



NEWSLETTER

of the
American Musical Instrument Society

Volume 33, No. 3

Fall 2004

Buried Treasure – An H.N. White Saxello at the Fiske Museum

In 1926, a U.S. patent (no. 1,605,101) was approved by Henry E. Dreves on behalf of the H. N. White company in Cleveland, Ohio, for a soprano saxophone having a bell pointing forward. The patentee points out that his design provides “an instrument which may be easily played and handled without wearisome effort, and which will produce clear and true tones and direct the sound forwardly at right angles to the tapered body of the instrument.” The patent drawings also show a player resting the bell on the thigh while playing. These instruments were made by the White company from 1926 to 1932 and had some success at the time.

Mr. Dreves apparently designed an alto saxello which is the subject of this “Buried Treasures” article. This saxophone came to the Kenneth G. Fiske Mu-

seum in Claremont, CA in 1954 with the approximately 550 instruments in the collection of Curtis Janssen (1896-1952). Janssen, who was a well-known band director, collector and performer at the University of Ohio in Athens, very likely knew Henderson White (1873-1940) and purchased several in-

struments from him or his widow.

The alto saxello (#W94) in the Fiske Museum is not engraved with the decoration and logo used on soprano saxello: “Saxello/THE H.N. WHITE CO./CLEVD.O.” (fig. 1). It is brass and not sil-

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Photo by A. Rice

Soprano Saxello and unmarked alto Saxello by the H.N. White Company, ca. 1925, Fiske Museum, #W94.

Las Vegas to Welcome AMIS in May

The Department of Music looks forward to welcoming AMIS to the University of Nevada - Las Vegas campus May 19-22, 2005. The conference will take place mainly at UNLV in the new Beam Music Center, which includes the 300-seat

Doc Rando Recital Hall, the UNLV Music Library, two large rehearsal halls as well as two smaller rooms dedicated to chamber ensembles, a state-of-the-art recording studio, and an up-to-date

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Photo courtesy of I. Emerson

Beam
Music
Center,
University
of
Nevada,
Las
Vegas

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AMERICAN MUSICAL INSTRUMENT SOCIETY NEWSLETTER

Barbara Gable, 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, photographs, and short articles or announcements are invited, as well as any other information of interest to AMIS members.

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

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ISBN 0160-2365

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

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Las Vegas Meeting

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MIDI lab. The Music Department owns three harpsichords—a two-manual French, a two-manual Florentine, and a one-manual Italian continuo instrument, plus a six-stop pipe organ made by Blackinton of San Diego and the new thirty-five-stop organ built by Beckerath of Hamburg. These will all be available for workshops and performances during the AMIS meeting.

In addition to the usual paper sessions and workshops, plans are being made for formal and informal tours of the city's attractions. Las Vegas has a very active chapter of the American Guild of Organists, and its members are helping with plans for a house-to-house tour of the city to hear and play pipe organs, reed organs, and an 1860 Broadwood. Maps of the city and the surrounding area will be available for those of you who wish to explore on your own. We are planning a guided tour of the Liberace Museum and are considering providing shuttles for an expedition to Red Rock Canyon on Sunday morning. The Hoover Dam, 20 miles east of Las Vegas, is also an amazing sight.

The attractions of Las Vegas are many and varied. The Las Vegas Strip offers endless entertainment—shows, gambling, people-watching—and a huge variety of eating pleasures. Other parts of the city are equally interesting. An active art colony offers regular exhibits by its mem-



Photo courtesy of I. Emerson

The Flashlight on UNLV Campus

bers, and there are several outdoor organizations such as the Sierra Club, the Las Vegas Bicycling Club, and the Las Vegas Mountaineering Club. Visitors may choose among the urban pleasures of casinos and luxurious hotels, museums of art, natural history, a splendid aquarium, and outdoor activities such as hiking, rock-climbing (some of the best in the U.S.), or rafting down the Colorado River. The

weather in mid-May should be perfect: warm, even hot (ca. 85° Fahrenheit) during the day, and cool at night.

Rooms will be held at two hotels within walking distance of the university campus. It is often possible, however, to get amazing deals that include airfare and hotel reservations at some of the fancier hotels.

On behalf of the UNLV Department of Music and the College of Fine Arts, I look forward to welcoming you! ♦

~Isabelle Emerson

Chair, Department of Music
UNLV



Photo courtesy of I. Emerson

Beckerath Organ, Music Department, UNLV

Call For Papers – AMIS Annual Meeting Las Vegas, NV- May 19-22, 2005

The American Musical Instrument Society invites proposals for presentations at its thirty-fourth meeting, to be held at the University of Nevada, Las Vegas, May 19-22, 2005. The Program Committee welcomes proposals for papers, lecture-demonstrations, performances, and panels on a broad range of topics relating to the history, design, and use of musical instruments in all cultures and at all periods.

Here are a few suggestions for presentations, although, of course, all topics are welcome. 2005 is the 200th anniversary of the death of Johann George Tromlitz (1725-1805), one of the major flute designers of the eighteenth century. As Edwin Good intends to bring to the meeting the only copy of the 1722 Cristofori piano made by Thomas and Barbara Wolf, proposals for presentations using the instrument or discussing aspects of the earliest pianos will be welcome. Proposals related to acoustic, electronic, or mechanical instruments in the gambling and entertainment industries also will be welcome.

Papers are limited to 20 minutes, followed by time for questions and discussion. Please send three copies of a typed abstract of up to 250 words, accompanied by a brief biography and a list of required audio-visual equipment, by **January 15, 2005**, to Edwin M. Good, 3745 Emerald St., Eugene, OR 97405, or by e-mail to pianonut@comcast.net. ♦

Selch Award Established

The Board of Governors of the American Musical Instrument Society is pleased to announce the establishment of The Frederick R. Selch Award.

The Frederick R. Selch Award, named for a founding member and second president of AMIS, an important collector of American musical instruments, has been created to honor the best student paper presented at an annual meeting of the American Musical Instrument 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. The prize will consist of \$100 and a certificate. ♦

President's Message

During the last annual meeting in Winston-Salem, we circulated an evaluation form so that attendees could register their opinions about that specific meeting, and about AMIS meetings generally: the paper sessions, trips, locations and facilities, and other aspects of programming. I very much looked forward to reading these and was somewhat surprised and disappointed to find that only twelve completed evaluations were returned out of the fifty-six that were handed out. While I'm not sure why there were so few responses, I intend to persist with this simple evaluation tool and hope for a better return at the next meeting. For those of us who plan and organize our annual meetings, it is extremely important to know what expectations members have when they decide to come to a meeting and whether those expectations are being met.

Keeping in mind that this was only a small sample of the group in Winston-Salem, I still learned a few things. People generally found the paper sessions and the trip to the Eddy Collection to be very good and the performances to be excellent; indeed, more performances seem to be desirable. On the other hand, the food served at the banquet was ranked very low, and since our banquets are meant to be festive and enjoyable, clearly we'll have to do better with our caterers next time. A number of people have missed the "Show & Tell" feature in recent meetings and asked if it could be brought back.

Significantly, when asked to rank the most important factors in attending a conference—speakers, topics, location, timing, cost, or other—people generally thought the speakers and topics to be most important, and one person wrote in, "seeing other members;" which perhaps, in most people's minds, is the single most important factor of all! I wish to thank each of you who took the time to participate in this evaluation process, and to encourage more of you to take

part in Las Vegas. Indeed, you are welcome to get in touch with me at any time with your opinions or ideas.

At the last Board of Governors meeting, we voted to create a new award for the best student paper given at the annual meeting, as a way of honoring the high achievement of students who make presentations at AMIS meetings and of promoting further student participation. The Board has decided to name the award for Eric Selch (1930-2002), a founding member of AMIS, its second president, and one of the foremost private collectors of American musical instruments [see memorial article in the *AMIS Newsletter*, Vol. 32, No. 2, Summer 2003]. Over the years Eric was a generous friend to AMIS who helped keep it alive during early years of financial hardship; moreover, he and his wife Pat opened their house, as well as the collection and library, to innumerable visiting scholars who lodged and worked there over the years. We take great pleasure, therefore, in establishing the Frederick R. Selch Award, and hope to be able to present it for the first time at the Las Vegas meeting in 2005. For those of you on faculties at colleges and universities, please spread the word and encourage your students to turn their original work into excellent papers and presentations.

The various AMIS committees that keep the business of the Society running smoothly are all hard at work this fall with their appointed tasks. I would like to take this opportunity to thank new committee members who have agreed to add their energy and ideas to our projects this year: **Woody Simons**, Nominating Committee; **Florence Goutreau**, Curt Sachs Award Committee; **Beth Bullard**, Gribbon Award Committee; and **Arnold Myers**, Publications Prize Committee. A full list of all committee members will appear in the new, updated Membership Directory & Handbook, which will be published and distributed this fall. Plans for upcoming annual meetings also are going ahead, not only for the 2005 meeting in Las Vegas, but for the 2006 meeting, which will be held at the National Music Museum in Vermillion, SD. Be sure to reserve the weekend of May 19-22, 2005 for your trip to Las Vegas, and try to bring a new member along to join all the musical activities and friendly encounters that make AMIS meetings special. ♦

~Kathryn L. Shanks Libin

Editor's Note

Plan now to join the fun in Las Vegas for the next annual meeting of AMIS, an unusual setting for an exciting and interesting conference. The spring issue of the *Newsletter* will contain more information about what is planned.

Continuing in this issue is the series "Buried Treasures," focusing on an instrument currently in storage at one of America's musical instrument museums. If you know of instruments that deserve attention in the *Newsletter*, please contact me.

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. Its function also is to communicate information about the Society's meetings and awards, news of members' activities, notices of events sponsored by other organizations, and reports or announcements concerning institutional and private collections of musical instruments.

AMIS members are encouraged to submit materials to the *Newsletter*, including clear photographs. Electronic submission of all items is preferred, specifically articles as attachments in Microsoft Word and photos in JPEG. Contributors wishing to submit articles which have appeared in newspapers or magazines should include the full title of the publication, the date of the article, and the name and e-mail address of the appropriate official who can give permission for reprinting. Most large publications or news agencies, however, require fees that are beyond the limits of the Society's budget.

The *Newsletter* is published in fall, spring, and summer issues with submission deadlines of October 1, February 1, and June 1. Each issue also is reproduced in full online at www.amis.org, where you also can find information about the society and about membership.

The *Newsletter* is produced by Guild Associates, Malden, MA. ♦

~Barbara Gable

New Member Profile: Lynn Edwards Butler

Born in 1947 in Oshawa, Ontario, **Lynn Edwards Butler** decided to become an organist specializing in Baroque repertoire after hearing a performance by organist Harald Vogel on the Fisk organ at Harvard University's Memorial Chapel. She was so impressed with Vogel's approach that she decided to completely relearn her technique and to expand her knowledge of Baroque performance practices. After completing her master's degree at Westminster Choir College in Princeton, NJ, she was awarded a grant from the Canada Council supporting two years of study with Harald Vogel in North Germany. While there, she played regularly on the restored organs in Stade (Schnitger, 1673), Westerhusen (1643), Uttum (ca. 1600), and Rysum (1457/1513); on the Ahrend & Brunzema organ in Bremen-Oberneuland (1966); and on the clavichords and harpsichords (including Christian Zell's one-manual 1741 harpsichord), part of a collection housed in the Steinhaus Bunderhee, at the time home to Vogel's North German Organ Academy. The hands-on experiences with these restored antiques proved pivotal, precipitating Lynn's life-long interest in the history of Baroque organs in Germany, in performance practices (especially as they relate directly to the instrument itself), and to the repertoire of the seventeenth and eighteenth centuries.

Sensing the need for an organization in the United States that would promote the study and performance of early keyboard music and instruments, particularly the organ, Lynn Edwards, with Edward Pepe (who had also studied with Vogel), co-founded The Westfield Center for Early Keyboard Studies in Massachusetts in 1979. As co-director for the first ten years and then director for ten years, she oversaw development and presentation of a wide range of programs, including conferences, concerts, publications, organ tours, and a nationally touring exhibition. Highlights of the Westfield Center's many activities include the series of organ workshops on the meantone Fisk organ at



Photo courtesy of Lynn Edwards Butler

Lynn Edwards Butler

Wellesley College (1982–88); the 1987 conference on Buxtehude, which included the first modern performance of the oratorio "Wacht! Euch zum Streit;" the 1990 conference on Haydn's piano sonatas; the 1991 "Mozart's Nature, Mozart's World" humanities program for the general public (one of a number of activities sponsored by the National Endowment for the Humanities); the 1992 and 1995 conferences celebrating and exploring current American organ building; the 1995 festival and conference on Schubert's piano music at the Smithsonian Institution; as well as the publication of *Charles Brenton Fisk, Organ Builder* (1986); *The Historical Organ in America: A Documentary* (1992); and the English translation of Gustav Fock's *Hamburg's Role in Northern European Organ Building* (1998).

Since leaving the Westfield Center in 1999, Lynn has pursued more actively her strong interests in performance and the history of organ building in Germany. Her first CD, an all-Bach program on the newly built Richards & Fowkes organ in Deerfield, MA, will be released by Loft Recordings late in 2004. She is currently researching the history of Central German organ building in the first half of the eighteenth century as part of a joint project ("Bach as Organist in Leipzig") she has undertaken with her husband, musicologist Gregory Butler. Lynn now resides in Vancouver, British Columbia. ♦

~ Lynn Edwards Butler

Buried Treasure – An H.N. White Saxello at the Fiske Museum

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ver-plated like the soprano saxello (#W93) from Janssen's collection, and its neck has a greater curve towards the player than the 40 degrees advertised by the White company (fig. 2). Although the instrument has not been restored and tested for its pitch it is very likely in E-flat. Paul Cohen mentioned seeing another alto saxophone in

the shape of a saxello, so the Fiske Museum's instrument is not unique. See Paul Cohen, "Vintage Saxophones Revisited," *Saxophone Journal* (Summer 1985): 6-8 and "Vintage Saxophones Revisited," (Spring 1988): 5-6, as well as www.hnwhite.com. ♦

~Albert R. Rice

Kenneth G. Fiske Museum
Claremont, CA

[Editor's note: *This series highlights important instruments which are currently displayed in the museums or collections to which they belong. Readers knowing of such instruments are asked to submit articles with photos to the editor.*]



Photos by A. Rice

Figure 1, Detail of stamp of soprano Saxello by The H.N. White Company, no. 71634, ca. 1924, Fiske Museum, #W93.
Figure 2, soprano Saxello and unmarked alto Saxello by the H.N. White Company, ca. 1925, Fiske Museum, #W94.

Study Organology and See the World: The William E. Gribbon Award for Student Travel

"I didn't even know there were other young people like me!" seems to be the general consensus among those students who have been awarded the **William E. Gribbon Award for Student Travel** recently. The William E. Gribbon Memorial Fund was established in 1989 to encourage and enable college and university students aged 35 years or under, enrolled as full-time undergraduate or graduate students in accredited academic programs and having career interests that relate to the purposes of the American Musical Instrument Society, to attend the Society's annual meetings.

The Award consists of a student membership in the Society for one year and substantial financial support for travel and lodging. In addition to meeting other students with similar interests, attendance at the annual meeting exposes students to a large number of viewpoints on a great variety of subjects. Not only do students

see and hear a variety of instruments, they are introduced to amateurs and professionals in the field of musical instruments.

"It has shown me that I can have a career in something I love," observed one recent Award recipient. Students can see for themselves what kind of research is being done in the field. They get to see collections of instruments in ways that, particularly as unestablished researchers, they might not be able to see otherwise. "It is THE place to network," commented another recent recipient, "and it is a lot of fun!"

The 2005 annual meeting of the Society will be held in **Las Vegas, May 19-22, 2005**. The application procedure for a Gribbon Award is relatively simple. Applications should be addressed to **Dr. Deborah Check Reeves, National Music Museum, University of South Dakota, 414 East Clark Street, Vermillion, SD 57069**, and must consist of the fol-

lowing documents (items 1-4):

1. A statement of 300 words or less describing the ways in which your academic interests relate to the history and/or study of musical instruments.
2. Two letters of recommendation written by persons who are familiar with your work and career interests. One of these letters must be submitted on official institutional letterhead by a teacher or professor who can verify your student status.
3. Your curriculum vitae.
4. An itemized presentation of the expenses you are likely to incur by attending the 2005 Annual Meeting in Las Vegas, NV, including travel, accommodations, and meals, as well as incidental expenses.

Applications must be postmarked by midnight, February 1, 2005. ♦

Recent Acquisitions at the MFA

Darcy Kuronen, Curator of Musical Instruments at the Museum of Fine Arts, Boston, has announced the following acquisitions by the MFA since January 2002.

- 2002.61 Double-bell euphonium (New Wonder model) made by C. G. Conn Ltd., Elkhart, IN, 1921
- 2002.136 Mouth organ (*shō*) made by Fujiwara Masaoki, Japan, 1715
- 2002.181 Flageolet made by Meacham and Pond, Albany, NY, about 1830-40
- 2002.182 Pitchpipe made by James Amireaux Bazin, Canton, MA, about 1820-30
- 2002.196 Tuning fork, possibly England, 19th century
- 2002.380 Lap organ made by Abraham Prescott and Son, Concord, NH, about 1848-1850
- 2002.606 End-blown flute (*kaur?*), probably Vanuatu, mid-20th century
- 2002.607 Endblown flute, Papua New Guinea, probably mid-20th century
- 2002.608 Two-tuned sliding rattles (*angklung*), Indonesia (possibly Java), mid-20th century
- 2002.613 Shell trumpet (*dung-dkar*), probably Tibet, second half of 19th century
- 2002.781 Jew's harp (*susap*), Papua New Guinea, first half of 20th century
- 2003.76 Guitar (*chitarra battente*) made by Jacopo Mosca-Cavelli, Perugia, 1725
- 2003.342 Guitar made by Martin and Coupa, New York, NY, about 1840
- 2003.343 Harp-guitar made by Emilius Nicolai Scherr, Philadelphia, about 1835
- 2003.618 Royal portable harp made by John Egan, Dublin, about 1820
- 2003.643 Horn (with three Viennese valves) made by Anton Dehmal, Vienna, about 1900
- 2003.752 Double-action pedal harp (Gothic model) made by Erard and Company, London, 1895



Photo courtesy of the MFA, Boston

2002.380 Lap organ made by Abraham Prescott and Son, Concord, NH, about 1848-1850



Photo courtesy of the MFA, Boston

2002.613 Shell trumpet (*dung-dkar*), probably Tibet, second half of 19th century

- 2004.1 Skull drum (*thod-rnga*), Tibet, first half of 20th century
- 2004.2 Oboe (*pi nai*), Thailand, late 19th or early 20th century
- 2004.3 Jew's harp, Turkestan, first half of 20th century
- 2004.130 End-blown flute (*shakuhachi*) made by Shiro Yamaguchi, Tokyo, probably 1930s
- 2004.247 Single-action pedal harp made by George Freemantle, Boston, about 1865
- 2004.391a-b Elephant bell, Thailand or Burma, probably 19th century
- 2004.392 Bell, Thailand, probably 19th century
- 2004.393a-b Clappers (*krap sēphā*), Thailand, late 19th–early 20th century
- 2004.294 Xylophone (*ranāt ēk*), Thailand, late 19th–early 20th century
- 2004.395 Xylophone (*ranāt thum*), Thailand, late 19th–early 20th century
- 2004.396 Metallophone (*ranāt ēk lek*), Thailand, late 19th–early 20th century
- 2004.397a-b Pair of cymbals (*ching*), Thailand, late 19th–early 20th century
- 2004.398a-b Pair of cymbals (*ching*), Thailand, late 19th–early 20th century
- 2004.399a-b Pair of cymbals (*chāp lek*), Thailand, late 19th–early 20th century
- 2004.400a-b Pair of cymbals (*chāp yai*), Thailand, late 19th–early 20th century
- 2004.401a-d Gongs on stand (*khōng rāō*), Thailand, late 19th–early 20th century
- 2004.402 Upright gong circle (*khōng mōn lek*), Thailand, late 19th–early 20th century
- 2004.403 Upright gong circle (*khōng mōn yai*), Thailand, late 19th–early 20th century
- 2004.404 Frame drum (*rammanā mahōrī*), Thailand, late 19th–early 20th century

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Recent Acquisitions at the MFA

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| <p>2004.405 Frame drum (<i>rammanā mahōrī</i>), Thailand, late 19th–early 20th century</p> <p>2004.406 Goblet drum (<i>thōn mahōrī</i>), Thailand, late 19th–early 20th century</p> <p>2004.407 Goblet drum (<i>thōn mahōrī</i>), Thailand, late 19th–early 20th century</p> <p>2004.408 Goblet drum (<i>thōn chātrī</i>), Thailand, late 19th–early 20th century</p> <p>2004.409 Goblet drum (<i>klōng āē</i>), Thailand, late 19th–early 20th century</p> <p>2004.410a-b Barrel drum (<i>taphōn thai</i>), Thailand, late 19th–early 20th century</p> <p>2004.411a-b Barrel drum (<i>taphōn mōn</i>), Thailand, late 19th–early 20th century</p> <p>2004.412 Duct flute (<i>khlui phīang ō</i>), Thailand, late 19th–early 20th century</p> <p>2004.413 Oboe (<i>pī mōn</i>), Thailand, late 19th–early 20th century</p> <p>2004.414 Zither (<i>chakhē</i>), Thailand, late 19th–early 20th century</p> <p>2004.415 Lute (<i>krajappī</i>), Thailand, late 19th–early 20th century</p> <p>2004.416a-b Fiddle (<i>sō duang</i>) and bow, Thailand, late 19th–early 20th century</p> <p>2004.417 Xylophone (<i>pat-talā</i>), Burma, late 19th–early 20th century</p> <p>2004.418 Xylophone (<i>pat-talā</i>), Burma, late 19th–early 20th century</p> <p>2004.419 Goblet drum (<i>ō-zi</i>), Burma, late 19th–early 20th century</p> <p>2004.420 Goblet drum (<i>ō-zi</i>), Burma, late 19th–early 20th century</p> | <p>2004.421.a-g Set of tuned drums (<i>chawk-lòn-bat</i>), Burma, late 19th–early 20th century</p> <p>2004.480 Flute made by Rudall, Carte and Company, London, 1888</p> |
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| <p>2002.136 Mouth organ (<i>shō</i>) made by Fujiwara Masaoki, Japan, 1715</p> <p>2003.343 Harp-guitar made by Emilius Nicolai Scherr, Philadelphia, about 1835</p> <p>2003.76 Guitar (<i>chitarra battente</i>) made by Jacopo Mosca-Cavelli, Perugia, 1725</p> |  <p style="font-size: small; text-align: right;">Photos courtesy of the MFA, Boston</p> |
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2003 International Symposium on Spanish Keyboard Music “Diego Fernandez” A Review

FIMTE (Festival Internacional de Musica de Tecla Española), the world’s only festival and symposium devoted completely to Spanish keyboard music and instruments, is held each year in October at the beautiful Parador Nacional de Mojácar on the southern coast of Spain. Organized by harpsichordist and scholar Luisa Morales, FIMTE takes its name from the harpsichord builder Diego Fernandez (1703-1775), who was born in the area and became harpsichord maker to Queen Maria Barbara. Each year participants from around the world gather to share the latest scholarship about Spanish keyboard instruments and music. Bonus features are a series of concerts throughout the weekend and master classes and lessons in Spanish music and dance. In addition, there are plenty of opportunities to sample the regional wines and cuisine and to visit areas of historic interest.

The 4th Annual FIMTE Symposium “Anglo-Spanish Rela-

tions in Keyboard Music” included speakers from Spain, the United Kingdom, other European countries, and the Americas. Keyboard instruments were the topic of the second day of the Symposium in a session entitled “Iberian Imperial and Colonial Influences on Historical Keyboard Instrument Making.” Grant O’Brien, curator of the Russell Collection of Early Keyboard Instruments at the University of Edinburgh, served as moderator. He opened the session with remarks about his project of building four Neapolitan harpsichords to test his theories about local building methods and measurements. Bernard Brauchli presented a slide show about clavichords in England and on the Iberian Peninsula in the 15th through 17th centuries, following his talk with a short recital. A short break ensued, in which participants were

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2003 International Symposium on Spanish Keyboard Music “Diego Fernandez”

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treated to Spanish coffee, wine, and tapas.

The second half of the session began with Julieta Alvarado's paper, read by Mr. O'Brien, in which Ms. Alvarado discussed two 18th-century keyboard instruments that she saw in Bolivia while researching a contemporaneous keyboard manuscript. One instrument is in the Charcas Museum in Sucre and belongs to the collection of the Cultural Foundation of the Central Bank of Bolivia; the other is in the museum of the Convent of Santa Teresa in Potosí. Study of these instruments provides an insight into the musical history of Charcas and a basis for future conservation and restoration projects.

Next, Juan Luis García Orozco, a builder, restorer, and dealer of early keyboard instruments in Mexico, talked about English instruments in New Spain between 1600 and 1850, their influence on local builders, and keyboard trade in colonial Mexico. A paper written by Daniel Codina of the Montserrat Monastery in Barcelona informed us about the velachord, which a monk from Montserrat invented in the late 18th century. Fr. Codina's paper was based on original documentation of the presentation of a velachord to the Royal Council on Commerce in Barcelona in 1817, some twenty years after the construction of the instrument.

Michael Latcham of the Gemeente-

museum in the Hague finished the session with a fascinating presentation about 18th-century keyboard instruments with mixed timbres. He compared written accounts of three instruments: a *cembalo angelico* with leather plectra described in Rome in 1775; a *cembalo a penne* (quilled harpsichord) by Diego Fernandez, listed in an inventory of the estate of Farinelli upon his death in 1782; and a harpsichord with hammers (*cembalo a martelli*) by Paolo Morellati, publicized in 1775. Each of the three instruments was described as being able to play both loud and soft and with different timbres, including those of wind instruments. Mr. Latcham suggested that the clear-cut distinctions made today between piano and harpsichord weren't so important in the 18th century and that perhaps late 18th-century keyboard instruments were more versatile than previously had been thought.

Up to now, musical research in Spain has not been widely available to scholars in the rest of the world. One of the admirable goals of FIMTE is to make information from the Symposia and other research about Spanish instruments and music more accessible. Of interest to AMIS members is the recent publication *Claves y Pianos españoles: Interpretación y repertorio hasta 1830* (Spanish Harpsichords and Pianos: Performance and Repertoire up to 1830), the Proceedings of the FIMTE

Symposia of 2000-2001. Part I is an especially welcome addition to Spanish keyboard scholarship, as it consists of a catalogue of all Spanish harpsichords and the most important Spanish pianos known to date. These instruments were featured in photo exhibitions during the first two symposia. Along with 30 full-color plates there are charts with technical information about each instrument. Parts 2 and 3 contain articles on the construction and restoration of keyboard instruments and on performance practice. The book is published in Spanish and may be acquired by contacting FIMTE at their website. Some articles are also available in English. More publications about Spanish music and instruments are planned for the near future and will be available online.

The FIMTE Symposium and Festival is a veritable feast of Spanish keyboard scholarship, culture, and history. For anyone interested in Spanish music and instruments, this superbly organized conference is a must-attend. The 2004 FIMTE Festival was held October 8-12 with the Symposium taking place on October 8-9. The topic for this year's Symposium and Festival was "Five Centuries of Song and Dance in Spanish Keyboard Music (16th-20th Centuries)." For more information contact Luisa Morales at fimte@wanadoo.es and visit www.fimte.org. ♦

~Susanne Skyrn

The Koto: A Traditional Instrument in Contemporary Japan by Henry Johnson - A Book Announcement

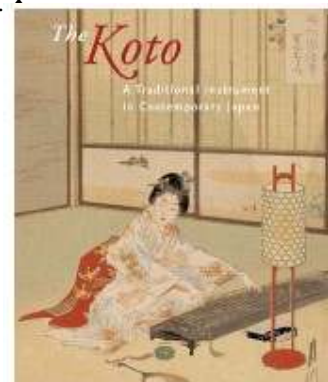
Henry Johnson is an ethnomusicologist at the University of Otago, New Zealand, where he teaches and undertakes research in Ethnomusicology and Asian Studies. Involved in interdisciplinary and intercultural studies, he lectures and performs on a number of instruments, including the Japanese koto and shamisen, Javanese and Balinese gamelan, and Indian sitar. His research on Japanese music and musical instruments is found in the books *Japanese Cultural Nationalism* and *Asian Nationalism in an Age of Globalization*, and journals including *Asian Music*, *The Galpin Society Journal* and *The Journal of the American Musical In-*

strument Society.

The koto is a unique Japanese musical instrument. It has a history in Japan of over 1300 years and today does much to represent Japan's traditional past. This book examines this fascinating instrument in terms of its physical form, manufacture and instrument types, its performance traditions and social organizations, and its contexts of performance. Each of these aspects is explored in detail, providing ways of understanding the place of this traditional instrument in contemporary Japan.

This well illustrated volume is the first in English to examine the koto in such

depth. *The Koto* brings together a detailed study of this remarkable instrument. Books can be ordered at www.seekbooks.com.au. ▲



Book Review

Janet K. Page, Editor

The Fluegelhorn: The History of the Fluegelhorn

Ralph T. Dudgeon and Franz X. Streitwieser. *Das Flügelhorn: Die Geschichte des Flügelhorns: illustriert am Beispiel der Sammlung Streitwieser im Musikinstrumentenmuseum Schloss Kremsegg/The Fluegelhorn: The History of the Fluegelhorn as illustrated by the Streitwieser Collection in the Instrument Museum of Schloss Kremsegg.* Bergkirchen: PPMEDIEN, Edition Bochinsky, 2004. 252 pp.: 134 pp. colored plates, 19 black-and-white illus. ISBN 3-932275-83-7. EUR 76.00 (hardcover). Available from www.ppvmedien.de/shop.

In their book, Ralph T. Dudgeon and Franz X. Streitwieser “present a detailed analysis of the members of the fluegelhorn family represented in the Streitwieser Collection in the Instrumentenmuseum of Schloss Kremsegg. They explain the evolution of this family of instruments, from early forms of halfmoon signal horns, keyed bugles, Italian flicorni, and Clarinhorns, to modern fluegelhorns” (back cover).

The Fluegelhorn is the first volume of what is planned as “a series of catalogs featuring the strengths of the collections.” Those involved in producing the book in addition to Streitwieser and Dudgeon include Herbert Heyde, responsible for the 1991 catalog entries and measurements used for many of the instruments and the protocol for measurements; Lars E. Laubhold of Kremsmünster, responsible for the measurements of instruments acquired after the 1991 catalog; Christian Klein, editor in charge of assembly of the diverse elements; Professor Heinz Preiss, director of the Instrument Museum; staff of the Instrument Museum, research; Petra Schramböhrer, photographs; and Sigfried Kristoefl of Musica Kremsmünster, translations and research regarding privilege documents (patents).

If you can, pick your copy up at Kremsegg castle, where the collection is housed, near Kremsmünster, a small picturesque Austrian village just 100 km. from Salzburg. For a preview, check their website at <http://www.pizka.de/kremsegg.htm>. You need this book at the very least as a reminder of the new location of Franz Streitwieser’s Trumpet Museum and the horn collection of Louis Stout.

I have always resisted using the word *fluegelhorn* in English, where the word

“bugle” is an equally historic, easy to pronounce, easy to spell, better looking alternative. Unfortunately, in the minds of most Americans a “bugle” is the trumpet-like instrument on which soldiers blow bugle calls, not the large-bore, mellow-toned, conical instrument about which this book is written. In German, *Flügelhorn* has retained the original meaning, so I guess the latter word is the better choice overall.

What is a fluegelhorn? Or a buglehorn? Considering the contents of this book, it is probably much easier to say what a fluegelhorn is not. The authors give the following characteristics: a brass instrument that is rounder, having bends that are less sharp, that is decidedly mellow in tone, with a high degree of conical bore, and a short mouthpipe entering directly into the first valve (when there are valves)—in short, nearly all brass instruments, small and large, are fluegelhorns, except trumpets, trombones, cornets, and horns.

The book is not intended to include every type of fluegelhorn, nor is it simply a checklist of all the fluegelhorns in the Schloss Kremsegg collection. It describes 98 of the best of over 100 examples in the collection and illustrates 66 of them. Over forty of those described are soprano instruments, about thirty are altos, some fifteen are tenors, and three are basses. Part I of the book traces (in nineteen pages) the history of the fluegelhorn from its origins to the modern uses of the instrument and current makers. The explanation of the source of the terms fluegelhorn and buglehorn is especially helpful, and throughout there are references to the photographs and descriptions of the instruments discussed. An “Introductory Remark” explains the code for these references.

The heart of the book is found in Part II, which consists of 134 pages of color photographs, two pages for each of the 66 instruments, plus two pages of mouthpieces. The pages for some instruments have as many as five different views; photographer Petra Schramböhrer shoots the instruments from every possible angle. One turns the pages like a novel just to see from what direction the next shot is coming. The most

spectacular instrument is the gold-plated circular chamber solo tenor by Joseph Schediva of Odessa, with its tubing after the valves wrapped over the throat of the bell, and decorative engravings on every possible space. Made to attract the attention of Czar Alexander III (who played the fluegelhorn), it has patented rotary valves with tension wheels and an alternate tuning slide with a patented tremolo device. (You can see a photo of this instrument at <http://www.pizka.de/kremsegg.htm>.) Close-ups of the valves of many instruments reveal the mechanical sophistication and beauty of design achieved by the makers and also provide reference to many different types of valves. The maker’s mark or inscription is often shown. In addition, throughout the book there are illustrations of performers, method book title pages, instrument makers’ advertisements, and other related iconography.

Part III consists of 121 pages of descriptions, including measurements for most examples. An additional thirty or so instruments not illustrated are included here. Explanations of measurement codes and abbreviations appear in two appendices and a table. It is unfortunate that some of the instruments do not have measurements and that there is a good deal of inconsistency in how the measurements are presented. Some of the descriptions include details of “bell rim types, design of stays, wind way paths, connecting rods for rotary valve mechanisms and many other design features such as bore and scaling” which are taken from an earlier, unpublished catalog of the collection by Herbert Heyde. Readers are “invited to use the Heyde catalog as a concordance with this book” (p. 237). The authors tell me that the Heyde catalog of the collection will be made available to interested researchers. Extensive lists of music for the fluegelhorn and a comprehensive bibliography complete the book.

There are a few editing lapses, though they are seldom serious enough to detract from the overall value of the book. One example is the inconsistency in the English term for an instrument’s

(continued on page 10)

Book Review

(continued from page 9)

first section of tubing: “lead pipe,” “lead-pipe,” “leadpipe,” or “mouth-pipe.” Although this probably only reflects the generally inconsistent usage of the terms in English, it would be well to try to reduce the confusion by sticking to one term or form of the term. Checking a few publications on my shelf, I find that Clifford Bevan uses both “leadpipe” and “mouthpipe” in the second edition of *The Tuba Family* (Columbia, SC: Piccolo Press, 2000) and Niles Eldredge uses “leadpipe” in his *Historic Brass Society Journal* article, “A Brief History of Piston-valved Cornets” (vol. 14 [2002]: 337–90). The New Grove Dictionary of Musical Instruments uses “mouthpipe” in its trumpet and cornet articles, which may be a better choice since it cannot be confused with a material once used for water pipes.

A more bothersome lapse is that several of the descriptions of instruments that are not illustrated, especially in sections VIII (Circularly Wound Fluegelhorns) and XV (Saxhorns), lack headings. One can figure out what the instrument is by going back to the introduction to each section, but it is disconcerting to have an entry begin with “Valves: 1 2 3. D c. 183 mm” or “U.S.A. (?), 1870s” without a heading such as “Alto Saxhorn in E-flat” or “Upright Alto in E-flat” to let you know what is being described.

Although it is not possible to check the measurements given, and one must rely on the person doing the measuring, a general figure given for bell-front altos: “D3 = d (valves) x 1.0” on pp. 202 (English) and 203 (German) seems highly suspect (a typographical error?). It is very unlikely that any brass instrument, especially from the fluegelhorn family, would have a tube diameter, measured one bell width from the bell (D3), equal to only 1.0 times the diameter of the tube entering the valves [d (valves)].

Appendix B, which describes the protocol for brass instrument measurements, is not at all clear on some counts. Does the measurement field *Länge*, “Tube length,” or “L” include the lengths of all valve slides? I’m quite sure it doesn’t, given the actual values shown in the descriptions, but the explanations seem to indicate that it does. (English: “The field *Länge* (L) denotes the length of the permanent body of all the instrument’s tubing when all the slides are pushed in.” German: *Die Länge (L) ist die Gesamtröhrlänge aller fest mit dem Instrument verbundenen Teile inclusive aller Züge* [p. 238].)

The book was written in English and translated into German, but in Appendix B some things are explained better in German. On p. 237 the last paragraph in English reads: “Maschineneingang and

Maschinenausgang refer to the inner and outer measurements of the valves and their casings.” The corresponding passage in German in the last paragraph of p. 238 is much clearer: *Die Durchmesser von Maschineneingang und Maschinenausgang wurden nur angegeben, wenn diese voneinander abweichen und die Maschine also in den konischen Verlauf des Instrumentes eingebunden ist* (“The diameter of the tubing entering the valves [Maschineneingang] and leaving the valves [Maschinenausgang] is given only when they are different from each other, and when the valve section is thus included in the conical part of the instrument”).

In spite of a few shortcomings, the book is very useful in presenting a lot of instruments of this type and, most importantly, allowing the instruments themselves to speak through excellent photographs, fairly good descriptions, and many measurements. The history section is excellent, with references to many important sources documenting the development of this type of brass instrument. The section on the modern use of the fluegelhorn is important, and the repertory lists of works including fluegelhorn and works for solo fluegelhorn are unique and valuable. It is a book full of detailed information, yet one that is appealing enough in its many colored illustrations to take a place on your coffee table. ♦

~Robert E. Eliason
Hanover, NH

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Kansas City, MO 64112

The Adler Collection of Early Keyboard Instruments

This interesting and rare collection is housed mainly in the School of Music at the University of the Witwatersrand in Johannesburg, South Africa. It includes specimens representative of stages in the development of keyboard instruments.



Alexander Bertolotti Harpsichord (c. 1600) This Venetian harpsichord is on trestles. The painted casing, the soundboard and rose are antique. The keyboard is completely renovated or altogether new.

Two-manual Italian Harpsichord (c. 18th century) This instrument has a beautiful Flemish painting on the inside of the lid and a delicately ornamented frame.



Harpsichord (16th century) There is a painting attributed to Verrocchio inside the lid and the case is beautifully carved. This instrument once belonged to Wanda Landowska, who in her autobiography named this instrument her favorite. (Rand Daily Mail, 4.11.71)¹



Clavicytherium (1589) Upright harpsichord, doors are original, keyboard partly Italian (The Star, 21.11.73)¹ Edwin M. Ripin, The instrument catalogs of Leopoldo Franciolini, Hackensack, NJ, 1974: Catalog 6, Series A, Number 1, photo p. 99



Broadwood Piano (1788) This is a five-octave instrument on trestles and one of Broadwood's earliest instruments.

Square Piano (1725)



(continued on page 12)

The Adler Collection of Early Keyboard Instruments

(continued from page 11)

Johannes Player (c.1634 - 1708) Spinet The spinet, beautifully inlaid with a carnation and tulip design, already has in miniature the shape of a grand piano. This instrument is probably the one appearing on p. 527 "PLAYER, J.n.d.(7)" in Donald H. Boalch: *Makers of the Harpsichord and Clavichord 1440- 1840*, Clarendon Press, Oxford 1995



Ferdinand Weber Harpsichord (18th century) Made in Dublin by Ferdinand Weber, a friend of Handel's. These harpsichords are now rare.

Tympanum (Dulcimer, Hackbrett) Probably made in Belgium, exquisitely inlaid with ivory roses (Pretoria News, 10.3.69)¹



Travelling or Practice Piano (ca.1825)



¹ References to interviews with Hans Adler in South African newspapers.

All photos courtesy of the Adler Collection
For information and viewing of the above instruments, please contact the School of Music, Private Bag 3, Wits 2050 South Africa, Tel.: 0027 11 7162700 Fax: 0027 11 716 2623

The American Organ Archives Announces the Acquisition of the Henry Karl Baker Collection of Books on the Organ



Photo courtesy of S. Pinel

Henry Karl Baker
(1932-2003)

The American Organ Archives of the Organ Historical Society is pleased to announce that it has acquired the Henry Karl Baker collection of books on the organ. Mr. Baker (1932–

2003) was an organist and schoolteacher living in Braintree, MA (formerly Nashua, NH) and a life-long collector of books on the organ. For over fifty years he also operated the Organ Literature Foundation, a widely used mail order source for organ books and recordings.

The Baker collection contains over 1250 books and 600 pamphlets on the organ, scores of folders with publicity material from many organbuilders, and dozens of foreign and domestic organ periodicals, some in complete runs. Primarily consisting of monographs and booklets in English, French, and German from the late nineteenth century to the present day, the collection also includes a number of books on theatre organs, electronic organs, and mechanical musical instruments. Virtually every important book on the organ published in the past century is in the Baker collection, as well as dozens of catalogs from organbuilders and many obscure or-

gan pamphlets. The Baker collection contains one copy of every book sold by the Organ Literature Foundation and, as such, represents a unique historical record of what one industrious bookseller was able to offer to the organ world. The Baker family presently is winding up the business of the Organ Literature Foundation.

Among the highlights of the collection are these titles: F. Bedos de Celles, *L'art du facteur d'orgues* (1766–78); J. Hess, *Luister van het orgel* (1772); J. van Heurn, *De orgelmaaker* (1804–5); J. Begg, *A treatise on the use of organs* (1808); D. Müller, *Kurze Beschreibung der einzelnen Theile der Kirchenorgel* (1848); M.-P. Hamel, *Nouveau manuel complet du facteur d'orgues* (1849); J. Régnier, *L'orgue* (1850 & 1862 editions); E.J. Hopkins & E.F. Rimbault, *The organ* (1855, 1870 & 1877 editions); *The great organ in the Boston Music Hall* (1866); F.H. Sutton, *Some account of the mediæval organ case still existing at Old Radnor, South Wales* (1866); *Grand orgue de l'église métropolitaine Notre-Dame de Paris reconstruit par M. A. Cavallé-Coll* (1868); A.G. Hill, *The organ-cases and organs of the Middle Ages and Renaissance* (1883–91); J.G. Töpfer, *Die Theorie und Praxis des Orgelbaues* (1888); G.A. Audsley, *The art of organ-building* (1905; no. 33 of 250); and *The Diapason* (1909 to date, one of the few complete runs). Particularly noteworthy are the twenty books and published dedication reports from the late nineteenth century about the organs of A. Cavallé-Coll and J. Merklin. These titles are uncommon and represent a valuable source of information on these important instruments.

The Archives will add about 500 titles to its collection by this acquisition. A special bookplate noting the provenance of these books and pamphlets is being placed in each item added to the Archives. Stephen L. Pinel, Archivist of the Organ Historical Society, estimates that of these 500 titles, at least 100 will be cataloged for the first time in an American library.

To help defray the cost of the Baker collection, duplicate materials are being

sold to private individuals and institutional collections, including the new Curzon Street Library of the Royal College of Organists and British Institute of Organ Studies in Birmingham, England. James L. Wallmann, a member of the Governing Board of the Archives, is preparing a catalog of the Baker collection for publication by the Organ Historical Society.

Michael Friesen, President of the OHS, said: "The Baker collection is a tremendous addition to the American Organ Archives. Although the Archives is already the most complete collection of its kind in the world, many gaps were filled by this acquisition. Mr. Baker had one of the most remarkable collections in private hands, and we are grateful for the support of the members of the Organ Historical Society in making this acquisition possible." The Archives had previously purchased the Aeolian Company organ contracts from Mr. Baker.

The American Organ Archives is a closed stack, non-circulating collection of books, periodicals, and manuscripts on the organ housed in a special reading room at Talbott Library, Westminster Choir College, Rider University, Princeton, NJ. The collection has an international scope and contains over 13,000 books and pamphlets about organs, organbuilding, organists, and organ music; 450 periodical titles, many in complete runs; 1,500 sales brochures, catalogs, and promotional material from hundreds of organbuilders; manuscripts from and about American organbuilders; and other organ-related items.

Additional information on the Archives and its sponsoring organization is available on the website of the Organ Historical Society (www.organsociety.org). The catalog of the collection is available online at www.thecatalog.org/ohs and through Rider University at library.rider.edu/about.html.

(For further information, please contact Stephen L. Pinel at (609) 448-8427 or spinel@att.net.) ♦

~Stephen L. Pinel

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Cristofori Copy Now Available for Use

It has been common knowledge for some time that Thomas and Barbara Wolf, harpsichord and fortepiano makers of The Plains, VA, have been making a copy of the 1722 Cristofori piano from the Museo nazionale de strumenti musicali in Rome. What has not been common knowledge is that the piano was commissioned by and is now in the possession of Edwin M. Good in Eugene, OR.

Prof. Good wishes to make this extremely important instrument available to

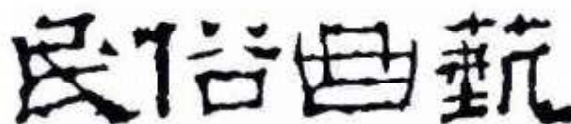
institutions for programs of instruction and performance for periods of time. He is drawing up the costs and conditions under which this could be done.

The piano can be made available as early as autumn 2005. Institutions interested in applying to use it should contact Prof. Good as soon as possible with preliminary proposals for the time periods during which it would be wanted, the kinds of uses to which the institution wishes to put it—concerts, workshops,

performance instruction, etc.—and places in which it would be used. More detailed information will be required before final decisions are made. Please note that applications from individuals will not be accepted.

You can contact Edwin M. Good at 3745 Emerald St., Eugene, OR 97405, (541) 345-9109, fax: (541) 345-4433, or e-mail: pianonut@comcast.net. A web site is planned but is not yet available. ♦

Journal of Chinese Ritual, Theatre and Folklore



Special Issue on “Musical Instruments, Material Culture, and Meaning: Toward an Ethno-Organology” No. 144, June 2004

The study of musical instruments is both a field in its own right (organology) and a branch of several disciplines, especially historical musicology and ethnomusicology. Working within the social/cultural sphere of the study of instruments, the articles in this volume contribute to an aspect of organology that stresses the study of the instruments of people making music – “ethno-organology.” They especially investigate the ways instruments are intertwined in the lives of people and have meaning as the products of social behavior. The articles are not so concerned here with the intricacies of instrument structure or acoustics as with instruments that are perceived as social objects with meanings that can be understood as products of cultural processes. Moreover, the authors contributing to this issue emphasize the ways instruments act as windows

into understanding aspects of a culture. Instruments can reveal knowledge not only about themselves but also about the societies and cultures in which they are entangled as meaningful objects of material culture.

This special issue is edited by Henry Johnson (Senior lecturer, Department of Music, University of Otago) and Ying-fen Wang (Associate Professor, Graduate Institute of Musicology, National Taiwan University). The issue includes the following six papers:

- ◆ “If a Man Can Kill a Buffalo with One Blow He Can Play a *Rapa’i Pase*”: How the Frame Drum Expresses Facets of Acehnese Identity by **Margaret J. Kartomi**
- ◆ Resonating Meaningful Relationships: The Gamelan K.K. Kancilbelik of the Sultan’s Palace of Yogyakarta, Java by **Roger Vetter**
- ◆ Changing Symbols: The Indigenization of South Asian Wedding Bands by **Gregory D. Booth**

- ◆ The Entangled Relationship between Life Stories and Musical Instruments: A Case Study of the *Qin* by **Tsai Tsan-huang**
- ◆ The Significance of a Musical Instrument in Understanding Urbanization: The Case of the *Bađlamain* Turkey by **Yetkin Özer**
- ◆ The *Koto* and a Culture of Difference: Musical Instruments and Performance Identity in Japan by **Henry Johnson**

To order a copy of this special issue, please write to Distributor: Lexis Book Co., Ltd., 10 F-1, No. 138, Sec. 2, Chinsan S. Rd., Taipei, 10642, Taiwan, Tel: 886 2 23219033, Fax: 886 2 33936794, e-mail: lexis@ms6.hinet.net

Journal of Chinese Ritual, Theatre and Folklore is published by Shih Ho-Cheng Folk Culture Foundation, 4F, No. 62-3 Hsi-ning N, Rd., Taipei, 10343, Taiwan, Tel: 886 2 25521910, Fax: 886 2 25525528, e-mail: shihhoch@ms6.hinet.net. ♦

Centro Nacional de Investigación, Documentación e Información Musical Carlos Chávez (Cenidim)

Cátedra Jesús C. Romero 2004

Los instrumentos musicales como documento cultural 15-19 de noviembre de 2004, Salón de usos múltiples del Cenidim. Conferencias magistrales (del lunes 15 al jueves 18, de 11:00 a 14:00 horas)

1. Los instrumentos musicales a través del tiempo: Orígenes; Riqueza cultural; Fuentes.

2. Catalogación, conservación y restauración de instrumentos musicales: Criterios de catalogación; Formas de conservación; Políticas de restauración.

3. El "piano organizado": Origen; Difusión; Un instrumento construido en Durango ca. 1793; Iconografía.

4. La colección de instrumentos musicales del Museo Metropolitano de Arte de Nueva York: Descripción, retos, soluciones y perspectivas.

Dirigidas a: investigadores, profesores, estudiantes de nivel avanzado, lauderos, constructores y público interesado.

Seminario (del lunes 15 al viernes 19, de 16:00 a 20:00 horas)

Varios enfoques sobre los instrumentos musicales.

Temas Constructores y lauderos de México; Estudios de caso; Conservación preventiva vs. restauración; Iconografía; Colecciones públicas y privadas.

Dirigido a: investigadores, profesores, estudiantes de nivel avanzado, lauderos y constructores.

Mesa redonda (viernes 19, de 11:00 a 13:00 horas)

Los instrumentos musicales: continuidad, transformación e innovación.

Participantes: Laurence Libin; Laura Corvera; Miguel Zenker; Daniel Guzmán; Guillermo Contreras; Juan Carlos Laguna; Javier Álvarez

Diriga a: investigadores, profesores, estudiantes de nivel avanzado, lauderos, constructores y público interesado.

Concierto de clausura (viernes 19, a las 20:30 horas, en el Aula Magna José Vasconcelos del Cenart)

Grupo Jaranero, director: Guillermo Contreras.

Integrantes: Gonzalo Camacho, José Luis Sagredo y Alejandro Moreno.

Entrada libre. ♦

Classified Column

No ads were submitted for this issue. 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 the seller's name, address, phone, fax number, and e-mail address (as much information as the seller wishes to give). Checks, payable to the American Musical Instrument Society, are to be sent along with copy to Barbara Gable, Editor, AMIS Newsletter, 270 Barret Road, Riverside, CA 92507. ♦

Attention Scholars!

If you are doing original research on musical instruments or related topics, please consider submitting an article to the AMIS Journal. Reviews of books on musical instruments are also welcome. See the AMIS website [www.amis.org] for detailed information or contact Tom MacCracken, Editor, 12108 Vale Road, Oakton, VA 22124. ♦

Events and Deadlines

January 15, 2005

Paper submission deadline for 2005 Annual Meeting (see page 3)

February 1, 2005

Gribbon Travel Awards Application Deadline (see page 5 for details)

Deadline for articles for Spring *Newsletter*

May 18-21, 2005

AMIS Annual Meeting
Las Vegas, NV

AMIS Newsletter

AMIS Newsletter is published by

American Musical Instrument Society
389 Main Street, Suite 202
Malden, MA 02148
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President: Kathryn L. Shanks Libin
Editor: Barbara Gable

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<u>Regular Membership</u>	<u>Institutional Membership</u>	<u>Student Membership</u>	<u>Spouse</u>
<input type="checkbox"/> US: \$45.00	<input type="checkbox"/> US: \$60.00	<input type="checkbox"/> US: \$20.00	<input type="checkbox"/> US: \$10.00
<input type="checkbox"/> Outside US: \$55.00	<input type="checkbox"/> Outside US: \$70.00	<input type="checkbox"/> Outside US: \$30.00	<input type="checkbox"/> Outside US: \$20.00

Enclosed is payment for my 2005 membership in the amount of \$_____

Optional Donations:

Friends of AMIS (\$100 or more) \$_____
 AMIS Endowments Fund (any amount) \$_____
 Gift Membership (see dues structure above) \$_____

Recipient's name _____

Recipient's address _____

(The AMIS office will notify the recipient of your gift)

TOTAL ENCLOSED \$_____

I wish to pay by (please check one):

Check (US dollars/US bank)

MasterCard Visa

Credit Card Number: _____ Exp. Date: _____

Name on Card: _____ Date: _____

Signature: _____