



# NEWSLETTER

of

## The American Musical Instrument Society

Volume 43, No. 1

Spring 2014

### AMIS BOUND FOR NORTHERN OHIO

Sawmill Creek Resort, located on the shore of Lake Erie, will be the site of the 43rd annual meeting of The American Musical Instrument Society (AMIS). The conference will run from May 28, 2014, to June 1, 2014, at the resort in Huron, Ohio, about one hour from Cleveland. The resort includes a 240-room lodge, three restaurants, shops located in a restored historic barn, a swimming pool and lakefront sand beach, and a 500-acre nature preserve. The resort's website at [www.sawmillcreekresort.com](http://www.sawmillcreekresort.com) contains information about all the amenities.

Papers and lecture/demonstrations will take place in meeting rooms at the resort starting at 9:00 a.m. on Thursday, May 29. (A provisional schedule is included in this issue of the Newsletter.) Les Délices, a period-instrument ensemble specializing in French Baroque music, will present a concert for attendees at the Sawmill Creek Resort on Thursday evening. Debra Nagy, oboist and director, established the group in 2006 to explore an "exquisite but seldom heard repertoire." In addition to touring engagements, Les

Délices presents its own concert series in the Cleveland area. The group has recorded two critically acclaimed CDs.

The Rock and Roll Hall of Fame opened in 1995 in a striking building designed by renowned architect I.M.



A view of the Rock Roll Hall of Fame in Cleveland, one of the possible destinations for conference attendees. (Photo Credit: Rock and Roll Hall of Fame and Museum)

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On Friday, May 30, we will visit several venues in the Cleveland area. On Friday morning, participants will be able to choose between visiting either the Cleveland Museum of Art or the Rock and Roll Hall of Fame. The art museum, a Beaux-Arts style building located in the Wade Park district of University Circle, includes more than seventy musical instruments. Numerous paintings related to music or depicting musical instruments are also on display, such as *Music and Dance* (1740s) by François Boucher and *The Power of Music* (1847) by William Sidney Mount.

Pei. A double-triangle shaped glass "tent" extends onto the museum's plaza, providing a dramatic entry for visitors. The museum explores the past, present, and future of rock and roll music and its cultural context through exhibits, concerts, interviews, lectures, and film screenings. Among the objects on display are John Lennon's Gibson J-160E acoustic guitar (used on the recordings of "Norwegian Wood" and "Give Peace a Chance") and the 1942 Epiphone Broadway electric guitar which Les Paul extensively modified and renamed "The Clunker."

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**NEWSLETTER** of the  
American Musical Instrument Society

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

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

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

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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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Hoboken, NJ 07030  
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**PRESIDENT'S  
MESSAGE**

Dear Colleagues,

Best wishes to everyone for a happy and successful 2014. I would like to take this opportunity to thank you for your support and contributions to the American Musical Instrument Society. I hope you will renew your membership for 2014 and will tell your friends and colleagues about AMIS and encourage them to join as well. Renewing is only a click away, since AMIS has an online payment capability at its website. To renew online, please go to <[www.amis.org/membership/](http://www.amis.org/membership/)>. Although you can pay online, please return your membership form with any updates to your contact information (along with your ballot and proxy).

The 2013 volume of the Journal, edited by Allison Alcorn, is in the final stages of preparation for printing by A-R Editions and will appear soon. It contains seven articles, all of which include color illustrations for a total of 23 pages of color in the volume, as well as four reviews and the annual list of recent publications. The volume will be sent to all whose membership was paid for 2013.

An AMIS Directory will be made available this year, to provide current contact information for members. This will be provided online as a PDF file; members will be able to download it to store it on a personal computer or print it out, if desired. Its availability will be announced on the AMIS e-list.

Finally, let me remind members that AMIS offers annually a Publication Grant of up to \$750 to help defray the costs of preparing an article for publication in JAMIS. For more information, see the sidebar to the right.

☞ Albert R. Rice

**EDITORS'S MESSAGE**

Greetings!

I want to thank all of the contributors to this issue of NAMIS, and particularly Emily Dolan and Jessica Wood for participating in our forum on "critical organology." As always,

I would like to encourage the submission of short articles (approximately 750-2000 words) that discuss particular instruments, collections, new discoveries, recent restorations, and other topics related to the study, preservation, or creation of musical instruments. Additionally, announcements of conferences and exhibitions, reports on recent acquisitions, and news of society members are always welcome.

The online *NAMIS* archive continues to grow! At present, all issues from the inception of the *Newsletter* in November 1971 through volume 14 (October 1985) are available online, as well as the issues from the year 2000 to present. I hope to close the remaining 15-year gap in the upcoming months. To access the online newsletter archive, visit:

<http://amis.org/publications/newsletter/archive/index.html>

I look forward to seeing many of you in Ohio in May!

☞ Edmond Johnson

**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>.



Located on the shore of Lake Erie and adjacent to a 465-acre nature preserve, the Sawmill Creek Resort in Huron, Ohio, will be the host hotel the 2014 AMIS annual conference. (Photos courtesy of Sawmill Creek Resort.)

*(continued from page 1)*

On Friday afternoon, we'll board buses for a 50-minute ride to Oberlin College, where we will view an existing display of instruments from the Selch Collection of American Music History (box lunches will be provided). We'll also take a tour of the vaults that contain the bulk of the collection. Historic clarinets from the Lawrence McDonald collection are now included in the Selch Collection. During the late afternoon, guests can choose one of two options: (1) a private viewing and mini-concert performed on instruments from the Caldwell collection of viols, featuring Catharina Meints Caldwell, or (2) a tour of some of the 32 organs located in Oberlin College and the town of Oberlin, led by James David Christie, a noted organ scholar and performer.

Participants will choose their own restaurants for dinner in Oberlin on Friday evening, followed by a performance at Oberlin College by Jamey Haddad, professor of advanced improvisation and percussion at Oberlin College. Haddad will be joined by other performers in a concert/demonstration of varied percussion instruments, some of which Haddad designed himself. The recipient of three National Endowment for the Arts Performance grants, a Fulbright Fellowship, and the Cleveland Arts Prize, Haddad can be heard on more than 200 recordings.

Saturday will be devoted to pa-



The Cleveland Museum of Art (Courtesy of the Cleveland Museum of Art)

pers and lecture/demonstrations, all of which will take place at the Sawmill Creek Resort meeting rooms. Lunch will be provided by AMIS so that participants can attend the annual business meeting. The conference will conclude with the traditional AMIS banquet and awards ceremony on Saturday evening, catered by the resort.

#### **REGISTRATION**

Registration information will be available on the AMIS website ([www.amis.org](http://www.amis.org)) by the end of February 2014. Early registration fees for students and members are below \$300, thanks to a subsidy from AMIS. If paid by April 28, registration fees are:

\$250 students, \$295 regular members, and \$345 non-members. After April 28, fees are: \$300 students, \$345 regular members, and \$395 non-members. Partial registrations are not possible. The only fee in addition to the registration fee is the reduced-price admission to the Rock and Roll Hall of Fame (if chosen); the registration fee includes the banquet, two lunches, and both concerts. Banquet tickets for travel companions may be purchased for an additional \$45.

#### **ACCOMMODATIONS**

Attendees will book their own hotel rooms at the Sawmill Creek Resort in a specially reserved block of rooms. Single rooms cost \$129, while double

*(continued on page 4)*



Flowers bloom in front of Oberlin's conservatory of music. (Photo courtesy of Flickr user Roy.Luck.)

*(continued from page 3)*

rooms are \$139 (Ohio taxes are additional). You can call the resort at 1-800-729-6455 to book the rooms before April 28, when the block of reserved rooms reverts back to the resort. Remember to identify yourself as an AMIS meeting participant.

You may also reserve your room online, at [www.sawmillcreekresort.com](http://www.sawmillcreekresort.com). On the left side of the screen, click on the link that says "make a reservation." At the top of the next screen, click on "Group Rates." Next type in the following information: Group ID – 2113, Password – 1085002575. Click on "Log In." On the next screen, under "Group Options", click on "Make Reservation." Any cancellation policies in effect are those of the resort.

## TRAVEL

Sawmill Creek Resort is located just under 50 miles from Cleveland Hopkins International Airport; the airport serves 10 airlines and is a hub for United. Rental cars are available at the airport. Vans deliver you to the rental car agencies, which are located offsite.

City-regulated taxis are available on the baggage claim level of the airport, at position #11 (the name is Cleveland Airport Taxis). The taxi



Members of Les Délices, an ensemble specializing in music of the French baroque.

stand provides a ticket that includes the address, the rate, and the particular taxi. The rate from Cleveland Hopkins Airport to the Sawmill Creek Resort is \$112.50 (regulated by the city). Shared rides will reduce that cost, as the cost is per vehicle. Taxis run from 6 a.m. until 1 a.m. There is no dedicated shuttle to the resort.

If you want to share a taxi from the airport to the resort, please send your arrival information (airline and time) and your phone number or e-mail address to Joanne Kopp at [j2kopp@aol.com](mailto:j2kopp@aol.com). She will provide you with the phone number(s) and/or e-mail

address(es) of other conference attendees who will be arriving within the same timeframe. Sharing arrangements will be yours to make.

Driving directions from a variety of locations are available on the Sawmill Creek Resort website at <http://www.sawmillcreekresort.com/public/directions/index.cfm>.

Contact: Joanne Kopp, local arrangements chair, (201) 656-0107, [j2kopp@aol.com](mailto:j2kopp@aol.com).



43<sup>rd</sup> Annual Meeting of the  
**AMERICAN MUSICAL INSTRUMENT SOCIETY**  
MAY 28 - 31, 2014  
SAWMILL CREEK RESORT, HURON, OHIO  
*Tentative Schedule*

**This program is tentative and all details are subject to change.**

All sessions at the Sawmill Creek Resort unless otherwise noted.

**WEDNESDAY**

- TBD Possibility for Board Committee meetings
- 5:00-7:00 *Opening Reception Honoring Gribbon Recipients – All Welcome* (Cash Bar)
- 7:00-9:00 Board Meeting Dinner at Sawmill  
Chair: Albert Rice, President

**THURSDAY**

- 9:00-9:15 *Welcome Remarks*  
– Albert Rice, AMIS President  
– Joanne Kopp, Local Arrangements Committee Chair  
– Christina Linsenmeyer, Program Committee Chair
- 9:15-10:00 **Session 1: “It’s Only Rock ‘n Roll (But I Like It)”**  
“Setting-up the World’s First Rock & Roll Museum”  
– *Special guest*: Jim Henke, Former Vice President of Exhibitions and Curatorial Affairs at the Rock and Roll Hall of Fame and Museum
- 10:00-10:30 BREAK
- 10:30-11:00 **Session 2: Viols, Viols, and More Viols**  
“The Collection of Viols of the Metropolitan Museum of Art and Remarks”  
– Herbert Heyde
- 11:00-11:30 “An Untold Story: Private Instrument Collections and Music-Making in 16<sup>th</sup>-Century France”  
– Emily Peppers
- 11:30-12:00 “Isabella d’Este: Patronage, Performance, and the Viola da Gamba”  
– Elizabeth Weinfield
- 12:00-2:00 LUNCH on your own at Sawmill
- 2:00-3:00 **Session 3: Oberlin Organs**  
“The Pipe Organs of Oberlin Conservatory and the Town of Oberlin”  
– Stephen Schnurr
- 3:00-3:30 BREAK
- 3:30-4:00 **Session 4: The French Renaissance in Source Documents**  
“The Instrumentation of the French Royal *Hautbois et Saqueboutes*, 1502-1670”  
– James Kopp
- 4:00-4:30 “Jacques Cellier, *artiste rémois*: Drawing Musical Instruments in Late-Renaissance France”  
– Stewart Carter

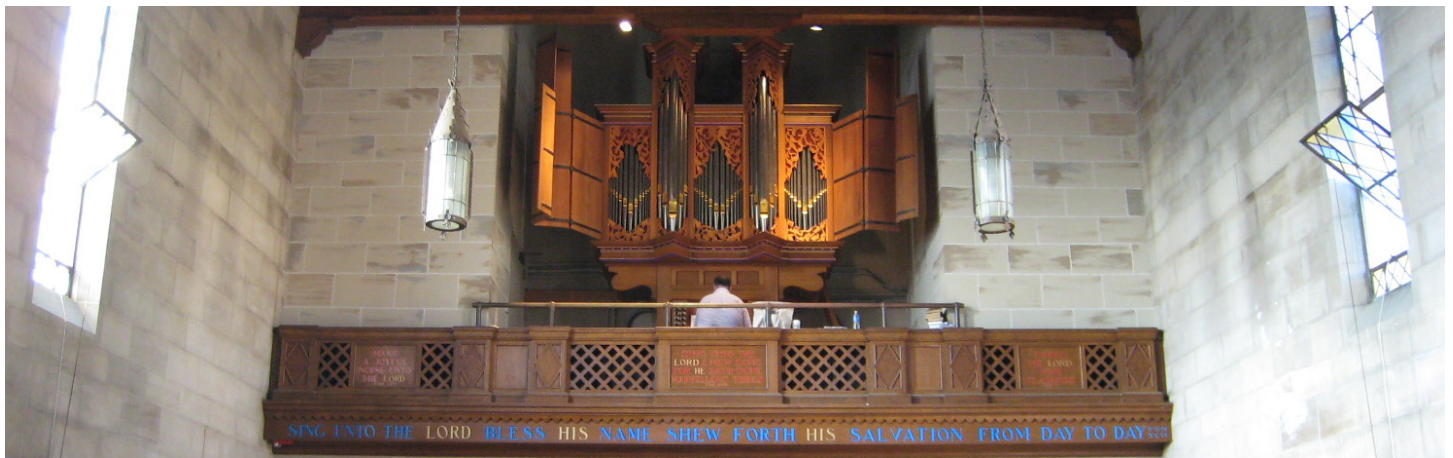
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- 4:30-5:30      **Session 5: Slaves to the Rhythm**  
“The Meaning of *malāhī* and Shifting Taxonomies of Instruments in Early Islamic Music Discourse (9th-10th Centuries)”  
– Lisa Nielson
- NIGHT AT SAWMILL
- 5:30-8:00      DINNER on your own at Sawmill
- 8:00-9:30      **Concert** – *Les Délices*: Music of the French Baroque

**FRIDAY:** EXCURSION DAY

- 8:30              Bus departs Sawmill (please arrive 15 minutes early to board the bus)
- CLEVELAND
- 10:00-12:15    **Cleveland Museum of Art or Rock & Roll Hall of Fame**  
– Guide: Bob Green              – Guide: Matthew Hill
- 12:15-1:00      LUNCH  
Pre-ordered box lunches on bus
- OBERLIN
- 1:00-3:00       Oberlin College Campus, The Bertram and Judith Kohl Building  
**The Selch Collection and McDonald Collection** of historic clarinets  
– Exhibitions Tour: James O’Leary  
– Storage Tour: Barbara Lambert
- 3:30-5:00       **Oberlin organs walking tour or Caldwell-Meints Viol Collection**  
– Tour: James David Christie    – Tour: Catharina Meints Caldwell
- 5:00-6:45       DINNER on your own in Oberlin
- 7:00-8:30       Concert – *Jamey Haddad with Special Guest*  
Haddad Studio and Clonick Hall, Oberlin College  
(Meet in Kohl Building vestibule lobby)
- 8:45              Bus departs Oberlin College
- 9:30              Arrive back at Sawmill

**SATURDAY**

- Session 6: Music in the Morning**
- 9:00-10:00      *Lecture Recital*: “A Comprehensive Analysis of François Devienne’s Sonatas for Clarinet and Their Editorial History”  
– Jacob Lee
- 10:00-10:30     “Grove Dictionary Wrap-up”  
– Laurence Libin
- 10:30-11:00     BREAK
- Session 7: American Musical Exceptionalism**
- 11:00-11:30     “Many-Stringed Wonders: The Untold Story of the ‘Marxochime Colony’ Musical Instrument Factory, New Troy, Michigan”  
– Rick Meyers
- 11:30-12:00     “The Paradoxical Mr. Swick: A Colorful Episode in the History of American Piano Manufacturing and Trade Journalism”  
– William E. Hettrick



Above: John Brombaugh op. 25 meantone organ (1981) in Oberlin College's Fairchild Chapel (Photo courtesy of Flickr user La Sequencia)

12:00-2:00 **LUNCH Provided: AMIS Business Meeting – All Welcome**

Chair: Carolyn Bryant, Vice-President

**Session 8: Twentieth-Century Innovators: Looking Backward (and Forward)**

2:00-2:30 “The Luthier: In Search of the Nightingale’s Song: Carleen Maley Hutchins”

– D. Quincy Whitney

2:30-3:00 “From Hausmusik to HIP: Friedrich von Huene and the Making of Music in a New World”

– Geoffrey Burgess

3:00-3:30 “Made in the USA: The Earliest Dolmetsch Viols”

– Thomas G. MacCracken

3:30-4:00 BREAK

**Session 9: Keyboard Mechanisms: Analyzing Feeling and (E)motions**

4:00-4:30 “Stoss vs. Prell: Natural Selection in the Workshops of Late Eighteenth-Century Vienna”

– Robert V. Giglio

4:30-5:00 “Evaluating Dynamic Key-Touch Response Characteristics”

– Stephen Birkett and Anne Beetem Acker

5:00-6:00 BREAK

6:00-7:00 Cocktails at Sawmill (Cash Bar)

7:00-10:00 **AWARDS BANQUET** at Sawmill

**The Curt Sachs Award**

Honoring lifetime contributions toward the goals of the Society. An invitation to attend and address the Society at its annual meeting and a citation.

**The Nicholas Bessaraboff Prize**

Awarded for the most distinguished book-length publication written in English. A \$500 prize and a citation.

**The Frances Densmore Prize**

Awarded for the most distinguished article-length publication written in English. A \$500 prize and a citation.

**Recognition of William E. Gribbon Scholars**

**The Frederick R. Selch Award**

The Frederick R. Selch Award, named for an important collector of American musical instruments who was a founding member and second president of AMIS, was established in 2004 to honor the best student paper presented at an annual meeting of the Society. Papers will be judged by members of the program committee and, if necessary, additional persons, and a prize will be awarded at their discretion. A \$250 prize and a certificate.

*A Special Musical Treat with Rick Meyers*

**SUNDAY**

11:00 AM Sawmill Check-Out Time

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# News of AMIS Members

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## Jayne Kurland at MFA

*From Darcy Kuronen, Pappalardo Curator of Musical Instruments at the Museum of Fine Arts, Boston:*

I am pleased to announce that Jayme Kurland has joined the staff at the Museum of Fine Arts, Boston, as Curatorial Research Fellow for the Department of Musical Instruments. Jayme comes to us from Phoenix, where she is near completion of her master's degree in music history and literature from Arizona State University. While in Phoenix, Jayme also worked as an assistant art coordinator for the University and at the city's new Musical Instrument Museum, which opened in April of 2010. Her positions at the Museum included that of curatorial assistant (assisting with the planning and creation of several display areas, among many other duties) and as artist coordinator for the Museum's ambitious and diverse concert series.

Jayne has received awards from AMIS and from ASU, in recognition of her research, which has centered around the role of music in Holocaust concentration camps. A performing musician as well, Jayme plays the viola, in both modern and Baroque form, and has also participated in ensembles for Javanese gamelan and Latin marimba. Jayme attended the last three AMIS meetings (one of which she helped organize, in Phoenix), and I look forward to introducing her to some of you at our upcoming meeting in Ohio.

## Michael Suing at NMM

*From Margaret Downie Banks, Associate Director and Senior Curator of Musical Instruments:*

The National Music Museum is pleased to announce the appointment of Michael F. Suing as Associate Curator of Musical Instruments, effective January 2, 2014. Michael is a native of Elk Point, South Dakota, and a graduate of the University

of South Dakota where he received his M.M. in the History of Musical Instruments (2009), as well as his Bachelor of Liberal Studies (2004). Prior to his recent appointment, Michael was a Curatorial Research Fellow in the Department of Musical



Jayne Kurland (shown with a locally owned Greek bouzouki) is the new MFA Curatorial Research Fellow; Michael Suing has been appointed Associate Curator of Musical Instruments at the NMM.



Instruments at the Museum of Fine Arts in Boston (2008-2013). From 2007-2008, he was a Chester Dale Research Fellow at The Metropolitan Museum of Art in New York.

Michael is a contributing author to *MFA Highlights: Native American Art* (2010) and *MFA Highlights: Pre-Columbian Art* (in preparation) and has presented numerous papers and lectures concerning Native American musical instruments. An active member of the American Musical Instrument Society since 2001, Michael has served on both the Board of Governors and the William E. Gribbon Memorial Award Committee. His responsibilities at the NMM will focus primarily on assisting the curatorial staff with cataloging and researching the musical instrument collection, as well as assisting with the input of catalog data into the museum's new TMS database. Michael's new email address is: Michael.Suing@usd.edu

## News from Edward Kottick

During 2013 AMIS member Edward Kottick conducted several

performances, including Rodgers and Hammerstein's *Carousel*, Cole Porter's *Anything Goes*, and Handel's *Messiah*, all in the Coralville Center for the Performing Arts. In addition to his conducting, Kottick has built several keyboard instruments including an Italian harpsichord in Neapolitan style for the Cedar Rapids Symphony, a clavichord after Hubert 1784 for Carol lei Breckenridge, and a "Troubadour" virginal. (All three of the above are instruments he designed for Zuckermann Harpsichords.) In February 2014 Kottick presented a paper entitled "Vincenzo Galilei and the Musical Revolution of the Stile Moderno" at the "Galileo Galilei: the Pendulum, the Pen, the Lute" conference sponsored by the Medieval and Renaissance Institute of UCLA in Los Angeles.

## News from Peter H. Bloom

Flutist Peter H. Bloom sends news of recent concerts on historical and modern instruments. With the period-instrument group Ensemble Chaconne, he performed Music of Shakespeare's Plays (Renaissance flutes by Boaz Berney after Bassano and Schnitzer) for the Shakespeare Association of America, the Medieval and Renaissance Forum, the Yale Center for British Art, and for colleges and universities in Ontario, New England, Georgia and South Carolina. In other Ensemble Chaconne tours, Bloom performed on baroque flute (anon., mid-18th century) in concerts at the National Gallery in London, Gainsborough's House Museum in Sudbury (UK), and venues in Iowa, Nebraska and Virginia. Bloom also concertizes widely on modern flute, with recent tours in Australia, New Zealand, and across the United States. Email him at phbloom@comcast.net or visit [www.americasmusicworks.com](http://www.americasmusicworks.com)



# Upcoming Conferences & Events

## Roots of Revival Conference: Full Details Now Online

Please be advised that the full programme is now online for the Roots of Revival Conference to be held at the Horniman Museum in London from 12-14 March 2014 and bookings are open. Places are limited and those interested are encouraged to register early. <http://www.horniman.ac.uk/visit/events/roots-of-revival>

## Adolphe Sax, His Influence and Legacy

On the occasion of the bicentenary of Adolphe Sax's birth, the Brussels Musical Instruments Museum is hosting a conference on Sax, his influence and legacy. It will cover his contribution to musical instrument development, the various strands of musical activity in which his instruments were used and its influence on repertoire and style. No topics will be excluded if they promise to reveal a significant new understanding of the impact of Sax's work. The conference will be held from July 3-5, 2014. For more information visit: <http://www.mim.be>

## HKSNA: "Four Centuries of Masterpieces: Keyboards and Their Music" at the National Music Museum, Vermillion, South Dakota, May 14 to 17, 2014

The National Music Museum on the campus of the University of South Dakota will host the third annual meeting of the Historical Keyboard Society of North America from May 14-17, 2014, in Vermillion, S.D. Inspired by the breadth of the NMM's superlative collection of historical harpsichords, clavichords, organs, and early pianos, the theme "Four Centuries of Masterpieces: Keyboards and Their Music" will be celebrated in a series of four evening recitals featuring internationally renowned artists performing great works of music played on outstanding original instruments from the sixteenth to nineteenth centuries. Daytime events will include sundry mini-recitals

and other presentations, as well as themed sessions devoted to Domenico Scarlatti and C.P.E. Bach. Among the instrumental highlights will be the premieres of the NMM's magnificent Renaissance harpsichord made in Naples about 1530 and the well-known but newly refurbished harpsichord by Jacques Germain, Paris, 1785. Other superb instruments to be heard include harpsichords by Giacomo Ridolfi, Rome, about 1675, and José Calisto, Portugal, 1780; spinets by Charles Haward, London, 1689, and J.H. Silbermann, Strassbourg, 1785; and grand pianos by Manuel Antunes, Lisbon, 1767, and John Broadwood & Sons, London, 1857. Further information is available on the HKSNA and NMM websites at <http://historicalkeyboardsociety.org/conference/> and <http://www.nmmusd.org>

## FIMTE 12th Symposium on Spanish Keyboard Music "Diego Fernández" — Early Music Revivals and the Performance of Spanish Keyboard Music

The 12th International Symposium on Spanish Keyboard Music "Diego Fernández" will be held at the Parador of Mojácar, Almería, Andalusia, on August 7-9, 2014, as part of FIMTE 2014: the 15th International Festival of Spanish Keyboard Music. The festival will feature a full week of concerts, expert lectures, and workshops. This symposium brings together academics and performers to investigate issues of performance practice across a range of styles. It draws on a range of expertise into past and current trends in performance of Spanish Keyboard Music. Proposals for papers, lecture-concerts and concerts are encouraged in the following areas, but not limited to 1) Early Music Revivals: Repertoire, Performers and Performance styles and 2) performance issues: ornamentation, articulation, sources, instruments.

Official languages are English and Spanish. The deadline for proposals



Harpichord, Naples, circa 1530, National Music Museum, Vermillion, South Dakota (NMM 14408; purchase funds from the William Selz Estate, Mr. & Mrs. Clifford E. Graese Fund, and Mr. & Mrs. R. E. Rawlins Fund, 2009; photo by J. Koster). This magnificent instrument, surely the best preserved 16th-century harpsichord in existence, has recently been restored to playing condition in its original form with just one 8' stop. Of remarkable versatility despite its seemingly limited resources, the instrument could well be regarded as a time-machine back to the sixteenth century and the origins of keyboard music as a distinct art. It is expected to be one of the star attractions of the HKSNA conference in May 2014.

is May 1, 2014. For further information, please contact Luisa Morales ([fimteinfo@gmail.com](mailto:fimteinfo@gmail.com)) or visit: <http://www.fimte.org/#!/symposium/ctc7>

## Third ANIMUSIC Organological Congress

ANIMUSIC-Portugal announces its third Organological Congress to be held at the Museum Nogueira da Silva - University of Minho, Braga, Portugal from July 19-20, 2014.

Proposals are welcome for papers, panels, posters, and, as in previous conferences, for lecture-recitals and commented recitals, promoting the dialogue between science and art, research and performance. This year's main theme is *Tradition and Modernity*, following the crossroads so typical in organology. Proposals may be sent by email ([animusic@gmail.com](mailto:animusic@gmail.com)) on or before the 31st of March of 2014, with the title, abstract (in English, of up to 300 words), and a biographical note (in English, of up to 100 words).

More information at the site: <http://www.animusic-portugal.org>



Three instruments by Wheatstone: Symphonium of 1825 (top); 1854 Patent “Duett” concertina (middle); and 1861 Patent concertina (bottom).

## News & Recent Acquisitions at the Concertina Museum

Since we circulated our 64-page booklet *Summary and Timeline of the Concertina Museum Collection* (CMC) to all colleagues at last year’s AMIS conference at Williamsburg, we have added a number of new instruments and archival items to the museum.

Full details of all of these new exhibits will be added to the museum’s website at [www.concertinamuseum.com](http://www.concertinamuseum.com) by March 2014, but here is a summary of the additions, with a few words about some of the especially rare and unusual items we have acquired since May 2013.

Due to the ever-increasing demand for virtually *any* playable concertina, as the growing revival of interest in the concertina continues around the world, many early and historically important instruments that were once in original condition are now being “restored” into a more playable condition; unfortunately, this is a behaviour that destroys their original condition, tuning, temperament and inner construction, and often includes the removal of all original labelling—all of which takes away their historical relevance.

Thus it has always been the CMC’s policy to acquire as many early and historically-significant

concertinas as possible, especially those by minor and little-known makers, and then to conserve rather than “restore” them: most of our acquisitions of pre-1865 instruments are thus preserved in their original condition, with original labels, leatherwork, pitch and temperament, and even their cases where they survive, thus assisting future research.

Because of our acquisition in the late 1960s of the original Charles Wheatstone & Co. factory and sales ledgers—now in the Wayne Collection at the Horniman Museum—it is now possible to access the sale date, purchaser, and price paid for virtually all 1830s to 1890s Wheatstone concertinas. Thanks are due to Dr Bob Gaskins and Wes Williams for digitising over 25,000 entries into this valuable resource; see [www.concertina.com/ledgers/lookup/index.htm](http://www.concertina.com/ledgers/lookup/index.htm)

### Newly-acquired Instruments

#### *Wheatstone Concertinas*

We have added a further 17 Wheatstone instruments to the CMC, including:

- Our fourth Wheatstone Symphonium, bringing the current world total of known examples of this 1825 forerunner of Wheatstone’s concertina to around fifteen.

- Two further examples of the 1854 Patent “Duett” concertina, each in almost perfect, unplayed condition. (CMC no. C.092 and C.093)

- The only known example of William Wheatstone’s 1861 patented “English” system concertina, with a wealth of alleged “improvements” in its construction. This may be the actual patent submission model, since no other examples are recorded. (CMC no. C.122) Neil Wayne’s *Galpin Society Newsletter* article of 2012 reviews the instrument in detail.

- A second example of Charles Wheatstone’s 1848-period “double” system concertina, one of 6 now known. (CMC no. C.132).

- Several particularly early instruments (Wheatstone Serial Numbers 409, 854 and 1185) each bearing the “By His Majesty’s Letters Patent...” early format labelling.

- Finally, a Wheatstone 48-Key “English” concertina, (Serial no. 1462, CMC no. C.129) purchased by Lady Combermere on May 15, 1848 (see Sales Ledger entry via: [www.horniman.info/WNCMARC/C104A/PAGES/C1P0750S.HTM](http://www.horniman.info/WNCMARC/C104A/PAGES/C1P0750S.HTM)). On 19th August 1848, this instrument was shown to, and played for, Frédéric Chopin at Lady Combermere’s reception.

*(Article Continues on Page 11)*

*Louis Lachenal & Lachenal & Co*

Louis Lachenal worked with Wheatstone in the 1840s, and by 1858 had set up his own concertina-making workshop.

We have acquired from a collector a group of five of the earliest of Louis Lachenal’s “Anglo” concertinas, which exhibit early and unusual fret-formats, label-positioning and internal layouts.

The collection numbers and corresponding serial numbers for these instruments are:

- CMC no. D.280; serial no. 738
- CMC no. D.281; serial no. 1850
- CMC no. D.282; serial no. 6178
- CMC no. D.283; serial no. 770
- CMC no. D.325; serial no. 1569

*Minor Concertina Makers*

Many new concertina manufactories sprung up in London after the expiration of Wheatstone’s patents, most of which were founded by ex-employees from the Wheatstone manufactory.

• Joseph Scates. Two additions, including very early serial number 213 (CMC no. C.166), in fine and original condition.

• George Case. Ten new acquisitions, including very early instruments from his own workshops (CMC no.. C.218, serial no 126; CMC no. G.220; serial no 214; CMC no. D.220, serial no 327). Other examples were made after his business was taken over by Boosey & Co.

• Rock Chidley. Six new examples, including Serial no. 137, the earliest yet recorded (recently purchased from Boston, Mass).

• Single new items from: Keith; Prowse & Co; Simpson; and Cramer. The Cramer instrument (CMC no. D.269) has an inset gilt “selected by Richard Blagrove” label.

• Nickolds. Three new examples from this maker, whose firm supplied parts and woodwork for many other minor London makers. (CMC nos. E.270, E.271, E.272).

• George Jones. Three newly-

added examples of his “Anglo” model, with earliest fret design and label positioning. (CMC Nos D.331, D.332, D.333).

*Unique and Unusual Instruments*

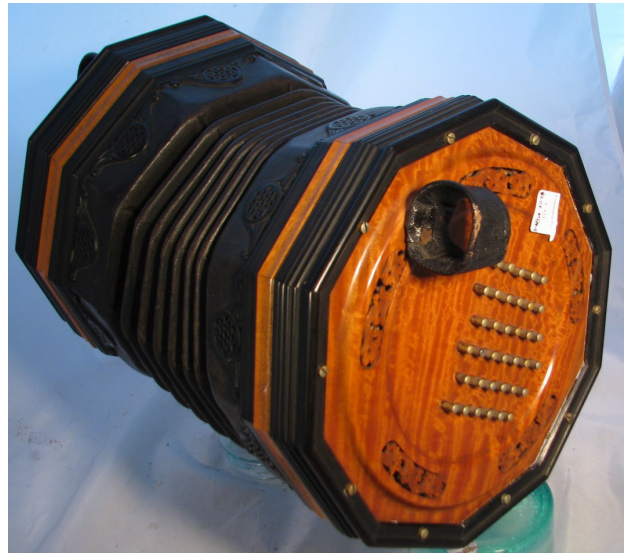
• A Wheatstone Harp Lute. This 1820-period instrument was rescued from the remnants of “The Wheatstone Museum,” at King’s College London, when the museum’s surviving items were being cleared from storage in the early 1960s. It was probably made in the Wheatstone family’s workshops at their 128, Strand address.

• The “Blue Meanie.” A large and unique late 19th-century English-made 10-sided concertina, with a complex system of single-action flow-and-return air valves, and with high quality amboyna-wood and ebony frets and decoration.

Musicologists who have examined it have nick-named it the ‘Blue Meanie’ due to the tint to its leatherwork, and though its reeds appear to have originated from 19th century London makers, there is no evidence as to where and by whom it was made. (CMC no. C.423)

• A German “Tan-zbar” roll-fed Bandon style mechanical concertina. (CMC no. D.414)

• Two further French “Accordéons Diatonique.” Both by Busson, Paris, these so called “Flutinas” have extremely decorative pearl keys and inlaid bodywork.



Top and Middle: The “Blue Meanie” concertina.  
Bottom: Wm Wheatstone Flute embouchure.

(CMC Nos C15.3.2-015 and C15.3.2-016).

• A Hungarian-made concertina. This high quality and most unusual six-sided concertina, labelled and stamped Burger K Hangszeresz, and dated 1900, has complex reed-pans, and an internal construction

completely dissimilar to English manufacturers' techniques. Its fingering system of three vertical columns of ivory keys appears like a truncated version of Wheatstone's "English" system layout!

The only other known example is still in the possession of the descendants of the original owners.

#### Related Acquisitions

- A William Wheatstone "Flute Embouchure." Our third example of this early Wheatstone family patent device, which clips over flutes to assist novice flautists to voice notes and was patented around 1820 by Wm Wheatstone (Charles' father). This new variant has a gilt label, a serial number of 2223, and bears the address of 128 Pall Mall. (CMC No: NC.1.2.8-004; other variant embouchures at -001 and -002).

- Archive of original images and documents. We have added over 150 new items to our Documents & Images Archive, mainly original daguerreotypes, plate images, and *cartes de visite* related to players, bands, and performing artistes. There are sets of concertina magazines, historical tutors, and a wealth of postcards, cards, and toys featuring the concertina, often in a frivolous manner!

Finally we have added several large oil paintings of serious Victorian players, and a large 1877 bust of Charles Wheatstone overlooks the collection areas.

#### Forthcoming Plans for the Concertina Museum Collection

The new additions to the Concertina Museum previewed here may be the final selection of items we shall add, since the CMC has effectively completed its large and highly significant museum collection of concertinas and of all their related instruments, with images, music and memorabilia recording the instrument's almost 200 years of history.



External and internal views of a Hungarian concertina stamped "Burger K Hangszeresz"

The continuing world-wide revival of interest in the playing of the concertina continues to cause startling increases in the prices being paid for any fair quality English-made instrument. Good Victorian concertinas, unspoiled by overmuch "restoration" can now cost over \$2,000, whilst later 19th and early 20th-century concert-quality "English" and "Maccann Duet" instruments often reach \$6,000 to \$8,000. The Charles Jeffries Anglos and Wheatstone "Linota" Anglo system instruments, so prized for Irish traditional music, can command even more. These high value instruments are thankfully very well-represented in the CMC, though for the time being Neil Wayne will never decline the opportunity to acquire truly historic early instruments for the collection, even when the collection eventually passes to another Museum's ownership.

We are now actively considering a future home for this definitive collection in one of the world's major museums or academic institutions, and will be glad to send, to any interested museums or research institutions, copies of both the *Concertina Timeline* book and copies of the large 208-page bound volume of pdf printouts of all items catalogued in the Museum Collection as of April 2012.

Information about viewing the Museum's Collections, and the facilities and services that can be offered to potential acquirers. Please



Bust of Charles Wheatstone (1877)

send book requests and queries about the CMC to [concertinas@free-reed.co.uk](mailto:concertinas@free-reed.co.uk).

✉ Neil Wayne

*Neil Wayne will be attending the "Roots of the Revival" conference in March, at The Horniman Museum, London, and looks forward to meeting friends from AMIS at the event.*

*He will not be at this year's AMIS conference, but will be spending a month or more in Wisconsin this summer, from where he hopes to visit some of the key musical collections in the USA.*

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## Announcing “Keys, Hammers, and Pipes,” a New Docublog

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The Colonial Williamsburg Foundation is starting a docublog to document the restorative conservation of a large combination upright grand piano and pipe organ. Built in 1799 by Longman, Clementi & Co. of London, and first installed in the home of St. George Tucker in Williamsburg, the instrument has been unplayable for most of its history. The docublog will emphasize a practical but strongly preservation-minded approach to restoration in which both musical results and the preservation of historical evidence will be of equal importance. The blog will highlight practical solutions to common problems in restorative conservation.

The internal components of the instrument are in poor condition from

unsuitable storage, some mishandling, and the loss of the piano action. Yet because it lacks almost any past restoration, period workmanship remains unaltered, such as the original nicking and pitch of the pipes. Examples of discovery and interpretation of historical evidence, and its protection through minimally intrusive treatment methods will be described. The docublog will begin March 1 and is expected to continue through 2016. Find it on the Colonial Williamsburg website:

<http://history.org/media/blogs.cfm>

✉ John Watson

Colonial Williamsburg Foundation



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## The Hans Adler Collection Revisited

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Ten years ago, this newsletter published photos of several instruments from the Hans Adler Collection at University of the Witwatersrand in Johannesburg, South Africa (see “The Adler Collection of Early Keyboard Instruments,” *NAMIS* 33, no. 3, Fall 2004: 11-12). At the suggestion of Eric Adler, Hans Adler’s son, we are presenting some additional instruments from the collection, as well as a brief biographical sketch of the collector.

Born in Germany in 1904, Hans Georg Adler grew up in a musical

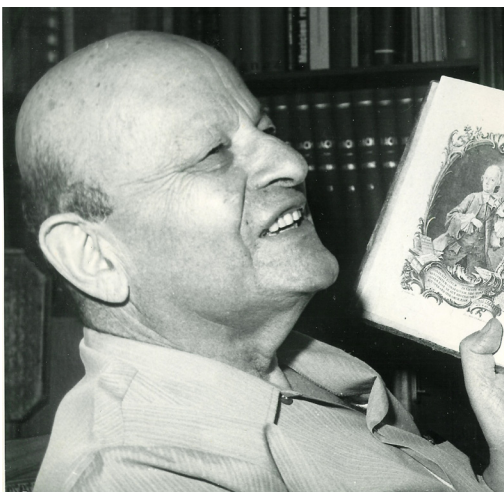
household—his mother, Johanna Nathan was a professional soprano—and he later studied piano at Dr. Hoch’s Konservatorium in Frankfurt. In 1933, Adler left Nazi Germany and settled in South Africa, where he continued to pursue his interest in classical music. From 1954 to 1969 he was the chairman of the Johannesburg Music Society, an organization that brought international artists to perform in South Africa. During this time Adler became interested in musical instruments (particularly keyboards) and he began to

amass a collection that would eventually include 19 instruments.

At the time of his death in 1979 he bequeathed his collection to the University of the Witwatersrand, where it has been housed for the last three decades.

Researchers interested in visiting the collection can write to Donato Somma at [donato.somma@wits.ac.za](mailto:donato.somma@wits.ac.za). Additional information about collection (including pictures of many of the instruments) can be found at: <http://hansadlercollection.blogspot.ca/>

Below: Hans Adler; a 16th-century Italian harpsichord by an unknown maker and formerly owned by Wanda Landowska; detail of the harpsichord’s lid painting (sometimes attributed to Andrea del Verrocchio)



# Perspectives on Critical Organology

What is “critical organology”? This past November, a roundtable discussion bearing that title was held at the American Musicological Society’s annual meeting in Pittsburgh, Pennsylvania. Before the conference had even started, however, word of the panel had inspired a great deal of discussion on the AMIS electronic mailing list, with many commentators questioning the precise meaning of term “critical” and how this new field (if that was indeed what it was) might relate to traditional organological study. In the hopes of encouraging further dialogue, I have invited Jessica Wood, who attended the panel in Pittsburgh, and Emily Dolan, the panel’s chair and organizer, to share their perspectives on the subject. We collectively hope that this will be the beginning of a stimulating and constructive conversation. ↻ Edmond Johnson

## JESSICA L. WOOD

Within the past five years, scholars have increasingly seized upon musical instrument studies to approach issues of broad interest to the humanities. Sometimes calling their approach Critical Organology, Cultural Organology, or New Organology, these scholars have contributed to new understandings of the physical demands of music performance, the acoustic properties of musical works, the role of raw materials industries in instrument-making, and the social meanings associated with particular instruments’ sounds and images.

The Critical Organology roundtable at the 2013 American Musicological Society meeting was inspired by this recent interdisciplinary work. Organized by Emily Dolan, Associate Professor in Musicology at the University of Pennsylvania, the panel used instruments primarily to explore the intersections of science and technology with Western music history.

In her spoken introduction, Dolan said that the panel’s purpose grew from the recent “material turn” in musicology, a trend in which the entities that produce musical sound (namely, instruments and performers) increasingly serve as sites for study. She explained that “critical” indicates the urgency and timeliness of the topic, and that “organology” honors the tradition of organology and its “material specificity.” Though not explicitly defined in these remarks, organology was described in the printed abstract as “the history and classification of instruments and the exploration of their construction.”

The roundtable was divided thematically into three sections: 1. Objecthood (how one defines the boundaries of an instrument); 2. Interface (how an instrument’s physical properties impact the instrumentalist); and 3. Historiography (how an organological focus can change music history narratives). The panel of eight musicologists and one ethnomusicologist were divided among these sections, with each panelist writing and pre-circulating a position paper related to one of the themes. *(Article Continues on Page 15)*

## EMILY DOLAN

This is an exciting time to be thinking about musical instruments. Today, they are at center of many different kinds of scholarship: we find instruments in organology, of course, and musicology and ethnomusicology, but also in cognition studies, in media studies, science and technology studies, and sound studies. In their ubiquity and diversity, instruments might be thought of as boundary objects, in the sense used by Susan Leigh Star and James Griesemer. They

used the term to describe the ways in which the specimens, field notes, and other objects were used by the various social groups that worked in and used Berkeley’s Museum of Vertebrate Zoology. They describe these objects as “simultaneously concrete and abstract, specific and general, conventionalized and customized. They are often internally heterogeneous.”<sup>1</sup> This resonates with the diversity of approaches that we might bring to the study of instruments—from a curator’s precise, technical engagement with individual instrumental specimens to the broad sociological questions about the nature of listening that a Science and Technology Studies scholar might ask. Instruments are hard at work, doing different things in different discourses.

Within musicology, the burgeoning interest in instruments and technology forms part of a larger material turn, which has served to interrogate many of the assump-

tions and values that have undergirded the discipline up until now. When I organized my 2013 alternate format panel for the American Musicological Society (“Critical Organology”), the goal was to bring together a group of musicologists who are grappling, in diverse ways, with reconnecting music to its material sources, wrangling sound back into the instruments and bodies that produce it.

The title of the panel was intended not as a critique of the discipline organology, but rather as an acknowledgement of it. “Critical” here, of course, does not suggest that other organological work is “uncritical.” Rather, the term is here invoked in its Kantian sense, *(Article Continues on Page 16)*



(Wood, continued from page 14)

Papers were also made available for download through a website hosted by the University of Pennsylvania. (Currently the site instructs interested parties to email Dolan for copies of the papers.) During the session, instead of reading their own position papers, panelists presented a response to another paper from their group; each group then concluded with a panel discussion and audience Q & A.

The papers focused especially on experimental performers, composers, and inventors from the 17th through the 20th centuries, with topics ranging from Michele Todini's gilded harpsichord (Bonnie Gordon) and Wheatstone's concertinas (J.Q. Davies) to Pauline Oliveros's tape machines (Thomas Patteson) and Neşet Ertaş's adaptations of the *saz* (Eliot Bates).

Examples came primarily from Western classical music, though Bates' consideration of the *saz* and of synthesizer software and Davies's (brief) mention of South Africans' adaptations of Wheatstone's concertina provided useful departures.

Recurring questions included the extent to which instruments can be thought of as agents and collaborators in music composition and performance; how physical layouts of keyboards or tone holes shape intellectual history; and how one decides when something "counts" as a musical instrument. Bonnie Gordon provided important historical background, showing how current interdisciplinary approaches to musical instruments were anticipated by the work of Early Modern thinkers who conceived of music and scientific instruments in similar terms, as tools for perception. Deirdre Loughridge similarly argued against thinking of "music and technology studies" as necessarily devoted to "new" musical instruments. Joseph Auner suggested via Steve Reich's piece *Violin Phase* that the violin can be understood as much as a technology as a tape machine can, and conversely,

that the tape machine can be considered as much as an instrument as a violin is. Jonathan De Souza proposed that Beethoven's experience as a pianist and string player allowed him to imagine the sounds of his compositions after his hearing loss. Ellen Lockhart offered a skeptic's perspective, maintaining that there are not enough similarities between musical and scientific instruments to warrant applying the language from one to describe the other.

Some of the papers and presentations reflected thorough research and careful consideration, such as Roger

**“Music as a whole, in its overwhelming wealth and endlessness, is inaccessible unless we free ourselves from the limitations of our own restricted training.”**

**Curt Sachs (1943)**

Moseley's "media archaeology" approach to the keyboard, in which he traced the history of the piano alongside that of the typewriter. In his pre-circulated paper, he suggested convincingly that the similarity in physical techniques required by the two types of keyboard technologies may account historically for the feminization of piano playing and typing. Bates' attention to the cultural history of the Turkish *saz* and to the combination of mulberry, spruce, PVC, and digital effects used by *saz* virtuoso Neşet Ertaş to construct his version of the instrument offered an especially useful case study through which to consider the session's overarching themes.

A few of the position papers had a more slapdash quality, however, which caused some of the discussion to proceed at a level of broadness and abstraction that seemed disconnected from either primary research or by the secondary literature on instruments. Underlying some of the panelists' comments was the sort of ethnocentrism that allows objects and customs of one's home culture to seem too "ordinary" for scholarly critique. In fact, an entire AMS panel could be devoted to layers of

economics, taste hierarchies, and technological histories encompassed in bassoon reed-making alone—not to mention the repertoire, pedagogical traditions, and cultural representations associated with the rest of the instrument.

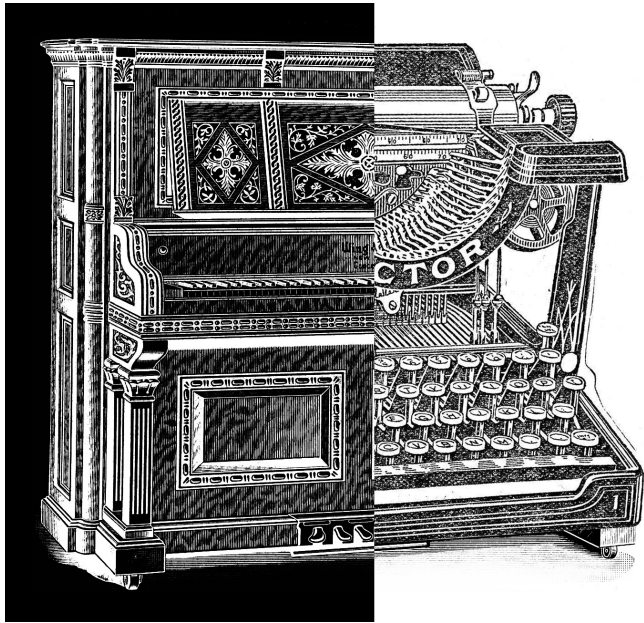
Limited intellectual diversity, as well as the challenge of fitting nine presenters into a three-hour slot, might also account for the scant attention paid to political, social and economic conditions surrounding the inventions and musical compositions discussed. Though a few of the position papers did allude to histories of gender or colonialism as related to instruments, the panelists omitted these issues from their spoken remarks. Considering that some of the most significant contributions of organology to the humanities have been in areas of identity politics (for example, recent work on the banjo or the accordion), this omission made the panel feel out of touch with much current scholarship.

Finally, the roundtable's purpose seemed premised on a misconception of traditional organology. In emphasizing that organology's contribution has been above all its attention to "materiality" (a concept that the session left undefined) the panel did not capture the actual diversity of approaches practiced by organologists since the field's inception. It also obscured lines of continuity in the work of musicologists, organologists, and cultural historians, particularly in the area of science and technology studies. By characterizing organology in such vague terms as "materiality-based," the panel re-circulated a simplistic conception of traditional organology as *only* focused on the physical description of objects, neglecting the field's long history of interdisciplinary analysis.

Despite these criticisms, the panel illuminated the role of organology in articulating connections between humans and their environments, and in expanding the scope of musicology. A future panel would do well to revisit the session's themes with presentations from a more diverse group of musicologists that includes specialists from popular music studies, ethnomusicology, museology, and performance studies. ■

(Dolan, continued from page 14)

referring to the work that is being done—by organologists, musicologists, ethnomusicologists, and others—that takes as its focus the very idea of the instrument and its limits. Because such questions are of increasing importance to many scholars, “Critical Organology” also has a secondary meaning: it expresses the timeliness and necessity of organological questions and methodologies to musicology, ethnomusicology, and many other disciplines.



The origins of “Critical Organology” lie within organology itself, and the carving out of new spaces for cultural and social histories of instruments can be traced on the pages of the journals in the field. The repeated calls for the use of the term “organography” for instrumental description, reserving “organology” for broader, cultural work, in part reflect this disciplinary shift.<sup>2</sup> The past few decades have witnessed a burgeoning body of scholarship that has expanded and exploded organological discourse from within. And in 2010, the Royal Music Association awarded the Jerome Roche prize to David R. M. Irving, for his piece on comparative studies of instruments of the early modern period.<sup>3</sup> This is a reflection, I believe, of the importance of organology and its complex history as a cultural practice to a range of scholarship.

As exciting possibilities for

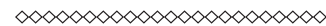
cross-disciplinary exchange open up, it is nevertheless important to keep in mind the question of disciplinary. Instruments inhabit different disciplines in diverse ways, and the questions asked by a musicologist and an organologist can be strikingly different. Indeed, the AMS panel provided a powerful example of this. During the discussion, the question of instrumental visibility and invisibility arose, in which the panelists considered the variable presence instruments have within musicological discourse. Certain musical technologies have asserted themselves more than others: the castrato, unusual musical machines, failed Wagnerian stage technologies, early electronic instruments, etc.

Other instruments have had a more mundane presence within musicology and have occasionally been taken for granted. This makes some sense: the musicologist

considering the improvisatory practices of an experimental musical ensemble whose members construct their own instruments would be forced to confront those instruments in a way that is fundamentally different from how someone analyzing Bartók’s string quartets might engage instruments involved there. Of course, “mundane” instruments have their rich histories too—but so does the very idea of the “mundane.”

The AMS panel represented some preliminary—and I feel, productive—exploratory thinking. I have been delighted to learn of the launch other collaborative endeavors: Gabrielle Rossi Rognoni, Margaret Kartomi, and Florence Getreau have started an IMA study group, Music and Musical Instruments, which had its first meeting at the 2012 IMS Conference in Rome. It remains to be seen what name best suits this organological territory: new, critical,

cultural, or perhaps no special name at all. I look forward to continued conversations and collaborations. ■

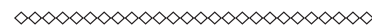


### Footnotes

1. Star, Susan Leigh, and James R. Griesemer. “Institutional Ecology, ‘Translations’ and Boundary Objects: Amateurs and Professionals in Berkeley’s Museum of Vertebrate Zoology, 1907-39.” *Social Studies of Science* 19, no. 3 (1989): 387–420; p. 408.

2. See for example DeVale, Sue Carole. “Organizing Organology.” *Selected Reports in Ethnomusicology* 8 (1990): 1–34. Meucci, Renato. “On ‘Organology’: A Position Paper.” *Historic Brass Society Journal* 11 (1999): viii–x.

3. Irving, David R. M. “Comparative Organography in Early Modern Empires.” *Music and Letters* 90, no. 3 (August 1, 2009): 372–398.



### About the Contributors

Emily Dolan is Associate Professor of Music at University of Pennsylvania. She is the author of *The Orchestral Revolution: Haydn and the Technologies of Timbre* (Cambridge University Press, 2012) as well as several articles, including (with John Tresch) “Toward a New Organology: Instruments of Music and Science” (*Osiris* 28, no. 1; January 2013).

Jessica Wood holds a Ph.D. in musicology from Duke University and M.S.L.S. from University of Northern Carolina at Chapel Hill. She has presented at numerous national conferences and published several articles including “Historical Authenticity Meets DIY: The Mass-Market Harpsichord in the Cold War United States” (*American Music* 30, no. 2; 2012).



Illustrations by Edmond Johnson



# REVIEWS

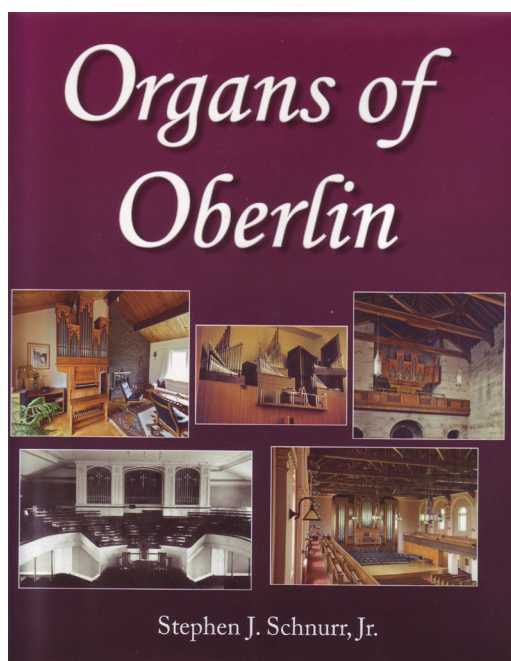
**Stephen J. Schnurr, Jr., *Organs of Oberlin: The College Conservatory of Music and its Pipe Organs.* Oak Park: Chauncey Park Press, 2013, 147 pages, many black and white and color photos, ISBN: 978-0966780840, hardbound, \$50.00.**

The Oberlin Collegiate Institute was founded in 1833 and its Department of Instrumental Music was founded in 1855. A decade later, the Oberlin Conservatory of Music was established, becoming a division of the College in 1867. In this volume Stephen Schnurr guides us through the Conservatory's growth and development and the many organs that came and went in that process, starting with its first organ—a used 1877 Johnson & Son with three manuals and pedal—that was acquired for the school's chapel in 1883. Other notable instruments include the 1882 Hilborne Roosevelt organ in Old Warner Hall, the 1952 Holtkamp that succeeded it, and the 1974 D. A Flentrop in the New Warner Hall; the 1915 Ernest M. Skinner in Finney Chapel, followed by an Æolian-Skinner in 1955 and a Fisk in 2001 (inspired by the work of 19th-century Parisian builder A. Cavallé-Coll).

Bountifully equipping “the world's largest organ program” are numerous practice organs (including the first “Martini” by Holtkamp, so named because the original design was conceived during a meeting with the builder and organ professor Fenner Douglass over martini cocktails), as well as the larger concert organs. Each instrument is thoroughly documented with detailed and deeply researched history, technical descriptions (including shop specifications concerning materials, construction and scales, when available) and photographs, many in color.

Since Oberlin organ professors Fenner Douglass, David Boe, and James David Christie were so active in promoting historically informed performance, many Oberlin organs, both at the College and in the town's

churches, have stood outside the mainstream of ordinary all-purpose instruments. Noteworthy among these are two organs by John Brombaugh in North German baroque style, one at First Congregational Church (1974), and the extraordinary meantone organ for the College's Fairchild Chapel (1981), as well as George Bozeman's essay in Gottfried Silbermann style for First Baptist/Peace Community Church (1984, installed 2011).



Dr. Schnurr has produced a model work of its type: an exhaustive history of pipe organs at Oberlin College Conservatory and of organs in the surrounding community. This excellent book will no doubt serve ideally as a guide to Oberlin's organs for AMIS members attending our 2014 meeting in Ohio.

✉ Timothy Tikker  
Dexter, Michigan

***Dal segno al suono: il Conservatorio di musica San Pietro a Majella: repertorio del patrimonio storico-artistico e degli strumenti musicali.* Eds., Gemma Cautela, Luigi Sisto, Lorella Starita. [Napoli:] Arte'm, 2010, 303 pp., many black and white and color illustrations. ISBN 978-88-569-0158-0.**

This volume presents an exhaustive survey of the documents, rare

books, relics, art objects, paintings, sculptures, and musical instruments in the Naples Conservatory of San Pietro a Majella, a unique cultural collection rich in musical heritage. It is an update of a 1930 publication on this same subject, Ettore Santagata's *Il Museo Storico Musicale di S. Pietro a Majella*. During the twentieth century, a large number of donations and acquisitions enriched the collections and, unfortunately, many losses also occurred. The present work, using modern criteria for its presentation, provides a precise description of the collections by thoroughly documenting the important heritage of these unique, rich, and rare objects.

The music conservatory of San Pietro a Majella was established after a long process of merging four eighteenth century musical institutions in Naples that led in 1807 to the Real Collegio di Musica of San Sebastiano. In 1826, it was moved to the former monastery of San Pietro a Majella. Many famous musicians were pupils and often teachers at the eighteenth and nineteenth century conservatories of Naples, including: Alessandro Scarlatti, Durante, Pergolesi, Porpora, Piccinni, Leo, Cimarosa, and Spontini.

In 1826, Francesco Florimo was appointed archivist of the library. He solicited donations in every possible way of the relics of Naples' musical life, including manuscripts and instruments, with the aim of setting up a museum. He urged local painters to produce portraits of composers and performers. In 1874, Florimo was able to open the Galleria dei ritratti with over 100 paintings and several sculptures.

Additional enrichment of the collections was due to Francesco Cilea, appointed director of the conservatory in 1916. He opened the museum in 1926 with a new design. Among the donations are the relics of Giuseppe Martucci and 54 instruments; and books and art objects of the Duke Ernesto Del Balzo. This is the collection that Santagata recorded in his catalog of 1930. After the vicissitudes due to the 1930 earthquake; the damages during the 1941-44 war; and a fire in 1973, the muse-

(Reviews continued on page 18)

um attracted attention again in 1995 when Roberto De Simone became conservatory director. The paintings as well as many musical instruments were restored and a general process of reorganization and cataloguing of the collections took place. This book is the culmination of this process.

It follows Santagata's layout with the addition of a few new chapters dealing with recent acquisitions, the losses, and numerous historical comments and documents. The first chapter (pp. 11-17) by Tiziana Grandi is devoted to the main twentieth century acquisitions of the conservatory library of Naples and the donation by Roberto De Simone. This includes the archive of Giuseppe Donizetti, the nephew of Gaetano Donizetti; the Royal Bourbon House archive, a rich collection of 719 music manuscripts; and the rare books and manuscripts from the De Simone collection. Many musicians who studied in the conservatory donated their archives, and several donations of autographs came from famous Italian musicians. In 1995, a catalog of these items was completed and the material is now available to scholars.

Chapters 2 and 3 (pp. 19-24; 26-104) cover the painting and sculpture collections. The historical introduction was written by Gemma Cautela and Lorella Starita. They also contribute descriptions of each painting and sculpture, arranged alphabetically by subject, including letters of donation from the artists. In chapter 4 (pp. 105-133), the same authors describe the collection of relics, a group of objects that were owned by famous musicians including Domenico Scarlatti, Giovanni Bellini, and Giuseppe Martucci. The many objects owned by Martucci are preserved separately in his sanctuary. Written by the same authors, chapter 5 is a long list of lost objects (pp. 136-144), which include many paintings, sculptures, and relics. This is followed by large color photos of paintings of important musicians, decorations on ceilings and walls of various conservatory rooms, and sculptures (pp. 145-160). These authors wrote an

appendix (pp. 162-173) where many documents and written evidence related to the history of the collections are reported. A special section (pp. 174-187) is devoted to Francesco Florimo, the conservatory librarian from 1826 to 1888, and includes his complete will, whereby he donates to the conservatory all the paintings, manuscripts, and relics collected in the course of his long life.

Luigi Sisto is the author of the chapters on musical instruments.



The first one (pp. 189-195) contains a historical introduction to the collection and provides an inventory of the instruments at the end of the early twentieth century. Sisto recalls the events related to the acquisition of instruments from eighteenth century conservatories, to the nineteenth and twentieth century donations. He discusses the troubled history of the birth of the music museum. An additional chapter contains black and white photographs and descriptions of all the instruments, of which just a small part is exhibited in the conservatory. Large color photographs are provided of several important instruments (pp. 209-216; 251-258).

This chapter is the first complete description of all the instruments of the conservatory, most of which were kept in storage and not accessible until recently. Sisto adopts a modern

cataloguing scheme. For each instrument he includes: a small black and white photo; maker's name; city; date; inscription or stamp; essential measurements; provenance; bibliographical citation; restorers and the year of restoration; museum number; and Santagata's number. This scheme follows the usual classification into: keyboards; plucked instruments; bowed instruments; woodwinds; cornetto, horns; baritone horns, trumpet, and trombones; percussion; extra-European instruments; and musical accessories. There is a list of the 26 lost instruments (p. 290); followed by a selection of photos of labels and stamps found on the musical instruments (pp. 291-293). An interesting appendix (pp. 294-295) reports the results of radiographic and endoscopic examinations of the Kaspar Tauber contrabassoon completed by Claudio Canevari when the instrument was restored in 2010. A bibliography and index of names close the book (pp. 296-302).

This collection contains instruments of great historical importance and rareness. We mention here a vis à vis harpsichord-piano by Johann Andreas Stein, donated to the pupils of the conservatory of the Pietà dei Turchini by Joseph II of Austria in 1784; a square piano by Michail Kirschnick of St. Petersburg, once owned by Giovanni Paisiello, a gift of 1781 of Caterina II of Russia; a square piano by Adam Beyer, owned by Domenico Cimarosa, again a gift of Caterina II of Russia; a diatonic harp by Antonio Stradivari; an impressive number of instruments by Neapolitan stringed instrument makers, including a cello by Matteo Goffriller of 1713, a viola da gamba of 1646 by Antonio Mariani, many bowed instruments by the Gaglianos and Vincenzo Postiglione, and plucked instruments by Calace, Joseph Panormo, and Gennaro Vinaccia. Finally, the collection includes a good representation of wind instruments produced in Naples during the nineteenth century with instruments by Genanro Bosa, Joan Panormo, Giosuè Esposito, the Majorano brothers, Cesare Ruggiero, and

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many others. Also, two boxwood oboes by Heinrich Grenser are present. The small black and white photos, even if useful as documents, are too small to allow an appreciation of details. However, this publication is meant to be an overview of the instruments and not a specialized catalog. It fills a gap that allows us to know and appreciate an important musical resource that until recently was difficult to access for scholars.

✉ Francesco Carreras  
Pisa, Italy

***Proceedings of the Clarinet and Woodwind Colloquium, 2007: Celebrating the Collection of Sir Nicholas Shackleton. Papers presented at the meeting organized by the Edinburgh University Collection of Historic Musical Instruments Edinburgh, 22-24 June 2007.*** Eds., Arnold Myers, Eleanor Smith, Heike Fricke. Edinburgh: Edinburgh University Collection of Historic Musical Instruments, 2012. 270 pp., many photographs, illustrations, graphs, maps, tables. ISBN 978-0-907635-59-8, \$75.00.

When the distinguished collector and scholar Sir Nicholas Shackleton died in late January of 2006, his collection of some 900 instruments, mostly clarinets, was bequeathed to Edinburgh University. This collection and its accompanying archives were the centerpiece of Sir Nicholas' research into clarinet history, and it seems perfectly fitting that this collection went to Edinburgh and its Collection of Musical Instruments, in that Edinburgh is also the repository of another great British clarinet collection, the Rendall Collection, assembled in the 1930's and 1940's by F. Geoffrey Rendall, in many respects Shackleton's predecessor as the leading British clarinet scholar and collector of an earlier period.

To celebrate this donation, Edinburgh University hosted a conference in July of 2007, in which many of the world's leading clarinet scholars gave papers. The present publication is a compilation of a majority of the papers presented at that time, ed-

ited by a team led by Arnold Myers, Chairman of the university's Collection of Music Instruments. Over the years Nick, as he was known to almost all, was extremely generous to a wide variety of scholars and clarinetists, and so it also seems fitting that the papers presented here come from a diverse assembly of scholars and cover a wide spectrum of topics. All this is certainly a reflection of Nick's wide circle of friends and interests. Some of the papers come from well-established clarinet scholars, and names such as Eric Hoepfich, Al Rice, Colin Lawson, Jean Jeltsch, and certainly a few others, will be familiar to many readers. But one of the strengths of this volume is the inclusion of materials from younger clarinet scholars and enthusiasts. I am certain Nick would be thrilled by the rise of this new generation, many of whom have been inspired by Nick's groundbreaking work.

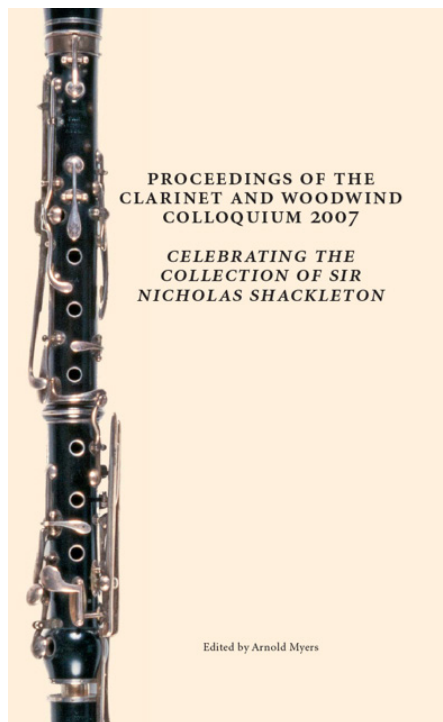
With somewhat over 25 papers presented here, to me it makes little sense to give a detailed "blow by blow" description of each entry. Instead I propose to offer brief summaries, divided into several categories which these presentations seem to fall. The work opens with several papers on Shackleton himself, the first by William Waterhouse (who passed away in November 2007) on Shackleton's work as collector and author, while Heike Fricke gives an overall view of the Shackleton Collection. This latter is illustrated with a number of photos of unusual or interesting instruments from the collection. In a wide-ranging and thought-provoking essay, Colin Lawson discusses his contacts over the years with Nick and argues that much of

today's performances on "authentic" or "original" instruments would be an anathema to someone with Shackleton's historical sensitivities.

Several papers deal with individual makers and their contributions. These included papers on the important Viennese maker Theodor Lotz by Melanie Piddocke, on Heinrich Grenser by Eleanor Smith, and a joint paper by two Spanish researchers, Juncal Diago Ortega and José-Modesta Diago Ortega, on the structural connection between Iwan Müller's soprano clarinet and the evolving bass clarinet design of Adolphe Sax's bass clarinet. Further contributions in this area include two separate papers on Adolphe Sax, by Albert Rice (bass clarinets by Sax) and Thomas Reil (soprano clarinets by this maker.) Given the importance of Boosey and later Boosey & Hawkes to British clarinet playing, it is not surprising that two presentations discuss these companies, one by Kelly White

on sales patterns in the 19th century, and the other a survey of research materials available in the Boosey & Hawkes archives compiled by E. Bradley Strauchen-Scherer. And in a more general context Jane Ellsworth discusses early American clarinet makers and players, derived in large part from her important Ph.D. dissertation on the subject.

Sir Nicholas had an abiding interest in varying clarinet systems and mechanisms, so it seems fitting that papers were given on various aspects of the clarinet's physical makeup. John Playfair proposes a new fingering combination for the somewhat clumsy left-hand E-flat/B-flat fingering present on most contemporary clarinets, and James Joseph discusses clarinet mechanisms and patents offered up by the Clinton



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# The AMIS Archives Wants You!

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The AMIS Archives is a collection of documents and other materials to preserve the history of AMIS as an organization. The collection is maintained in the Special Collections unit of the Performing Arts Library of the University of Maryland, where it is available for scholarly research and other educational activities. A description of the current contents can be found at: <http://hdl.handle.net/1903.1/19486>

The AMIS Archives are organized into sections including information from AMIS Officers, Board of Directors, Committees, Annual Meetings, Publications (the Journal and Newsletter), Photographs, and Realia (e.g. the AMIS logo template). Unfortunately, many of the Archives materials need to be updated. For example, correspondence files of AMIS presidents end in 1998, and the Board of Directors Minutes cover the time period only to 2001.

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family of British clarinetists. Two presentations, by Deborah Check Reeves and Nophachai Cholhitchanta, deal with attempts to improve the clarinet's throat tone notes, while Luigi Magistrelli writes about the history and advantages of the "Reform Boehm clarinet," a hybrid compromise between French and German clarinet traditions. Here it might be mentioned that this Reform Boehm clarinet was Nick's chosen instrument for the last decade or so of his life, and his examples by Fritz Wurlitzer took a certain pride of place in his collection. While not dealing strictly with clarinet mechanisms, William Peatman's scientifically based essay on mouthpiece design and measurement probably fits into this subcategory, and his exhaustive analysis probably brings the discussion on mouthpiece measurements to a new level.

Several essays dealt with clarinet history on a more general level. Jean Jeltsch gave a fascinating and detailed presentation on the basset horn in the 18th century in France, complete with audio samplings of extant instruments. Most basset horn study has been focused on German and Viennese makers, no doubt because of Mozart's connection to the instrument. So this study is truly ground breaking. With

To bring the AMIS Archives up to date, we would like to solicit contributions from those of you who have documents, correspondence, pictures, or other material that could provide a more complete historical basis of AMIS. We particularly call upon former and present Officers who have material to contribute and to members of the Board and Committee Chairs.

Please contact either David Thomas ([dwtexas@aol.com](mailto:dwtexas@aol.com)) or Carolyn Bryant ([cfbryant@jhu.edu](mailto:cfbryant@jhu.edu)) with a description of the material you have. We will help you plan how to send it. Thank you very much for your help to keep our Archives current!

☞ David Thomas and Carolyn Bryant  
for the Archives Committee



The Clarice Smith Performing Arts Center at the University of Maryland, home to the Michelle Smith Performing Arts Library—and the AMIS Archives. (Photo courtesy UMD.)

today's clarinet world basically divided into two camps—the French clarinet tradition and the German—Erich Hoerich discusses how far back this division extends. Based on extant instruments and documentary evidence, Hoerich believes this divergence goes back at least to the early 19th century. Ingrid Elizabeth Pearson speaks about the background and history of the Musical Instrument Collection at the Royal College of Music in London, emphasizing several of the interesting clarinets housed there.

A final set of essays deal with varying topics. Beatrix Darmstädter came from Vienna to talk about the archival materials which document Gustav Mahler's attempts to upgrade the single-reeds instruments in the Vienna State Opera during his time as the director there. In a somewhat similar vein, Simon Purtell recounts the interesting story of how the great Australian soprano Nellie Melba attempted to solve conflicting pitch

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standards in Melbourne in the first decade of the 20th century by personally purchasing and donating a set of matched wind instruments for the local players there. It is perhaps sad to relate that the instruments were only used for several

concerts before the players reverted back to their older instruments, pitch conflicts notwithstanding. Folk instruments also had a place in Haris Sarris' talk and paper on the Gaida Bagpipe from Grecian Trace. While clearly the focus at the conference was on instruments, there are also included several papers on clarinet literature: two (by Ian Mitchell and E. Michael Richards) on new clarinet playing techniques, and a paper by Fernando Silveira on a little-known "Concertino for Clarinet and Orchestra" from 1957 by the Brazilian composer Francisco Mignone.

While portions of a few of these papers have appeared elsewhere, the vast majority are otherwise unavailable, with the extra bonus that little of this will go out of date. The conference and papers presented here are certainly a fitting tribute to a remarkable man.

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