



AMERICAN MUSICAL INSTRUMENT SOCIETY NEWSLETTER

Volume 32, No. 2

Summer 2003

Friedrich von Huene to Receive 2003 Curt Sachs Award

The Curt Sachs Award for 2003 will be presented at our annual meeting in Britain to Friedrich von Huene, acclaimed Boston maker of historical recorders and other woodwind instruments.

Von Huene was born in 1928 to a German family that had fled the Baltic area in 1919 during the Russian revolution (his proper name is Friedrich Freiherr von Hoyningen, genannt Huene). He spent his childhood in Mecklenburg, and in 1945 the family fled, once again from the Russians, to West Germany. With his American mother (his father was killed in the war), five siblings, and other relatives, he removed to the United States in 1947/48.

Von Huene served during the Korean war as a flutist and piccolo player in the U.S. Air Force band in Washington, D.C. Subsequently he graduated from Bowdoin College in 1956 and, refusing a graduate stipend from Harvard University, he apprenticed himself to the firm of Verne Q. Powell, Boston flute makers. During this time he married. His wife Ingeborg had been a childhood friend, with whom he had become reacquainted during a

continued on p. 3

Schedule of Papers to Be Presented at Joint AMIS-GS Conference

The Conference on Musical Instruments, a joint meeting of the American Musical Instrument Society and the Galpin Society, will be held in Oxford, London, and Edinburgh from Saturday, August 2, through Saturday, August 9, 2003. The overall schedule of events that will take place during the Conference has already been published in the 2002 fall issue (vol. 31, no. 3) of this *Newsletter*. We are pleased to list here the schedule of papers to be presented.

Sunday, August 3, Afternoon Session in Oxford (location to be announced)

Elizabeth Wells, Royal College of Music Museum of Instruments, London: "A. J. Hipkins (1826–1903): A Centenary Perspective"

Ben Hebbert, St Cross College, University of Oxford: "Musical Instrument Making at St Paul's Churchyard, 1660–1725"

Thursday, August 7, Morning Session at the Royal Academy of Music, London

Sabine Klaus, America's National Music Museum, Landrum, South Carolina: "William Lander (1763–1843) of Mere/Wiltshire and His Activities in Musical Instrument Making"

Lance Whitehead, Royal College of Music, London: "The Köhler Family History: A Re-assessment"

Lloyd P. Farrar, Norris, Tennessee: "Henry John Distin (1819–1903): A Centenary Critical Evaluation—Was He the Very Model of a Major Manufacturer?"

continued on p. 2

IN THIS ISSUE

2003 Curt Sachs Award	1
Papers at AMIS-GS Conference	1
In Memoriam Frederick R. Selch	4
Ocarina Exhibition	4
In Memoriam Phillip Taylor Young	6
New Books by AMIS Members	6
Professor Stockfisch's Sympathetic Vibes	7
Sic transit gloria cornus	11

AMERICAN MUSICAL
INSTRUMENT SOCIETY
NEWSLETTER

William E. Hettrick, *Editor*
Janet K. Page, *Review Editor*

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

Correspondence relative to the content of the *Newsletter* should be sent to:

William E. Hettrick, AMIS Newsletter Editor
48-21 Glenwood St., Little Neck, NY 11362
home phone/fax: 718-428-0947
office phone: 516-463-5496
office fax: 516-463-6393
e-mail: musweh@hofstra.edu

Address changes and dues payments, requests for back issues of the *Newsletter* and the *Journal of the American Musical Instrument Society*, and requests for information on membership, should be directed to:

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fax: 608-831-8200
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Schedule of Papers . . . *continued from p. 1*

Niles Eldredge, The American Museum of Natural History, New York: "Finishing Touches: The British Role in the Origin of the Modern Cornet"

Kate Buehler, St. Paul, Minnesota: "Retelling the Story of the British Museum Gittern"

Darryl Martin, University of Edinburgh: "The Palmer Orpharion—A Re-evaluation"

Lewis Jones, London Metropolitan University; Alicja Knast, Poznan, Poland: "Two Late Renaissance Clavichords"

Thursday, August 7, Afternoon Session at the Royal Academy of Music, London

Edwin M. Good, Smithsonian Institution, Washington, D.C.: "Towards a Taxonomy of Piano Actions"

William E. Hettrick, Hofstra University, Hempstead, New York: "Harry Edward Freund and His Great Square-Piano Bonfire"

Beryl Kenyon de Pascual, Madrid: "A Creative Advertiser from the 18th Century: The Spanish Piano-Maker Francisco Flórez"

Maximiliaan Rutten, Miami, Florida: "The Art Case Piano Stands as an Icon at the Crossroads of Western Culture"

Friday, August 8, Morning Session at the Edinburgh University Collection of Historic Musical Instruments

Jenny Nex, Royal College of Music, London: "Culliford & Co: Keyboard Instrument Makers in Georgian London"

Grant O'Brien, University of Edinburgh: "Analysis of the Origins of a Large Franco-'Flemish' Double-Manual Harpsichord: Would a Ruckers by any Other Name Sound as Sweet?"

Malcolm Rose, Lewes, East Sussex: "The Harpsichord by Lodewyk Theewes, London, 1579: Its History and Significance"

Francesco Nocerino, Naples: "The Tiorbino, an Instrument Built by Harpsichord Makers: Supporting Data and Documents"

Carolyn W. Simons, The Masters College, Santa Clarita, California: "Recent Reconstructions of the Geigenwerk"

Louise Bacon, The Horniman Museum, London: "The 17th Century: Non-destructive Analysis of Early English 'Brass' Trumpets By X-Ray Fluorescence"

Stewart Carter, Wake Forest University, Winston-Salem, North Carolina: "Nicks, Kerfs, and Joints: The Story of the Cornett, 1750–1850, as Revealed in Documents and Instruments"

E. Bradley Strauchen, The Horniman Museum & Gardens, London: "Nomen est Omen: The French Horn in England during the Nineteenth and First Half of the Twentieth Century"

Bruno Kampmann, Paris: "Gautrot's Valve Improvements"

Friday, August 8, Afternoon Session at the Edinburgh Collection of Historic Musical Instruments

Tula Giannini, Pratt Institute, Brooklyn, New York: "Frédéric Triebert (1813–1878), Designer of the Modern Oboe: Newly Found Archival Documents Featuring the Inventory and Auction of His Musical Instrument Enterprise"

Danielle Eden, Sydney, Australia: "The Piccolo: A Study of Its History and Development"

Myrna Herzog, Bar Ilan University, Israel: "Stradivari's Viols"

Herbert Heyde, Metropolitan Museum of Art, New York: "Acoustical Concepts in Early String Instrument-Making"

Michael Fleming, Oxford: "Another Juggler: Instruments and Instrumentalists in Early Modern Oxford"

Kerry M. Sheehy, University of St. Thomas, St. Paul, Minnesota; Virgilio Peña Haro, Ricardo Palma University, Lima, Peru: "Musical Instrument Design Optimization Replacing Original Construction Materials for Polymers: The Case of the Guitar and the Charango"

Elizabeth Ndagire, Kampala, Uganda: "Endingidi: An African Instrument with a Lasting Impact"

Balikoowa Centurio, Kampala, Uganda: "The Ndingidi Tubefiddle: Single String that Speaks Everything"

James K. Makubuya, Wabash College, Crawfordsville, Indiana: "Ehoma (Drums): The Heart of a Culture in East Africa"

Saturday, August 9, Morning Session at the Edinburgh University Collection of Historic Musical Instruments

Charles Foster, Aberdeen: "Tinctoris's Imperfect Dulcina Perfected: The Mary Rose Still Shawm"

David Rachor: "Historical Bassoon Reed Making: Discovering the Missing Pieces"

Benjamin Vogel, Lund, Sweden: "Tracing a Curious Bassoon from Lund to Neukirchen"

Kelly J. White, Albuquerque, New Mexico: "Woodwind Instruments of Boosey & Company"

Albert R. Rice, Fiske Museum, Claremont, California: "British Innovations in Clarinet Design, ca. 1775–1830"

Gabriele Rossi-Rognoni, Galleria dell'Accademia, Museo degli Strumenti Musicali, Florence: "Known and Unknown Instruments at the Florence Musical Instrument Museum"

Jean-Yves Rauline, University of Rouen: "19th-Century Amateur Music Societies and the Changes of Instrument Construction: Their Evolution Caught Between Passivity and Progress"

James B. Kopp, Hoboken, New Jersey: "Consorts of Musettes in 17th-Century France"

Curt Sachs Award . . .

continued from p. 1

European trip. They have five children.

Leaving Powell's employ in 1960, von Huene set up shop in Boston as a recorder maker, dedicating his efforts to recreating historical instruments. In 1966 he was awarded a Guggenheim Fellowship, which permitted him to study early woodwinds in Europe. He is a past president of the Boston Recorder Society and was a founder of the Boston Early Music Festival. In 1984 he was awarded an honorary doctorate by Bowdoin College, and in 1992 he received the Arion-Award from the Cambridge Society for Early Music.

While his family now operates the very successful business in Boston making, selling, and repairing early instruments, Friedrich von Huene has always remained dedicated to the design and manufacture of superior Renaissance and Baroque instruments. To date 10,485 instruments bear his name and stamp.

—Cecil Adkins, Chairman
Curt Sachs Award Committee

continued on p. 4

Ocarina Exhibition

The year 2003 is recognized as the 150th anniversary of Giuseppe Donati's invention of the ocarina in Budrio, Italy (1853). It is also the 40th anniversary of John Taylor's invention of the English four-hole ocarina fingering system in London (1963) and the 20th anniversary of the introduction of this instrument into schools by AMIS member David Liggins. The English ocarina is now played in some 2000 schools in the UK and across Europe as a result of the "Ocarina Workshop," the full-time work of David and Christa Liggins.

To mark all these anniversaries, an exhibition of ocarinas opened on June 21 at the Manor House Museum, Kettering, Northhamptonshire, and will run until August 30 of this year. Selected instruments from the Liggins's collection of ocarinas and vessel flutes are displayed, ranging historically from 500 B.C. to the present day and geographically from Papua New Guinea through the Americas to Europe.

Kettering is a small town about 70 miles north of London. David and Christa Liggins extend a cordial invitation to AMIS members who will be in Britain this summer for the Joint Conference, to visit them and see their collection (comprising several hundred instruments in addition to those shown in the exhibition). They can be reached by telephone at +44 1536 415543 and by e-mail at ocarina@compuserve.com.

Schedule of Papers . . . continued from p. 3

Hugh Cheape, National Museums of Scotland, Edinburgh: "Making a National Collection for a National Instrument: Bagpipes in the National Museums of Scotland"

Saturday, August 9, Afternoon Session at the Edinburgh Collection of Historic Musical Instruments

Susanne Skyrn, University of South Dakota, Vermillion: "Pedal Effects on an Early English Piano: Lecture-Demonstration"

Jayson Dobney, University of South Dakota, Vermillion: "Transitions in American Snare Drums"

Special Panel Session: The Timpani

Jeremy Montagu, Chairman of this session, will also offer commentary on the following two papers:

Edmund A. Bowles, Falls Church, Virginia: "Altered Timpani Parts and Plastic Heads: Ad libitum and Noisy Playing Gone Wild?"

Harrison Powley, Brigham Young University, Provo, Utah: "New Discoveries on the Performance of Late 18th-Century Music for Multiple Timpani"

In Memoriam Frederick R. Selch (1930–2002)

The death, on August 22, 2002, of our good friend Frederick (Eric) R. Selch, AMIS President (1977–1981), board member, and founding father of the American Musical Instrument Society, was reported in this *Newsletter* vol. 31, no. 3 (fall 2002). Eric lived an active and accomplished life pursuing activities and establishing ventures that complemented his love of music, instruments, and performance.

Eric served as an advertising executive, media specialist (1955–74), publisher and editor of the monthly classical music magazine *Ovation* (1983–89), producer of recordings and a 1982 Broadway musical entitled *Play Me A Country Song*, sponsor and promoter of music festivals, a member of many boards (the Orpheus Society, New World Records, and the Independent School Orchestras) and a Visiting Committee member of the Department of Musical Instruments, Metropolitan Museum of Art (1971–2002). Being a minister's son, he taught Sunday school for 27 years at the Madison Avenue Presbyterian Church in New York City.

In his role as a noted musicologist and producer, Eric contributed articles for numerous publications including *The New Grove Dictionary of American Music* and *The New Grove Dictionary of Musical Instruments* and presented scholarly papers for the American Musicological Society, the Galpin Society, the American Society of Eighteenth Century Studies, the International Violin Society, the University of Michigan, and the Associates of the Smithsonian.

During the 1970s he taught organology at New York University and in 1977 he founded the Federal Music Society, an organization dedicated to performing music from the Colonial and Federal eras on period instruments. Its 26 musicians played and recorded on many of the well over 800 musical instruments in Eric's collection. His collection, representing items from the 1600s to the early 1900s, and its complementary library grew to be one of the largest private assemblages of historic American musical material culture in the United States. Ever generous, he and his wife Pat made their home a haven and lodging for many visiting scholars, and they offered the collection and extensive library as an important resource for serious researchers.

In addition, Eric balanced the tasks of a museum curator with ease, serving as Chairman of Exhibitions for the Grolier Club and organizer of several memorable shows located in various venues. As early as 1959 Eric mounted "An Exhibition of Early Musical Instruments with original prints showing instruments as prominent features" at Mary Washington College. This was followed by a series of exhibitions using instruments entirely or in part from his collection: "An Exhibition of Rare Books on Music and Early Musical Instruments" (1968); "Make a Joyful Noise" (contributor, 1974); "The 150 Books Most Important to the History of Music" (1981); "Musical Instruments in Books and Prints" (1981, in conjunction with the first Boston Early Music Festival); "The Art of Music, American Paintings and Musical Instruments, 1770–1910," (with accompanying catalog, 1984); "The Music Makers from the Granite State" (1985); and "Musical Instruments of the Native Americans in Hispanic America" (1992).

Before his death, Eric successfully defended his doctoral dissertation entitled "Instrumental Accompaniments for Yankee Hymn Tunes: 1760–1840." The work examines printed books of music employed by Yankee psalm-singers that confirm the use of instrumental accompaniments. He found that between 1760 and 1840 instruments were expected to be used on certain occasions. He was awarded a posthumous doctorate from the American Studies Program at New York University.

Eric's enthusiasm, generosity, humor, and willingness to commit to innovative projects that captured his imagination enriched our community and will always be remembered and missed by those who were privileged to know and learn from him.

Our sincere condolences are extended to Patricia, his three sons, Nicholas, Jason, and Gregory, and their daughter Andrea. In remembrance, donations to his alma mater may be made to Hamilton College, Clinton, NY 13323.

—J. Kenneth Moore

AMIS Meets in Winston-Salem in 2004

The annual meeting of the Society in 2004 will be held in Winston-Salem, North Carolina, on May 19–23. The local arrangements committee, chaired by Stewart Carter (Wake Forest University), will include Brenda Neece (Duke University) and Paula Locklair (Museum of Early Southern Decorative Arts: MESDA).

Our meeting will coincide with the observance, by the MESDA and the local Moravian community, of the 200th anniversary of the death of David Tannenberg on May 19. An organ by Tannenberg has been restored by Taylor & Boody and is now installed in its new location in Old Salem. Our meeting will also include a visit to the Eddy Collection of Musical Instruments at Duke University, as well as other activities that will be announced in future issues of this *Newsletter*.

In Memoriam Sibyl Marcuse

We regret to announce the death of Sibyl Marcuse in Berkeley, California, on March 5, 2003. A tribute to her life and work will appear in a future issue of this *Newsletter*.

New Books by AMIS Members

A new, revised edition of *Thurlow Lieurance Indian Flutes* by Betty Austin Hensley (ed. Douglas Spotted Eagle), including an accompanying CD, has been published by the Oregon Flute Store, 90944 Leashore Drive, Vida Oregon. The price is \$25.00. The publisher can be reached by telephone at 1-888-88-FLUTE and by e-mail at www.oregonflutestore.com.

A celebration of the publication of *Early Keyboard Instruments: The Benton Fletcher Collection at Fenton House*, by Mimi S. Waitzman, was sponsored by the publisher, The National Trust, at Fenton House (London) on April 28, 2003. Including an accompanying CD with performances by Terence Charlston, the new book sells for £24.99 and can be purchased through the publisher's website (www.nationaltrust.org.uk/shopping/).

Classified Column

Advertising rates for each ad in each issue: \$15.00 to AMIS members and \$25.00 to nonmembers for the first 25 or fewer words and for each additional 25 or fewer words. Each indication of measurement or price will be counted as one word. Not included in the word count are the opening "For Sale" (or similar announcement) and, at the end, the seller's name, address, phone and fax number, and e-mail address (as much as the seller wishes to give). Checks, payable to the American Musical Instrument Society, are to be sent along with copy to William E. Hettrick, Editor, AMIS

In Memoriam Phillip Taylor Young (1926–2002)

AMIS and I lost a friend on the ninth of December 2002 with the passing of its fifth president (1991–1995), Phillip Taylor Young, after a short illness. In the mid 70s when I attended my first AMIS meeting in Winston-Salem, Phillip was the second person I met—the first was our second president, Frederick Selch, who also died in 2002—and in all the years of our friendship I don't think I ever knew Phillip to meet a stranger.

Longtime AMIS members will recall with pleasure the splendid exhibitions that Phillip arranged in Vancouver and Victoria, B.C., in 1980 and 1988. The first, entitled *The Look of Music*, was held at the Vancouver Centennial Museum from November 1980 to April 1981 and was said to be the largest loan exhibition of musical instruments ever assembled. The exhibition was accompanied by a superb catalogue of the same name, which contained photographs of the more than three hundred instruments borrowed for the display. The five years that Phil devoted to the arrangements and writing of the catalogue included visits to all of the museums that participated in the \$650,000 exhibition, and by the end it had been viewed by more than 50,000 visitors. The second, a smaller though no less important exhibition, was staged at the University of Victoria in August of 1988 in conjunction with a meeting of the International Double Reed Society. Restricted to double reeds, the show contained seventy-seven specimens of which the majority were oboes and bassoons gathered from eight public and private collections, and all were depicted in the catalogue prepared by Phillip.

Although Phillip authored a number of articles on individual instruments and makers during his working years, he felt strongly that all scholars should give something back to the profession. Thus he directed much of his creative effort toward the compilation of two inventories of historical woodwind instruments, which he published in 1982 and 1993. The first, *Twenty-Five Hundred Historical Woodwind Instruments*, was a survey of some three hundred major collections, while the second, *4900 Historical Woodwind Instruments*, more than doubled the number of collections examined. The latter is the resource of choice for any organologist commencing a study of early woodwind instruments. Phillip's last work was a sumptuous catalogue of the woodwind instruments of the Oberösterreichisches Landesmuseum in Linz, Austria, which was commissioned by the museum and published in 1997.

In 1989 Phillip was awarded the seventh Curt Sachs Award—the crowning achievement of an organologist's career—by the American Musical



Phillip T. Young and Catherine Young

Instrument Society, and in 1993 was further honored with the degree of Doctor of Humane Letters by the University of South Dakota. When he retired from active scholarship all of his professional papers and documents were deposited in the archives of the National Music Museum at Vermillion. He was further honored by his colleagues at the University of Victoria when they named their new recital hall after him.

Possibly unknown to many of his AMIS friends was Phillip's second career as an administrator and university professor. Born in Milton, Massachusetts, on March 2, 1926, Phillip graduated from Bowdoin College in Maine (also the alma mater of this year's recipient of the Curt Sachs Award, Friedrich von Huene) and subsequently completed a master's degree in music at Yale. His first teaching post was at the Taft School in Watertown, Connecticut, and from there he returned to Yale as Assistant to the Dean of the School of Music in the summer of 1965. His wife Cathy confirmed these dates for me with the remark "Yes, that's when I was a pupil there of Ulanowsky, and we were married in June, '66."

In 1969 Phillip accepted the position of chairman of the University of Victoria music department, a office he held until 1977. He retired from the university in 1991. Phillip was admired by his colleagues for his vision, forthrightness, and willingness to accept new challenges. An indefatigable administrator, his favorite expression, "It's time to fish or cut bait," was directed to anyone who was not meeting the challenges of the work at hand. During his tenure at the university he developed the department into a nationally known institution for both performance and academic studies in music, fulfilling his earlier prophecy when, as a new director fresh from Yale, he announced that "Victoria could become the Harvard of the West Coast."

During his years in Victoria Phillip was known as a bassoonist, performing often in chamber ensembles at the university and with the Victoria Symphony, but it was a complete surprise to me to find out that in his earlier years he had also played jazz trumpet while in university and during his time in the army.

Phillip will be further honored with a memorial concert on October 18, 2003, at 8:00 p.m. in the Farquhar Auditorium on the Victoria campus. Remembrances in his name may be sent to a newly established scholarship fund in care of the Development Office, Alumni House, University of Victoria, Box 30630 Station CSC, Victoria, B.C., Canada V8W 3R4.

—Cecil Adkins

*Newsletter, 48-21 Glenwood Street,
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FOR SALE: Rare and historical Chickering square grand piano (serial no. 1094, ca. 1831 or early 1832) in original condition. Asking \$4K. For pics e-mail EklectickKollect@aol.com or call 760-899-5833.

Prof. Stockfisch's Sympathetic Vibes

The following article appeared in The New York Times with the title "Social Harmonics" in the issue for August 5, 1878 (p. 4).

It has long been known that if two harps tuned in unison are placed in the same room, the strings of one can be made to vibrate untouched by striking the strings of the other. In like manner, every object in nature capable of vibration will give forth its fundamental tone when the same tone is sounded by an instrument in its immediate neighborhood. Thus, the deep notes of an organ will frequently cause a vast church building to perceptibly vibrate, and a singer can sometimes throw a glass into such violent vibration with his voice as to cause it to fly in pieces. These are among the simplest and most universally-known facts of acoustics, but it has remained for the distinguished German physiologist, Prof. Stockfisch, to deduce from them a law by which the social relations of man can be scientifically regulated.

Prof. Stockfisch owns an able and accomplished cat. Unlike most cats, this animal is not so wholly given over to admiration for his own vocal music as to be unable to appreciate instrumental music. When

continued on p. 8

Prof. Stockfisch . . .

continued from p. 7

Prof. Stockfisch plays the violin, the cat frequently shows signs of enthusiastic appreciation, but there are certain notes which he cannot bear without at once indulging in violent language and instantly leaving the room. While investigating the cause of this phenomenon, it occurred to the eminent physiologist that possibly the cat was pleased when either his own fundamental tone, or the octave, the third, or the fifth thereof, was sounded, and that other notes, which excited no sympathetic vibrations on his system, displeased him. In order to test this theory, the Professor constructed a machine for recording, visibly though inaudibly, the vibrations of his cat. He placed the cat on this machine and proceeded to sound successively every note within the compass of the violin. Presently, he sounded a note to which the cat instantly vibrated at the rate, as shown by the machine, of 2,048 vibrations per second. This was precisely the number of vibrations made by the violin-string when sounding the note in question, and Prof. Stockfisch decided that this was the cat's fundamental note. Further experiments afforded fresh evidence of the truth of his theory. The cat was evidently delighted when its fundamental note, or the third, fifth, or octave thereof, was sounded, but howled and swore with great violence when compelled to listen to certain other notes to which he did not vibrate. The great physiologist was naturally delighted at this brilliant discovery, and proceeded to apply it to the soothing of midnight cats. Whenever he heard a series of cats making night hideous on the back fence, he would take his violin and sound their respective fundamental notes. The outcries would instantly cease. The cats would purr contentedly, and in some cases would

Review

***Music in Art. International Journal for Music Iconography*, edited by Zdravko Blažekovic, vol. 26/1–2 (Spring/Fall 2001). New York: Research Center for Music Iconography, City University of New York, 2002. 175 pp.: 102 black-and-white photographs, 4 line drawings, 1 musical ex.**

In its early days, the Research Center for Music Iconography was housed in a very modest office with a few filing cabinets for its pictorial collection and an equally small newsletter of simple format. Now its journal *Music in Art* is an impressive and full-fledged periodical of almost book length, comprising in-depth articles in several languages by authors from many different areas of specialization; book reviews; descriptive notes of exhibitions; introductions to iconographic collections; summaries or abstracts of each contribution; and biographies of contributors. There are numerous illustrations, all of satisfactory quality, thanks in part to the reasonably high resolution and coated paper stock.

Eleonora M. Beck ("Revisiting Dufay's Saint Anthony Mass and Its Connection to Donatello's Altar of Saint Anthony of Padua") refutes an earlier contention that the twelve movements of this mass correspond to Donatello's twelve angel musicians, pointing out that the two works share little in common beyond their subject. Within the context of the three species of music in Marchetto of Padua's *Elucidarium*, the angel-musicians can be rearranged in a hierarchical fashion: two panels of singers represent "harmonic music," four wind players "organic music," and six string and percussion players "rhythmic music."

Katherine Powers ("The Lira da braccio in the Angel's Hands in Italian Renaissance Madonna Enthroned Paintings") examines this instrument in the hands of the solo angel-musician in so-called *sacre conversazioni* paintings of the Veneto. She posits that since the solo *lyra da braccio* was depicted realistically and played correctly, a study of these paintings contributes to our knowledge of performance practice, particularly in northern Italy.

Zdravko Blažekovic ("What Marsyas May Have Meant to the Cinquecento Venetians, or Andrea Schiavone's Symbolism of Musical Instruments") describes three new elements the artist introduced into his drawing of Marsyas: he appears as human, in the contest with Apollo he plays the bagpipes, and the goddess Athena is shown. The author suggests that the trauma caused by the Ottoman Turks in the artist's native Dalmatia may have influenced the choice of musical instrument; as bagpipes were associated with peasants in region, Marsyas is identified with Christian Dalmatians tortured by the Infidel.

Arnaldo Morelli ("Portraits of Musicians in Sixteenth-Century Italy: A Specific Typology") discusses three portraits of musicians, each standing next to a table on which are a music part-book and a transverse flute. The author proposes that the music and the instrument on the table symbolize not merely the musician, but the composer/*maestro di cappella*, who would soon take an important role in music-making.

Mariagrazia Carlone ("Copies, Replicas, and Variations in Paintings with a Musical Subject") cites examples by a number of Renaissance artists to show how musical iconography was influenced by techniques of transmission and reiteration of figurative models among some painters and their students and imitators. Artists used sketches, drawings, cartoons, and engravings as a repertoire of details (including musical instruments and part-books) for use in their own works.

Mario Giuseppe Genesi (“Tredici strumenti musicale e un *bicinium duobus vocibus* nel coro ligneo rinascimentale della Chiesa di San Giovanni Evangelista a Parma”) describes the musical instruments depicted in 24 intarsias among 69 wooden choir stalls created by three artists in 1512. Among the instruments are the hurdy-gurdy, tambourine, lute, shawm, recorder, viola da braccio, and small bells.

Four shorter articles (more like reports) follow. Svetlana Kujumdzieva (“*Ἀσομεν τῷ κυρίῳ*: The Miniature Depicting the Song of Moses in Manuscript Vat. Gr. 752”) asks the question (and provides one answer) as to why secular figures are included in a liturgical manuscript. The illumination depicts fourteen dancing women and eight men playing instruments—all luxuriously dressed in the fashion of the Byzantine imperial court. The organization of the miniature, with a crown symbolizing the unity of church and emperor, suggests a connection to the coronation of Emperor Constantine X in 1059.

Walter Salmen offers two contributions. The first (“Kabinettscheiben [vitrail civil]: Musikikonographisch betrachtet”) deals with some small stained glass panels meant to be viewed up close. He cites six examples that provide important information about musical life and instruments from the 14th to the 18th centuries. In his second contribution (“Eine Bande von Musikanten’: Die Genese eines Gemäldes von Moritz von Schwind”), Salmen discusses a painting by Moritz von Schwind (1804–71), for which eleven studies are preserved. These show how the artist first sketched different versions (with different musicians), juxtaposing a medieval story about a romantic marriage with the lowly status of itinerant musicians marching in single file, at the same time adding a visual comment on their social status.

Anno Mungen also provides two contributions. The first (“Entering the Musical Picture: Richard Wagner and 19th-Century Multimedia Entertainments”) deals with how popular multimedia entertainments and Wagner’s concept of musical theater were related to the pervasive idea of Gesamtkunstwerk. Mungen’s second contribution (“Orchestra: Klangkonzepte für Opernhäuser in Berlin und Dresden”) suggests that the architects of the Berlin Schauspielhaus and the Dresden Semper Oper designed their deep orchestra pits to produce a well-mixed sound, and may well have been influenced by their close relationships to Spontini and Wagner, both of whom concerned themselves with the orchestra pit and the seating of musicians therein.

The volume also includes short reviews of five books that range in subject matter from music in the Aegean Bronze Age to Schoenberg and Kandinsky. A valuable section deals with seven major museum exhibition catalogs relevant to the study of musical iconography. But this is not all: a total of 36 catalogs based upon lesser known, even obscure, exhibitions are noted briefly, with tables of contents where several contributors are involved. The subject matter here is wide-ranging and encompasses material that might otherwise escape notice.

Finally, in the second of a new series entitled “Iconographic Collections Introduce Themselves,” Jeni Dahmus offers a detailed description of the primarily (but not exclusively) photographic holdings of operatic, dance, and dramatic performances, as well as special events and master classes, at The Juilliard School in New York City. The school’s biographical files of faculty,

climb to the Professor’s window and gratefully try to lick the varnish off the violin. Similar results followed the application of this theory to dogs and infants, and it was clear to the Professor’s mind that he had discovered the true meaning of the myth of Orpheus.

Most men would have been contented with such a discovery as this, but Prof. Stockfisch was one of those thoroughly scientific men who never admit that the capabilities of anything can be exhausted. He had often wondered why it was that Mrs. Stockfisch so uniformly failed to sympathize with his views and wishes, and why so really excellent a woman should so frequently manifest her impatience with him by means which seriously retarded the growth of his hair. After the success of his experiments with cats, it struck him that the want of harmony between himself and his wife might be due to a literal want of harmony, or, in other words, to an irreconcilable want of unity in their vibrations. He determined to examine the subject thoroughly, and, with this view, placed himself on the vibratory machine, and sang the scale with the full compass of his voice, until he ascertained to what note his system vibrated. He then, after long effort, induced Mrs. Stockfisch to submit herself to the same experiment, and, as he had anticipated, found that she vibrated to a totally different note. To be more explicit, he proved that while he vibrated at the rate of 256 vibrations per second, she vibrated at the rate of 317. These different vibrations would have produced a harsh discord, could they have been perceptible by the ear, and, in fact, Prof. Stockfisch ascertained that when he engaged in any discussion with his wife, their respective vibrations produced a constant succession of consecutive fifths. Their want of harmony was perfectly

continued on p. 10

continued on p. 10

Prof. Stockfisch . . .

continued from p. 9

plain, and the Professor no longer wondered at the absence of sympathy between himself and Mrs. Stockfisch; for the idea that two people could live happily together while living in consecutive fifths was, of course, absurd.

Now, there was a cousin of the Professor staying temporarily at his house, whom he greatly liked, and who was never weary of listening to his remarks. She, too, was placed on the vibratory machine, and was found to vibrate to the same tone which set the Professor in vibration. This was an additional confirmation of his theory. A long series of experiments demonstrated beyond any possibility of doubt that those persons whose fundamental tones were in unison lived happily together, and that the difficulty in every case of marital unhappiness was due to the fact that husband and wife vibrated in an irreconcilable and inharmonious manner.

Prof. Stockfisch has nearly ready for publication a learned treatise—of which a few early copies have been printed for private distribution—upon Social Harmonies. In it he sets forth his theory, relates at great length the experiments which confirm it, and calls upon the Government to establish public vibrating machines in the town hall of every city and village in Germany, and to permit no marriages to be celebrated except between those who vibrate in unison. Thus, as he asserts, will domestic harmony and marital happiness be rendered certain, and unsympathetic marriages will become unknown. Really we live in an age of discoveries, and of the discoveries that have yet been made, that of Prof. Stockfisch is the most interesting and important.

Review . . . *continued from p. 9*

alumni, administrators, and other affiliated individuals are particularly rich in iconographical source material and programs.

All in all, *Music in Art* represents a unique and indispensable reference work for anyone dealing with musical iconography. It is comprehensive in scope, scholarly, well illustrated, and, despite its generic title, it does full justice in many instances to studies of musical instruments.

—Edmund A. Bowles

Violin and Bow Making Competition

The British Violin Making Association (BVMA) was formed in 1995 with the aims of raising the standard of skill and expertise of makers and restorers, sharing information among makers and restorers, promoting the craft to the general public, and promoting fellowship among all those interested in violins and bows.

BVMA is pleased to announce its First International Violin and Bow Making Competition, to be held from March 25 to April 4, 2004, as part of the new two-week *Genius of the Violin* Festival in London. This competition will offer a unique exposure to the public that is rarely afforded by the usual competition format. Preselected violin and bow entries will be displayed to the public until final judging, after which they will be displayed with full details of their makers for three days over a weekend period when the greatest number of visitors are anticipated.

The festival will also be hosting the Yehudi Menuhin International Competition for Young Violinists. Distinguished musicians from all over the world will perform and teach in London during this period. Many of the concerts will be broadcast by the BBC and covered by national and international media.

Information on the Violin and Bow Making Competition may be obtained from:

Carol Eades, Administrator
First BVMA International Violin and Bow Making Competition
Royal Academy of Music
Marylebone Road, London NW1 5HT
Telephone: +44-(0)207 873 7481
E-mail: c.eades@ram.ac.uk
Visit: www.bvma.org.uk

Sic transit gloria cornus

It should come as no surprise to readers that sound-producing electronic devices are encroaching more and more on functions once thought to be exclusively the preserve of traditional musical instruments. An example of this is reported in newspaper articles submitted to us a few months ago by several correspondents, in which we read that even the customary rendition of taps by a lone bugler at the conclusion of a military funeral can no longer be counted on to lend dignity to the occasion and thus to comfort the bereaved family and comrades of the deceased.

It is a sad fact of our time that a very large number of U.S. Army veterans of World War II are now reaching the ends of their lives. Congress has granted all of these former soldiers the right to a military funeral, but the cold, hard truth is that because of a startling shortage of buglers, those who attend these ceremonies are likely to have to endure a pallid version of the expected noble bugle call in the form of a recording emitted through the speakers of a vulgar boom-box. It is evidently not a lack of Army personnel that is the problem (for presumably someone is there in uniform, pushing the “on” and “off” buttons of the appliance), but rather the need for sufficiently trained people able to execute a recognizable rendering of the twenty-four notes that constitute the familiar melody. The obvious solution to the problem would be to train more buglers from the military ranks, but the newspaper accounts do not indicate whether this has been attempted by the Army leadership. Instead, they seem to have relied to some extent on volunteer civilian organizations such as Bugles Across America, based in Chicago, to augment the limited number of uniformed buglers available for funeral duty. Incidentally, none of the newspaper articles examined for this survey offers any comment on how many of these players actually use bugles, as opposed to the valved trumpets that we see so often in televised ceremonies.

It seems to be axiomatic these days that when human effort and exertion are in short supply, technology is quickly employed to fill the vacuum. Thus, in addition to their achievement of amazing advances in military technology, the scientific minds at the Pentagon’s Defense Advanced Research Projects Agency have also been addressing themselves to the problematic dearth of military buglers. Their research has resulted in a small electronic device that, in fact, plays taps. The digital mechanism is fitted into a conical body that looks for all the world like a trumpet (or bugle?) mute. Indeed, it is inserted into the bell of a real instrument just as a mute is. The uniformed soldier who “plays” the new invention (which has to have “on” and “off” controls, after all) must not only possess the same skill as the one who heretofore operated the boom-box, but must also be able to hold the bugle convincingly and thus manage to look like a real bugler. Whether or not families of deceased veterans will accept this innovation remains to be seen. The Army is currently testing fifty of them in the field. An encouraging feature of the new development is the possibility that in time one or more of these impersonators might become curious about the instrument they hold in their hands, remove the electronic prosthesis, and learn to play the bugle the old-fashioned way.

—Ed.

A Note from the Editor

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

AMIS members are encouraged to submit materials to the *Newsletter*, including professional-quality black-and-white or color photos (electronic transmission of all items is preferred). Contributors wishing to submit newspaper articles to the *Newsletter* should include the full title of the paper, the date of the article, and the name and e-mail address of the appropriate official at that paper who can give permission for reprinting (most large papers require fees that are beyond the limits of our budget, however).

The *Newsletter* is published in spring, summer, and fall issues (with corresponding submission deadlines of November 15, March 15, and July 15) and is also reproduced in full at the Society’s website, www.amis.org.

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—William E. Hettrick

More Portraits from the 31st Annual Meeting in Boston

Photographs by Edward I. Kottick



John Koster



Stewart Carter



Jane and William Hettrick, Malcolm Rose, Sabine Klaus, John McCarthy, and Susanne Skyrn



The Photographer, photographed



Dale Higbee and Robert Green