: picasaweb.google.com/amisYale

D.N.

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American Musical
Instrument Society
Newsletter

Dwight Newton, Editor
James B. Kopp, Review Editor

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

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

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

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PRESIDENT’S MESSAGE

It is with considerable pleasure, but also a certain amount of awe, that I assume the duties of president of AMIS. On learning of my nomination for the office late last winter, my initial reaction echoed Mike Myers in the movie *Wayne’s World*: “I’m not worthy!” My salvation, however, is that I enjoy the extraordinary support of my predecessors and the other officers of the organization.

As outgoing president Kathryn Libin noted in her remarks at the recent AMIS conference in New Haven, our organization is in excellent shape. Kathryn guided us for four years with a sure hand, and while our membership is not necessarily growing, it is certainly stable. Our journal is highly regarded internationally, thanks to the efforts of editor Janet Page and her predecessor, Tom MacCracken. Moreover our financial situation is enviable, thanks in no small measure to the astute management of our treasurer, Marlowe Sigal.

In New Haven several members asked me if I have some new projects in mind for AMIS in the coming years. The answer is yes, though at present I can describe them only in generalities. First, I hope soon to offer some ideas for expanding our support for younger scholars of organology. The Gribbon Scholarships have served us well, as the strong turnout by student members at the New Haven conference demonstrated,

but I think we may be able to go a few steps further in this direction, and thereby assure the continued success of our organization. Second, I should like to expand international participation in our organization. Third, while it is clear that the academic side of our organization is exceptionally well served, I want to take some steps to strengthen our service to collectors and instrument makers.

The New Haven conference June 27-July 1 could be regarded as a barometer of the health of our organization. Superbly organized by Susan Thompson, the meeting featured a rich array of papers, panels, and concerts—as well as an occasional serendipitous glimpse of the filming of the next *Indiana Jones* movie! I was particularly pleased that there were no fewer than thirteen student papers, an encouraging sign of the fine work being done by the younger scholars in our organization.

I hope to see all of you in Calgary in the spring of 2008!

✎ Stewart Carter

**CURT SACHS AWARD
PRESENTED TO
ARNOLD MYERS**

The Curt Sachs Award honors lifetime contributions toward the goals of the Society. It is among the highest honors bestowed by AMIS. Arnold Myers, Professor of Organology, the



AMIS President Kathryn Libin presents the Curt Sachs Award to Arnold Myers.

University of Edinburgh, and Director, Edinburgh University Collection of Historic Musical Instruments, was presented the 2007 Curt Sachs Award by president Kathryn Libin shortly after his fascinating paper on “The Brassiness of Brass Instruments” on the first day of the conference. The presentation, usually reserved for the banquet on Saturday evening, was made early so that Myers could attend another event. Following are Professor Myers’s remarks to the members gathered in Sudler Recital Hall:

Madame President,

Thank you for your kind and generous remarks.

I first became interested in musical instruments when studying physics at St. Andrews University. I was fascinated by the odd instruments I could find in junk shops and see in museums.

One of the instruments I started playing was the British bass trombone in G, fully aware that it was a species facing imminent extinction, but I felt that the diversity of species was something worth trying to preserve.

I read what I could about instruments, but it was a somewhat solitary study. Life as a young organologist was transformed when I visited an exhibition of historic instruments organised by the Galpin Society. I took out membership of that Society on the spot and found that there were kindred spirits—formidably knowledgeable but very friendly.

At that time, the Galpin Society was building up the collection of historic musical instruments in Edinburgh, so I moved to Edinburgh and caught the collecting disease (a disease which in my case has got progressively worse).

Some time later I attended my first AMIS meeting in Boston and found that the world contained yet more very friendly and formidably knowledgeable fellow enthusiasts.

In thanking AMIS for the great honour represented by the Curt Sachs Award and for the special invitation to participate in this meeting, I would also like to thank your members for the encouragement given earlier in my career and continuing today. Thank you.

FREDERICK SELCH AWARD

Edmond Johnson is the winner of the 2007 Frederick Selch Award for the finest student paper delivered at the annual meeting of the American Musical Instrument Society. There were no fewer than thirteen student papers at the recent AMIS conference at Yale University in New Haven, Connecticut, and all of them were excellent; the selection committee—Kathryn Libin, Albert Rice, and Stewart Carter—therefore faced a difficult decision. Edmond’s paper, “Who’s Playing the Player Piano—and Can the Talking Machine Sing?: Shifting Perceptions of Musical Agency in Mechanical Instruments, 1890-1910,” offered an insightful view of important developments in the mechanization of musical instruments at the turn of the twentieth century. Edmond is a Ph.D. candidate in musicology at the University of California-Santa Barbara.

EDITOR’S NOTE

I was very gratified to receive many expressions of appreciation from my colleagues at New Haven. We all know these things don’t happen in a vacuum. The Newsletter and website are both truly team efforts, with the real work being done by the content contributors. I just try to make it look pretty.

I am hoping to tighten up the publication schedule for the Newsletter. We have been able to improve the production quality by using my university’s non-profit bulk mail services and by keeping it strictly to sixteen pages. Stuffing envelopes, printing addresses, and preparing for delivery to the Post Office are all handled very quickly and efficiently, but it still takes time. And bulk mail itself takes longer to deliver. I think the improvement in the quality of our product is worth the extra effort. I feel we have a more professional publication that is worthy of our great organization.

In sum, here are the annual Newsletter submission deadlines, with publication to occur about a month later.

- Jan. 15: The Spring issue contains the conference schedule and registration details.

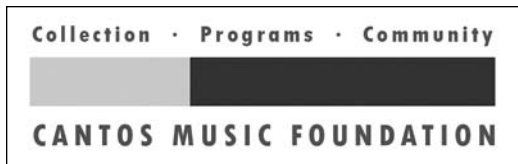
- June 15 or about two weeks after the conference, whichever is later. The Summer issue reports on the meeting and includes a call for papers for the next meeting.
- Oct. 15: The Fall issue introduces the next meeting site. Every other year, the bibliography is also published with this issue as an addendum. Our last one was in 2005, so we will be publishing one this year.

In keeping the Newsletter to a manageable and affordable size, we are also talking about some other ways to serve the needs of our members and of the public at large. It is clear the AMIS.ORG website promises to be a place of greater importance. My inclination at this time is to begin limiting the academic content in the Newsletter, preferring to keep it more timely, with only items of current interest—notices, reviews, conference information, and the like. This begs the question of how to provide a better outlet for the more substantial articles that are, perhaps, less appropriate for the Journal, but are still deserving of publication. This is the subject of a continuing dialog among the Board and myself. We will keep you posted on developments, but I would encourage you to weigh in on the subject by posting your opinion on the AMIS-L Listserv (see www.amis.org/amis-l).

✎ Dwight Newton, Editor
Lexington, Kentucky

CALL FOR PAPERS

37th Annual Meeting
Cantos Music Foundation,
Calgary, Canada
May 29 to June 1, 2008



The American Musical Instrument Society invites proposals for presentations at its thirty-seventh annual meeting, to be held at the Cantos Music Foundation in Calgary, Canada. The Program Committee welcomes proposals for papers, lecture-demonstrations, performances, and panels on a broad range of topics relating to the history,

design, and use of musical instruments in all cultures and time periods. Presenters are especially encouraged to submit proposals that relate to Canadian instruments or manufacturers and also to the collection at the Cantos Music Foundations, which is made up primarily of historical keyboard and vintage electronic instruments (for more information go to www.cantos.ca).

Individual presentations are typically limited to 20 minutes (followed by time for questions and discussion), but requests for longer presentations will be considered. Please send three copies of a typed abstract (up to 250 words), accompanied by a brief biography (up to 75 words), and a list of required audio-visual equipment, by November 30, 2007, to Darcy Kuronen, Department of Musical Instruments, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115, or by e-mail to dkuronen@mfa.org.

The specified language of the abstracts and presentations is English, and papers should be delivered in person at the meeting by the author. All submissions will be considered by the Program Committee, which includes Darcy Kuronen (chair), Carol Lynn Ward-Bamford, and John Watson. Applicants whose submissions are accepted will be notified by January 15, 2008, and accepted abstracts will be placed on the Society's website (www.amis.org), where information about all aspects of the conference will be made available.

ANNUAL MEETING

of the

**American Musical Instrument Society
Friday, June 29, 2007,
at Yale University,
New Haven, Connecticut**

The annual meeting (business session) of the American Musical Instrument Society, Inc., was called to order by president Kathryn Shanks Libin on Friday, June 29, 2007, at 12:40 p.m., in the dining room of Saybrook College at Yale University. Ninety-four people were present.

Call to Order: President Libin welcomed everyone and expressed the society's thanks to the conference planners, especially Susan Thompson and the Yale Conference Staff, for their

work in housing and feeding us all, and running the conference within the strange parameters imposed by Paramount Pictures' filming in and around the campus. She introduced a new member of the board, Douglas Koepp (serving his first term as governor), and reported that the other new board member, Brenda Neece, was unable to attend the meeting.

Minutes: Libin called on secretary Carolyn Bryant, who summarized last year's business meeting minutes (which were printed in the summer 2006 Newsletter). The minutes were approved.

Treasurer's Report: Marlowe Sigal reported that as of end of last fiscal year the society's net worth was \$216,000, an increase of about \$26,000 from the previous year. Our revenues (including investment income) of \$64,000 well exceeded our expenses of \$38,000. As a result, we have been able to keep membership dues the same for a number of years. He expects another positive year. The report was approved. Libin extended special thanks to Sigal for his very careful stewardship; we would not be seeing these results without his expertise.

Secretary's Report: Carolyn Bryant reported election results: new president, Stewart Carter, re-elected vice president, Darcy Kuronen; re-elected treasurer, Marlowe Sigal; re-elected secretary, Carolyn Bryant; re-elected governors, Deborah Check Reeves and

Susan Thompson (in addition to new governors Koepp and Neece). As of June 1, membership stands at 519 (362 individuals and 155 institutions). So far in 2007 we have added 15 new members (10 individuals, 5 institutions).

Journal Editor's Report: Janet Page reported that she has three articles and nine reviews for the 2007 journal, which are to be printed by the end of the year. She she has had a hard time finding enough articles to fill the journal. Libin said that previous editor Tom McCracken's shoes were hard to fill and exhorted members to keep writing articles instead of taking the longer route of writing books.

Newsletter and Website: Libin praised Barbara Gable's excellent handling of the newsletter under sometimes less than favorable circumstances and noted her retirement (after the Fall 2006 issue). The search for a new editor coincided with the offer by Dwight Newton (University of Kentucky) to set up a Listserv for AMIS and manage our website. This led to the felicitous idea that he should combine editorship of the newsletter with website management, which he has undertaken in a most effective manner. Newton asked for anyone who has taken photographs at the conference to send them to him, to be included in the newsletter or displayed on the website. He announced a deadline of Monday, July 16, for material for



Kathryn Libin passes the gavel to incoming AMIS president Stewart Carter



Darcy Kuronen presents a Daumier print to Kathryn Libin on behalf of AMIS in appreciation for her years of service as president.

the summer issue, which will include reports from the conference. He also asked for members involved with museums or collections to write features on interesting instruments. He encouraged all members to join and be active on the Listserv, which was set up shortly after the Vermillion meeting.

Gribbon Awards: Libin called on Arian Sheets to report for the committee, in the absence of chair Beth Bullard, who had health problems. Libin praised younger committee members Sheets and Emily Peppers for assuming supervision of the committee. Sheets introduced this year's seven Gribbon scholars, each of whom spoke briefly:

- Eli Feuer, North Bennet Street School, Boston; violin maker
- Heike Fricke, Musikinstrumenten-Museum, Berlin; clarinets
- Edmond Johnson, University of California, Santa Barbara; mechanical instruments
- David Kendall, University of California, Riverside; Bach trumpet and late 19th century revival works
- Thomas Kernan, University of Cincinnati; history of percussion instruments
- Allen Roda, New York University; ethnomusicology
- Jonathan Santa Maria Bouquet, Civica Scuola di Liuteria de Milano; lute maker

Publications Prize: Since committee chair Arnold Myers was able to attend only briefly (to accept his Sachs Award), James Kopp, who chairs the committee next year, announced this year's Bessaraboff Prize for best book. The award goes to Geoffrey Burgess and Bruce Haynes for *The Oboe* (University of Cambridge Press, 2004). The authors could not be here, but a statement from them will appear in the newsletter.

2008 Annual Meeting: Libin introduced Andrew Mosker, the local arrangements chair for next year's meeting, which will be in Calgary. Mosker,

director of the Cantos Music Foundation, which will host the meeting, invited all to attend and described attractions of Calgary and nearby Banff. The Cantos Music Foundation's museum was inaugurated to focus on historical keyboard instruments and electronic instruments. Conference dates are Thursday, May 29, through Sunday, June 1. Darcy Kuronen is program chair.

Retiring President: Libin spoke briefly about her experiences in leading the Society. She found her most important task was communication—coordinating with people to plan events, working with committees, making sure that channels continued to be open. Discovering the diverse interests and passions of various members was a rewarding learning experience. She feels that society is in excellent shape, with effective journal and newsletter, an invigorated website, wonderful papers at meetings, and increased participation by younger members and international colleagues. She called on incoming president Stewart Carter to receive the official gavel.

AMIS Founders: Long-time member Lloyd Farrar suggested that any founding members should stand and be recognized. Cynthia Adams Hoover and Edmund Bowles identified themselves [*Secretary's note:* attendees Robert Eliason and Barbara Lambert also joined during the founding year 1971–72; all four ran in the first election].



Gribbon Award Recipients are introduced at the business meeting luncheon.

Auction: Laurence Libin announced that the silent auction will open this afternoon, continuing tomorrow morning until noon. Items not sold will be auctioned at the live auction during the banquet, all to raise money for funding Gribbon scholars.

Acknowledgment: Vice president Darcy Kuronen arose to acknowledge Kathryn Libin's long list of achievements as president and presented her, on behalf of the society, with a framed print by Daumier with a suitable inscription from her colleagues in AMIS.

The meeting was adjourned at 1:20 p.m.

Respectfully submitted,

☞ Carolyn Bryant, Secretary

AMIS STUDY SESSION AT AMS IN QUEBEC CITY

AMIS will hold a study session in conjunction with the annual meeting of the American Musicological Society at the Quebec City Convention Center in Quebec City, November 1-4, 2007. Our study session, consisting of three papers on important organological issues, will be held from 12:15 p.m. to 1:45 p.m. on Saturday, October 3, with the exact location to be announced at a later date. One of the AMIS papers will be "Iconographic Evidence of Kettle-drums in 14th-Century Northern Italy," by Ichiro Fujinaga (McGill University) and Susan Forscher Weiss (Peabody Conservatory). The remaining papers on the session will be announced on the AMIS website at a later date.

EMPLOYMENT

METROPOLITAN MUSEUM OF ART
New York, New York

**Assistant/Associate Conservator:
Musical Instruments**

The Sherman Fairchild Center for Objects Conservation at The Metropolitan Museum of Art seeks an experienced conservator of musical instruments. Recognized as one of the finest of its kind, the encyclopedic collection of the Museum's Department of Musical Instruments covers all cultures and time periods. Of the approximately five

thousand objects, about eight hundred instruments are on permanent display, while a select few are played periodically at recitals. The Department has an active program of exhibitions, acquisitions, and loans.

Primary Responsibilities and Duties:

The successful candidate will assume responsibility for the care and technical investigation of the complete collection of musical instruments. These works encompass an extremely wide array of materials and production techniques, and treatment will focus mainly on their stability and presentability. Specialized treatments or procedures affecting the playability or acoustic quality of instruments will be carried out by external consultants. The conservator will collaborate with these parties and guide treatments where they affect aesthetics or concern original material. Duties include the execution and documentation of conservation treatments, preparation of condition reports for the purpose of acquisition or loan, advising on conditions of display and transport of objects, as well as the supervision of fellows, students, and interns. While the conservator's primary responsibility will be the collection of musical instruments, on occasion he or she may also be called on to help address the conservation needs of other curatorial areas.

Requirements and Qualifications:

Applicants must have a master's degree from a recognized conservation program (or the equivalent), and at least three years of professional experience, preferably as a museum conservator. A specialization or background in the research and treatment of musical instruments is preferred, but candidates experienced in the treatment of objects with related aesthetic and structural issues are encouraged to apply as well. Communication and documentation skills are essential.

The Assistant/Associate Conservator position is full time and includes full benefits. Salary and title will be commensurate with experience. The starting date is negotiable. Send cover letter, resume and salary history to employoppty@metmuseum.org as a

Word attachment only with the position title in the subject line, or fax to 212-570-3882. The museum is an equal opportunity employer.

MUSICAL INSTRUMENT MUSEUM
Phoenix, Arizona
(Two positions)

The mission of the Musical Instrument Museum is to celebrate the history and diversity of musical instruments from cultures representing every country of the world. Museum guests will gain an appreciation for both the musical similarities and unique differences among otherwise divergent cultures, countries, and ethnicities by seeing the instruments, as well as audio and video of them being played. MIM is scheduled to open in the fall of 2009 in Phoenix, Arizona.

The Musical Instrument Museum seeks two curators to help build, care for, and display a collection of 3,000 musical instruments from around the world. This is a once in a lifetime opportunity for a Curator of Western (European and North American) Instruments and a Curator of Non-Western instruments. Visit www.themim.org for more information.

MORRIS MUSEUM AWARDED NEH GRANT

The National Endowment for the Humanities has awarded a grant of \$82,255 to the Morris Museum. This grant has been funded by the Division of Preservation and Access to purchase and install a high-density mobile storage system for on-site viewable storage of the museum's recent donation of the Murtoth D. Guinness collection of mechanical musical instruments and automata. The funding also allows the museum to transfer the collection from its current off-site storage location to the new facility at the museum where it will be accessible to the public.

"As the museum's newest acquisition, the Guinness Collection complements and enhances the museum's existing collections of decorative arts, natural history specimens and costumes and offers numerous avenues for

humanities programming,” said Board Chair Mary Chandor.

In his will, Guinness stipulated that the entire collection be given to a museum where it could be enjoyed by the general public. Guinness Viewable Storage will provide public access to the collection in its entirety for the first time.

In November, the museum will unveil its exhibition of the Murtoth D. Guinness collection in a 4,300 square foot wing designed by RMJM Hillier of Princeton. The museum is creating the first public museum of its kind in the Western Hemisphere devoted to interpreting mechanical musical instruments and automata.

Approximately 140 pieces of the 700 piece collection will be on view in the interactive exhibit designed by Lee H. Skolnick Architecture + Design Partnership of New York City. The more than 550 remaining instruments, automata and related program media will be housed on the lower level in the Guinness Viewable Storage Gallery.

One of New Jersey’s oldest, most active and largest museums, the Morris Museum provides a broad array of exhibitions and educational programs that explore creativity through art, history, science and performance. The institution is undergoing an expansion and renovation project that will see its core permanent exhibitions reconfigured to more fully interpret science and the humanities for visitors.

The Morris Museum is located in Morristown, New Jersey. For more information, visit www.morrismuseum.org.

—Kimberly Tauriello,
Morris Museum,
Morristown, New Jersey

IN MEMORIAM

DR. HÉLÈNE LA RUE

Curator of The Bate Collection of
Musical Instruments, 1995-2007

Many of you have already received the news of the death of Héléne La Rue on July 13. Here is a copy of the message Arnold Myers sent to the CIMCIM list, and two remembrances from the Friends of the Bate Collec-

tion, University of Oxford. All of us who attended the 2003 joint meeting in Oxford, London, and Edinburgh will remember Héléne for the fine organizational work she did for the meeting and for her lively conversation and fine sense of humor.

—Carolyn Bryant

I have just heard from Jeremy Montagu and Andy Lamb the very sad news that our colleague Héléne la Rue of the University of Oxford has died. Very peacefully, apparently, in a hospice, after a determined but brief fight against cancer.

—Arnold Myers

Many of you will know by now that Héléne la Rue died on the morning of Friday 13th July. One of her last public outings before her illness overwhelmed her was her appearance at the Friends of the Bate AGM. We were pleased and honoured to have her there. Even though she was tired and frail, she nevertheless contributed much to the meeting in her usual quietly perceptive style, and was able to quote us arcane facts and figures from memory: in other words, business as usual! So it was a shock to me that her health declined so rapidly thereafter. Andy Lamb and I visited her in hospital only a few days later and we were both dismayed by how quickly her illness had claimed her. But she herself seemed well-prepared. I think she had worked it all out in her head a while previously, and, aided by her deep Christian faith, was ready for whatever the future would hold.

We will miss her: for her friendship, her support, her enthusiasm for new projects, her wonderful eccentricity, her sense of humour, her memory, her sharp mind... the list could go on, and we will all have a personal version of it...

—Martin Souter, Chairman of the
Friends of the Bate Collection

I owed Héléne much, for it was she who encouraged me to apply for the curatorship of the Bate. I had said that I thought I was too old, in my fifties, but she replied that I was just the

right age for her to be old enough to succeed me! So I did, and she did. She continued, and expanded on, much that I had done, maintaining the Bate, as Philip had intended with his gift to the University, as a playing collection. I valued greatly the continued contact we maintained—I had endeavoured to follow Tony Baine’s example, when I succeeded him, of keeping out of my way while appreciating what I did, but she nevertheless kept me in touch with all that she was doing and, later, was happy when I offered to replace Charles Mould as your chairman.

When she was struck down so suddenly with the cancer, she was greatly sustained with her strong religious faith (something that we had in common), and I greatly admired her quiet acceptance of what had happened and what might happen. I was happy, in the last very few weeks, to be able to encourage her long-held ambition to learn Hebrew and to be able to send her something with which to learn and copies of her favourite psalms in that language.

We shall all miss her and will retain our memories of her with great fondness.

Best wishes to you all,

—Jeremy Montagu, former
Curator and former Chairman of
the Friends of the Bate Collection

DR. RODGER MIRREY

It is with sadness to report that Rodger Mirrey passed away last Sunday [April 8]. Most readers of this list will know of his collection (now housed in Edinburgh) and the fine clavichords that it includes (not to mention the equally fine harpsichords and early pianos), and many British members will certainly remember him and Lynne at many events hosted by the British Clavichord Society, as well as other early keyboard concerts over many years.

—Darryl Martin [Posted to a clavichord email list and forwarded by
Kathryn Libin.—Ed.]



2007 ANNUAL MEETING IMAGES OF NEW HAVEN

Photo credits: All photos by Dwight Newton except: KK=Kyril Kasimoff, JY= Josephine Yannacopoulou



The keynote address was provided by Laurence Libin.



Arnold Myers talked about “brassiness.”



Robert Howe was an enthusiastic apologist for the Heckelphone...



... to an appreciative audience.



Susan Cifaldi brought with her the Moodus Drum and Fife Corps and Black River Ancients, who also provided some New England historical accompaniment to our alfresco lunch in the courtyard of Saybrook College.





Jeremy Tubbs discussed the plastic violins of Mario Maccaferri, an example of which was demonstrated by Arian Sheets. (KK)



Cecil Adkins discussed the origins of the accordion.



Wednesday evening's entertainment was provided by the Ivory Consort in a concert of medieval music from Spain.



On Thursday evening we were treated to a concert of Renaissance music performed by the Venere Lute Quartet. (KK)



Saturday's final session was a panel discussion of "Musical Instrumentalities," with Mark Katz, Ardal Powell and Thomas Porcello. (KK)



Sandra P. Rosenblum demonstrated the influences of French and Viennese pianos on Chopin's music.



Home of the Yale Collection of Musical Instruments.



Cecilia Brauer presented a lecture-demonstration of the Armonica. (KK)



Kathryn Libin demonstrated the Chickering clavichord during the Friday evening concert in the Yale Collection. (KK)



Lots of interesting books, instruments and other objects were on display in the annual silent auction. Proceeds benefit the Gribbon scholarship fund. (KK)



Mealtimes were always great opportunities for socializing and networking. Most meals and the Banquet were held in the Saybrook College Dining Hall.



Program chair Kathryn Libin and local arrangements chair Susan Thompson commiserating at the banquet.



New AMIS president Stewart Carter and Carolyn Bryant.



The "mad students" (as characterized by Josephine Yannacopoulou). (JY)



Tony Bingham, Jayson Dobney, Darcy Kuronen.



Laurence Libin presided as usual over the final auction of items left over from the silent auction.



The accountants for the live auction: Marlowe Sigal and Darcy Kuronen, ably assisted by Gribbon scholar Heike Fricke.

REVIEWS

The Art of the Posthorn: From Countryside to Concert Hall. Audio compact disc. Douglas Hedwig, posthorns; Jorge Parodi, piano. MSR Classics, MS1184. 42:59 minutes. Sleeve notes (12 pp.). \$14.95.

Albert Hiller's *Das grosse Buch vom Posthorn* (Wilhelmshaven: Heinrichshofen, 1985) successfully occupies the posthorn niche on the brasswind bookshelf. This is possibly why Hedwig, who is himself an acknowledged scholar of



signalling instruments and their repertoire, has issued this stand-alone CD: it makes a perfect companion to Hiller's book. Even without the book, however, Hedwig's extensive sleeve notes give ample context to the recordings.

The posthorn's traditional roles were to signal the approach of a postal conveyance (mail coach), to indicate road conditions, and to communicate with toll-keepers and innkeepers. Classical composers including Mozart, Schubert, Spohr, Michael Haydn, and Conradin Kreutzer evoked the idiom of the posthorn (stereotyped rhythms and, originally, a single harmonic series) in songs or instrumental works. By 1853, King Maximilian II of Bavaria instructed his mail carriers also to perform folk music, national airs, and popular songs throughout the countryside. Here Hedwig performs works from three categories: signals, folk and original songs, and "solos" (meaning the posthorn "in its fully developed artistic role").

A single side hole, then several keyed holes, and even valves eventually appeared on posthorns, increasing their

musical possibilities. Hedwig's instrumentarium illustrates much of this history: natural posthorns of various sizes, an F posthorn with single finger-hole, and a valved posthorn (not to mention a postal trumpet). Original instruments were used for at least one of the natural posthorns and the postal trumpet (synonymous here with cavalry trumpet); for the vented posthorn, a copy by Robb Stewart was used. This reviewer had long wondered if there was any significant difference between a valved posthorn and a cornet à pistons, given the accepted parentage of the cornet in the posthorn. In Hedwig's hands, at least, the valved posthorn sounds quite distinct, being more direct and less sweet in sound than the cornet.

It has to be said that the CD's twenty-eight selections, if played from start to finish, cannot be classed as "easy listening." But the concept, execution, and interest of the compilation easily outweigh the potential monotony. Hedwig is clearly a master of extracting real music from the rather limited resources of the posthorn family.

∞ Arnold Myers, Director,
Edinburgh University Collection
of Musical Instruments

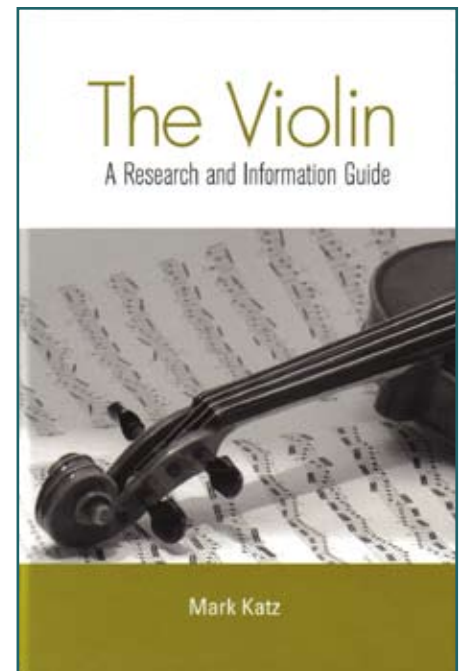
Mark Katz. *The Violin: A Research and Information Guide.* Routledge Music Bibliographies. New York and London: Routledge, 2006. xii + 410 pp. ISBN 0-8153-3637-3. \$85.00 (hardcover).

The violin has long been more than simply an instrument; it is an icon, the powerful symbol of western and literate musical culture to insiders and outsiders alike. Befitting its growing significance, Edward Heron-Allen published *De Fidiculis Bibliographia*, an annotated survey of writings about the violin, in 1894. Various more specialized bibliographical guides have appeared since then (many of which are listed by Katz), as well as countless books and articles by writers from various branches of music. Many other specialists have addressed the subject of the violin: chemists, dermatologists, economists, engineers, folklorists, and physiologists, to name only a few. The author describes this volume as the first broad, general guide to the literature of the violin since 1894.

Rather than aspire to completeness,

Katz has wisely chosen to be selective. Included are published books, articles, and doctoral dissertations, written in English, French, German, and Italian, from before 2004. Excluded are auction catalogs, reviews, newspaper articles, editorials, and most Internet sources. He includes selected works of pedagogy and fiction and some prefaces to scores.

"Reference and General Studies," the book's first large division, surveys useful coverage in reference books, electronic text and sound media, and periodicals, as well as general studies of the violin. The second large section deals with acoustics and mechanics, violin making and makers, the bow, and the violin marketplace,



including frauds and forgeries. "Violin Playing and Performance Practice," the third large section, covers the history of violin playing, pedagogy, and related topics. The fourth large section guides the reader to repertory via genre, period, region, and individual composer's name. The final section surveys players, composers, and pedagogues. Subsections within these five broad categories are arranged in chronological order. Cross-references and a subject index (not including proper names) provide helpful signposts for the reader.

Most entries contain one short or long paragraph of Katz's descriptive comments, but there are many helpful exceptions. The reader seeking information about obscure composers like

Etienne Mangean or Giulio Mussi, for example, will learn from Katz's detailed descriptions that Lionel de La Laurencie and Willi Apel dealt with them in their respective surveys of French and Italian violin music.

Among the thirty publications centered on Stradivari are six biographical or general studies, seven on his working methods and "secret," eight on selected instruments, and nine works of fiction, including novels and fictional biographies of the maker. Among the nine are pseudo-biographies of three individual Stradivari violins. Paganini receives even more citations than Stradivari.

Katz's organization and writing are clear and reader-friendly. The book will require frequent updating to retain its usefulness, but it has the virtue of judicious authority, a valuable counterbalance to the quality-neutral currency of Google searches for similar information.

∞ J.K.

Leo G. Mazow, editor. *Picturing the Banjo*. University Park, PA: The Pennsylvania State University Press, 2005. xx, 179 pp.: 85 color illus., 35 black-and-white illus. ISBN: 0-271-02710-X. \$39.95 (paper).



This is the first book to explore the iconography of the banjo and its symbolism in American art from the eighteenth century to modern times. Earlier studies have generally focused on the banjo as material culture or on its social history in the nineteenth century.

Picturing the Banjo was published in conjunction with a touring exhibition of the same name mounted in 2005 and 2006 at the Corcoran Gallery of Art (Washington, DC), the Boston Athenaeum, and the Palmer Museum of Art (The Pennsylvania State University). The exhibition was organized by the book's editor, Leo G. Mazow, curator of American art at the Palmer Museum, where a database of more than 550 works of American "banjo art" is maintained. Over 100 of these works have been reproduced in color here, from *The Old Plantation* (an anonymous eighteenth-century watercolor) to Henry Ossawa Tanner's *The Banjo Lesson* (1893) to Steve Carver's *Corn Bread When I'm Hungry* (1998).

Picturing the Banjo contains very few examples of art works showing white men playing the banjo and no examples of black women with the instrument. This oddity is partly explained in an essay by Sarah Burns, who notes that privileged white women elevated the banjo, formerly a symbol of working-class black men, to a new status during the 1880s and 1890s. "Euro-American women who took up the banjo proclaimed their modernity and independence," she writes. Touring stage shows featured such banjo-playing female entertainers as Lotta Crabtree and Theresa Vaughn. Women posed with their banjos for photographers and such painters as Mary Cassatt, Childe Hassam, and Henry Siddons Mowbray. Six other essays provide comparable historical and social insights.

Organologists may be especially interested in the color photographs of banjos from the collections of James F. Bollman and Peter Szego, including two five-string presentation banjos by Henry C. Dobson (ca. 1860) and John C. Haynes (ca. 1895) with decorative motifs of wood marquetry or mother-of-pearl inlaid into the fingerboards, rims, and backs. Also shown are an unsigned fretless banjo (ca. 1860) with a tintype portrait of a young white man embedded into the fingerboard and another fretless instrument (ca. 1870) with inlaid masonic devices decorating the fingerboard and the elaborate open-work peghead.

Some paintings are realistic enough to document specific banjos. The book's cover features *The Banjo Player*, an 1856

oil painting by William Sidney Mount, showing a well-dressed young black man playing a factory-produced five-string banjo. This one-sided, fretless instrument, with only six brackets at the rim and a gracefully carved "shepherd's crook" peghead, is identifiable as a banjo model produced by William Boucher of Baltimore around 1850.

The illustrations include a wooden chair in the shape of a banjo (ca. 1875–1900) from the collection of Penny and Allan Katz. One may sit on the inlaid banjo head and lean against the bent fingerboard, while resting one's feet on a stool carved like a tambourine with three legs.

Picturing the Banjo is highly recommended for its insights into the art and society of America, not to mention the banjo itself. Perhaps this book, aided by the adventurous banjoist Bela Fleck and his followers, will encourage a multi-cultural revival of interest in this musical icon. Hello, India and China!

∞ Peggy F. Baird

Piano teacher and musical instrument collector in Huntsville, Alabama (but without a banjo on her knee).

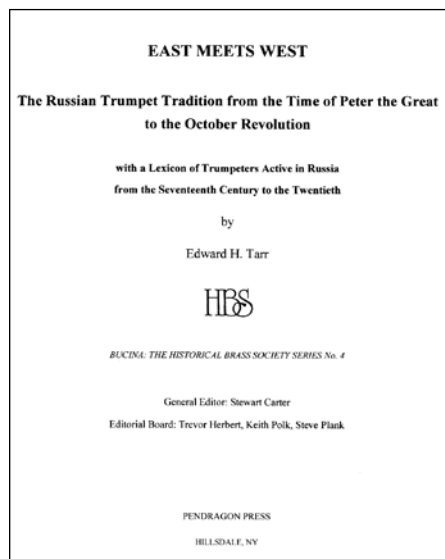
Edward Tarr. *East Meets West: The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution*. Bucina: The Historical Brass Society Series, no. 4. Hillsdale, NY: Pendragon Press, 2003. 508 pp.: 115 black-and-white illus., 19 musical exx. ISBN: 1-57647-028-8. \$76.00 (hardbound).

This thick quarto volume tells the complementary stories of foreign-born trumpeters imported to Russia during the eighteenth and nineteenth centuries, and of Russian-born players exported from Russia during the twentieth century. The theme is first of expatriate trumpeters, and only secondarily of the trumpet as an instrument. Organological curiosities do sometimes crop up, however, including two little-known drawings of Ferdinand Kölbl's *Amor-Schall* (unveiled in St. Petersburg, 1766). This was "probably an omnitonic horn with six built-in crooks"; its six push buttons activating a return mechanism may constitute the first invention of a brass-instrument valve, according to Tarr.

The author's sketch of German and

Italian performers (including trumpeters) and composers serving at the Russian court during early times will be unfamiliar to most readers, as will his more detailed accounts of native trumpet players, teachers, and composers during later years, many of them Jews who emigrated to the United States.

The book's nine chapters are grouped into four parts. The first is a broad account of musical life in Russia from the eighteenth



century forward, with emphasis on uses of brass instruments. The second part includes chapters on four German emigrants prominent as trumpeters in nineteenth-century Russia—Wilhelm Wurm, Willy Brandt, and the brothers Oskar and Willi Böhme—and on two Russian-born trumpeters who immigrated to the United States in the early twentieth century—Max Schlossberg and Vladimir Drucker. The third part includes brief listings of trumpet teachers and institutions in St. Petersburg, Moscow, and Kiev from the later nineteenth century forward, together with a “Lexicon of Trumpeters, both Russian and Foreign, Active in Russia” in all eras. Individual entries in the lexicon range in size from two lines for obscure figures, to several pages for major figures, where biographical details, pupils, compositions, writings, and a bibliography are often given. The fourth part of the book reproduces pertinent documents from the lives of fourteen major trumpeters: concert programs, employment contracts, diplomas, photographs, notated exercises, and even full-page trumpet parts of brief compositions.

The author, a well-known trumpeter and historian of his instrument, writes

for initiates, giving little explanation of technical matters. He mentions almost incidentally that Russian-trained players of the early twentieth century favored larger mouthpieces than Americans, but further distinctive attributes of “the Russian tradition” are not spelled out. Tarr has compiled useful information from hundreds of far-flung sources, and he includes a substantial index and bibliography. But the organization of the book is loose, a vast patchwork rather than a streamlined argument. Flashbacks, digressions, and repetitions weigh down the main text, and there are nearly 2,000 footnotes, many of them hundreds of words long. Enthusiasts may have the patience to comb through this wealth of detail, but non-specialists and casual readers may not.

✉ J.K.

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

MUSICAL INSTRUMENT CURIOSITIES DOCUMENTED IN *THE MUSICAL COURIER* (PART 3)

The Musical Courier was the premier trade publication for the music industry between 1880 and the early 20th century. A series on the kinds of information available in *The Musical Courier* (MC) began in the summer 2006 *AMIS Newsletter*, the first of these articles discussing curious musical instruments, real and imaginary, and the second examining descriptive articles. Like most publications, MC also depended on income from advertising. MC printed two forms of advertisements. The first was the paid advertisement, which frequently included illustrations of instruments, innovations, and factories. A typical paid advertisement is shown on this page.

The second type of advertisement was in the form of an ar-

ticle. Only some of these articles included illustrations. They can be described as free advertisements since the company did not pay for the informative article. For some years, MC published both a New York City and a London edition. The London paper printed the following untitled article in Vol. 31, No. 8 (Jan. 8, 1896), p. 215. The article concludes with information about the instrument's retailer but unfortunately does not include any artwork.

The annual general meeting of the “James Clinton Combination Clarinet Company, Limited” was held at the Charing Cross Hotel on December 31st, under the presidency of Sir Arthur Sullivan, Sir George Grove, Mr. Robert M. Cocks, and Major James. Sir Arthur Sullivan congratulated the shareholders on the prospects of substantial dividends being earned in the near future. He stated that the combination of the A natural and B flat clarinet in one instrument would not only be an economy to the individual player, the orchestral society, or band committee, but artistically would be an immense boon to the composers, and those who score for the orchestra or military band, bringing, as it would, an infinitely greater variety of music than hitherto within the scope of performance, and immensely enhancing the effect of the important clarinet parts. Perfect instruments on both the Albert and Boehm models, manufactured by the most noted makers on the Continent, Mons. Jacques Albert, of Brussels, were then played upon in both keys by

Gildemeester & Kroeger advertisement. Vol. 25, No.14 (Oct. 8, 1892), p. 53.

well-known clarinetists, and the liveliest satisfaction was expressed. The company owns the Home, Continental, and American patents, and it is proposed to hold a reception at the Royal College of Music in February next, when special music, possibly of performance only on the Clinton Combination Clarinet, will be played by leading clarinetists, and every facility afforded for testing the instruments by those interested in this important invention, of which Messrs. Robert Cocks & Co. are sole agent.

“Besson & Co., Ltd.” Vol. 32, No.13 (Feb. 13, 1896), pp. 334-335, is another example of an unpaid advertisement from the London MC. Due to the great length of this article, only brief quotations will be given. The article describes and illustrates in some detail Besson’s factory in London. Due to the poor quality of the microfilm, no illustrations can be included here. Some interesting excerpts include the following: “When it is known that there are over 51,000 men employed permanently as musicians in the 1,437 bands of European armies, the magnitude of the industry involved in the manufacture of band instruments may be imagined.” “In Great Britain’s army (not naming the Indian native corps, militia, and volunteer regiments) there are about two hundred and fifty bands.” “The



Lochmann Music Works, Leipzig, Germany.

‘Zephyr’ cornet, however, is Messrs. Besson’s most important and valuable contribution to the musical progress of 1896...” The company also produced the Zephyr trombone.

A Visit to the Factory of the Lochmann Music Works, Leipzig – Gohlis, Germany. Vol. 27, No.13 (Sep. 27, 1893), pp. 32-38, is perhaps the most extensive



example of a free advertisement. MC sent a representative to the company to write about the factory where the Symphonion was made and about the manufacture of the disk music box. Surely, Lochmann Music Works provided the eleven illustrations reprinted in the article.

Paid and unpaid advertising can be a valuable research resource. Such articles often describe innovations, identify key people involved in a company, and provide a history of the company. However, accuracy is less certain in this kind of article than in those which are more objective. The writing styles of such articles suggest that the writers were not always on the staff of MC. Therefore, the content must be viewed with some circumspection.

This series of articles about musical curiosities in *The Musical Courier* will conclude with a presentation of patent information found in the publication. If you have questions about *The Musical Courier* and its contents, please contact the author via e-mail.

✉ Peter H. Adams
Organologist@aol.com

CORRESPONDENCE

Jeremy Montagu sends the following message to all those who have copies of his Reed Instruments Catalogue (Scarecrow Press, 2001):

“AMIS members may like to know that I have at last prepared a CD-ROM illustrating every instrument in the Catalogue. Anybody who would like a copy is welcome to contact me, preferably by e-mail at: jeremy.montagu@wadhams.oxford.ac.uk.”

LAURENCE LIBIN TO HEAD ORGAN HISTORICAL SOCIETY

The Organ Historical Society has elected Laurence Libin as President, succeeding Michael Friesen. The Society, has an international membership and operates the American Organ Archives in Princeton, N.J., the world’s largest repository of organ documents. Libin is a foremost advocate for historical preservation and a consultant to cultural institutions worldwide.

Other newly-elected or appointed officers of the Organ Historical Society are Joseph McCabe, Vice-President; Stephen Schnurr, Secretary; Will Headlee, Councilor for Education; Randall Wagner, Councilor for Finance and Development; and Allen Kinzey, Councilor for Research and Publications. In support of its activities the Society recently received a million-dollar bequest from the late William L. Huber. Further information about the Organ Historical Society can be found on its website, www.organsociety.org.

AMIS-L

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

A HISTORICAL REPRODUCTION OF THE QUEEN MARY HARP

A new replica of the famous medieval “Queen Mary” harp was delivered to its new owner in Scotland on April 1, 2007. The original Queen Mary harp is preserved in the Museum of Scotland, Edinburgh, and is one of only three surviving medieval Gaelic harps from Scotland and Ireland.

The replica was commissioned by historical harp specialist Simon Chadwick of St. Andrews, from the sculptor David Patton of Roscommon, Ireland, in May 2006 and was completed in March 2007.

It is intended as the most faithful replica yet made of the Queen Mary harp, copying not only the shape and form of the original but also its fantastically intricate decoration of carving, wood-burning and paint.

To ensure that every possible aspect of the medieval original was copied as faithfully as possible, Simon and David not only gathered together copies of published drawings and measurements, but also went to the Museum of Scotland on Chambers Street, Edinburgh, to meet the curator, David Caldwell, and inspect the original harp which is displayed there.

The new instrument is carved from only four pieces of wood; the soundbox is hewn from a massive block of unseasoned willow, from a tree felled in Dublin in January; the neck is of plane (sycamore), and the front pillar is from a curved limb of apple wood, cut from an old orchard. The back of the willow soundbox is closed with a flat panel made of rowan wood from the Iron Mountains in Leitrim.

The soundbox and neck are decorated with burned geometric ornamentation; the front pillar is carved and engraved with vine scrolls and mythical beasts, and then painted with black ink and red casein paint. The silver studs are mounted with tiny silver nails and black pitch.

After the harp arrived in St. Andrews, the decoration on the brass tuning pins was completed and it was strung with metal wire strings: hand-drawn “latten” brass for the treble, sterling silver for the mid-range, and solid 18 carat gold for the bass.

The Queen Mary harp dates from the fifteenth century. Traditionally associated with Mary, Queen of Scots, it is said to have been a royal gift from her to Beatrix Gardyn in about 1565. It was preserved by Gardyn’s descendants until 1880 when it

known today; there are only a couple of other people in Scotland who play replica instruments with historical techniques and repertory. The early *clàrsach* is characterised by its metal strings, connected to a substantial one-piece soundbox, which produce a very rich sound with a very long sustain. The playing technique, notoriously difficult, is completely different from that used on modern harps; the strings are plucked with long fingernails and individual strings are selectively muffled with

the tips of the fingers - effectively twice as much work as simply plucking the strings!

Simon Chadwick has been studying the performance and traditions of the old Scottish and Irish Gaelic harp since 1998; he is Honorary Secretary of the Historical Harp Society of Ireland and Assistant Director of its annual summer school, Scoil na gClàirseach. David Patton is an established sculptor, who has exhibited his wood carvings across Ireland and has work in collections world-wide. He



was moved into the National Museum.

It is one of the best-known example of the early *clàrsach*, the high-status harp of Gaelic Scotland and Ireland from over 1000 years ago until its demise in the 19th century. Because its place was taken by a romantic Victorian revival *clàrsach*, the original medieval instrument is almost un-

started building replica medieval Gaelic harps in 2005.

∞ Contributed by Simon Chadwick, edited by D. Newton