



NEWSLETTER

of

The American Musical Instrument Society

Volume 36, No.3

Fall 2007

37th Annual AMIS Meeting

Cantos Music Foundation

Calgary, Canada

May 28 to 31, 2008

Cantos Music Foundation will host the 37th annual meeting of the American Musical Instrument Society from May 28 through 31, 2008. Located near the foothills of the Rockies in Western Canada's beautiful city of Calgary, Cantos Music Foundation was officially founded in 2003, though the genesis of its collection extends back to 1997. It is home to a unique and increasingly comprehensive collection of historical keyboard instruments and significant vintage electronic instruments. The early portion of the collection ranges from harpsichords and clavichords by makers such as Couchet and Lundbom to pianos by Zumpe, Broadwood, Erard, and Steinway. Equally remarkable, however, is the growing collection of electronic keyboards that range from pioneering examples from the 1930s to ones made as recently as 2000. Highlights of this grouping include instruments developed by Theremin, Ondioline, Frank Morse Robb, Hammond, Don Buchla, Raymond Scott, ARP, E-MU, and Robert Moog.

Among the featured activities planned for the 2008 AMIS meeting are demonstrations and concerts featuring instruments (both historical and mod-



Skyline of Calgary at night.



English square piano by William Rolfe (early 19th century)

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American Musical
Instrument Society
Newsletter

Dwight Newton, Editor
James B. Kopp, Review Editor

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

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

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

American Musical Instrument Society
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Malden, MA 02148
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Phone: 781-397-8870
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ern) from CMF's collection, a field trip to visit the Audities Foundation Collection (comprising over 150 musical electronic instruments that span 70 years of development), and a visit to scenic Banff to attend a musical event (and do some sightseeing). Attendees will also have an opportunity to hear a concert at the University of Calgary showcasing a magnificent pipe organ tuned in Norden temperament, which is the same tuning system used on the 1688 Arp Schnitger organ in St. Ludgeri, Norden, Ost-Riesland, Germany. Dedicated in the fall of 2006, this outstanding organ was built by Jürgen-Ahrend Orgelbau, Leer, Germany.

With a population of over a million, Calgary is Canada's fifth largest city, located in the province of Alberta (north of western Montana). Fast growing and cosmopolitan, Calgary still manages to retain much of its traditional culture of western bars, night clubs, and hockey. A safe place to visit and walk around, it was also ranked as the world's cleanest city by Forbes Magazine in 2007. Known for its legendary hospitality and moderate spring and summer climate, Calgary and the surrounding area also host a wealth of festivals, performances, parks, and sightseeing opportunities. Perhaps best known as the home of the Calgary Stampede rodeo and the 1988 Olympic Winter Games, it also contains numerous cultural attractions, including the Glenbow Museum, one of Canada's largest repositories of art, artifacts and archives. AMIS members may want to schedule additional time to visit this spectacular part of Canada

before or after the meeting. Members will be notified about lodging options and other logistical issues for the meeting as soon as this information become available.



A Buchla 100 series modular synthesizer, mid-late 1960s.

CALL FOR PAPERS

The Program Committee for the meeting, which includes Darcy Kuronen (chair), Carol Lynn Ward-Bamford, and John Watson, welcomes proposals for papers, lecture-demonstrations, performances, and panel discussions on a broad range of topics relating to the history, design, use, care, and acoustics of musical instruments from all cultures and time periods. Presenters are especially encouraged to submit proposals that relate to Canadian instruments or manufacturers and also to the collection at Cantos Music Foundation, made up primarily of historical keyboard and vintage electronic instruments (for more information go to www.cantos.ca). Individual presentations should typically

be limited to 20 minutes (followed by time for questions and discussion), but requests for longer presentations will be considered. Please send three copies of a typed abstract (up to 250 words), accompanied by a brief biography (up to 75 words), and a list of required audio-visual equipment, by December 15, 2007 (NOTE EXTENDED DEADLINE!), to Darcy Kuronen, Department of Musical Instruments, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115, or by email to dkuronen@mfa.org.

The specified language of the abstracts and presentations is English, and papers should be delivered in person at the meeting by the author. All submissions will be considered by the Program Committee, and applicants whose submissions are accepted will be notified by January 15, 2008. Their abstracts will also be placed on the Society's website (www.amis.org), where information about all aspects of the conference will be made available. For further information, contact program chair Darcy Kuronen (at the address listed above) or local arrangements co-chair Isobel Weldon Hogue, Cantos Music Foundation, 134 11th Avenue SE, Calgary, Alberta, Canada, T2G 0X5 (email: hoguei@cantos.ca)

Drawing particularly on CMF's exceptional twentieth-century instruments, this AMIS meeting will provide opportunities for new perspectives on music and instruments from the modern era. We hope you'll join us in "The Heart of the New West" for a dynamic and engaging conference. For further information visit these websites:

- Cantos Music Foundation:
www.cantos.org
- Audities Foundation:
www.audities.org
- Ahrend Organ at the University of Calgary's Rosza Centre
www.finearts.ucalgary.ca/rozsa-organ

WILLIAM E. GRIBBON AWARDS FOR STUDENT TRAVEL

William E. Gribbon Awards for student travel to the annual meeting



View of exhibition space at Cantos Music Foundation

are available, consisting of a one-year student membership in the Society and substantial financial support for travel and lodging. Students wishing to present a paper at the meeting should submit an abstract by December 15, 2007. Applications must be postmarked by midnight, February 1, 2008 and should be addressed to Arian Sheets, National Music Museum, 414 E. Clark Street, Vermillion, SD 57069 (email: asheets@usd.edu). See the AMIS website (www.amis.org) for full details.

“SHOW AND TELL” TO MAKE A COMEBACK

The Board of Governors has unanimously agreed to reinstitute the Show and Tell event at the AMIS annual meetings beginning with the 2008 meeting in Calgary. This entertaining and educational session provides a less formal opportunity for members to present research in progress, rare and unusual instruments, novelty musical items which never caught on, or simply anything in the musical line which has a chance of extracting awe, wonder, or perhaps a laugh from the other members.

Everyone who remembers when these sessions were part of our programs will recall some of the fascinating items shown (and sometimes made to produce sounds, usually musical). This is not a swap meet, though if someone offers you a fortune for your grandpa's kontrabass kazoo after the affair, go for it!

Doug Koeppel is heading up the Show and Tell at the Calgary meeting and asks that any members who would enjoy sharing a special item with their colleagues please send an email to koeppel@verizon.net describing what it is they would like to bring for our enlightenment and enjoyment. The session will last from one to one and a half hours, depending on the number of presentations.

PRESIDENT'S MESSAGE

Our Society tends to organize its year, appropriately enough, around our annual meeting. And to be sure, this is the only time of the year many of us see or even communicate with each other. Rest assured, however, that your officers and committees are active throughout the year, working on our *Journal*, *Newsletter*, and web-

site and planning future meetings and other events.

Our scholars keep busy as well. By the time you read this, our AMIS study session, held in conjunction with the seventy-third annual of the American Musicological Society in Quebec City, will be a matter of record, more about this in the winter number of the *Newsletter*. 2007 marks the third year we have produced a study session in conjunction with AMS; former AMIS



Minimoog synthesizer, 1970s.

President Kathryn Libin organized the first such event at the AMS meeting in Washington in 2005. These study sessions provide an excellent opportunity for AMIS scholars to present their finest research in a setting that draws musicologists from all over the world. I think, as I know Kathryn also did, that is important for our colleagues in other sub-disciplines of music scholarship to have an opportunity to become acquainted with the outstanding organological research AMIS members are doing.

✉ Stewart Carter

EDITOR'S NOTE

This issue of the newsletter includes information and a call for papers for the next annual meeting, the final chapter of Peter Adams's series on the *Musical Courier*, a light and fluffy piece on the Ukelin and related instruments by new member Bob Borzas,

and a remembrance of the late William Waterhouse from Al Rice. Also Doug Koepp's book reviews, a few notices, and the massive biennial bibliography pulled together by Christine Gerstein, who deserves our great appreciation and accolades for such a heroic work.

Believe it or not, it's already time to start gearing up for the next AMIS conference. The annual meeting in Calgary promises to be very exciting, with a unique venue in a remarkably beautiful city, not far from the Canadian Rockies. It would be worth spending a few extra days in the area to see the astounding beauty of the mountains in nearby Banff National Park. The enticing pictures of instruments and of Calgary that you see in this issue were provided by Cantos Music Foundation.

I hope the interesting collection of modern electronic instruments at Cantos will inspire some expansive thinking about the study of contemporary musical instruments.

Questions that spring immediately to my mind relate to contemporary non-physical, or "virtual," musical instruments. With the domination of software-based instrument synthesis, how do we as scholars relate to non-physical instruments? How can they be archived and studied? Should they be archived? How does a curator conserve an algorithm? What makes a non-physical instrument important and worth preserving?

As with any instrument in a collection, we will have to deal with issues regarding making instruments available to be played as opposed to conserving the historical document, but with the added technological problems inherent in the

preservation of electronic components that might be close to impossible to reproduce, or, as in the case of software instruments, finding and maintaining the hardware and operating systems that they run on.

I am also inspired to think about the future development of musical instruments. What about virtual reality interfaces? I have been building complex musical instrument objects in the virtual world called Second Life. They are only three-dimensional visual facsimiles of familiar real world instruments. There is currently no good way to interact with these objects in a meaningful, musical way. But developments are happening rapidly and there is reason to hope that the control interface in virtual worlds will become useful in the foreseeable future. We as scholars are accustomed to studying what has been done in the past. Should we not also speculate about what might be done in the future?

For those more traditionally inclined, Cantos has a fine collection of early keyboards and other historic instruments. The conference itself will, as usual, be open to papers in all areas of interest to the membership. I encourage you strongly to make plans to attend this very special meeting.

✉ Dwight Newton



The Wurlitzer Side Man, an early 1960s electronic drum machine.

IN MEMORIAM

William Waterhouse, the noted bassoonist and instrument scholar, died on November 3, 2007 while on vacation in Italy. Bill was a distinguished performer and teacher. As a bassoonist, he performed with the Philharmonia Orchestra, Covent Garden Opera, London Symphony, and the BBC Symphony, working with legendary artists such as Toscanini, Fürtwängler, Monteux, Callas, and Richter. He recorded many chamber works with the Melos Ensemble of London and taught several guest professorships; he taught for thirty years at the Royal Northern Academy of Music, Manchester, England.

Bill was well known to many AMIS members who have corresponded with him for many years and have used his invaluable reference work *The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors* (London: Tony Bingham, 1993). Some AMIS members will recall Bill's presentation at the 1985 meeting at the Museum of Fine Arts, Boston, when he spoke on "Langwill and his Index Plans for the Seventh Edition." This was the beginning of cooperation between Bill and the AMIS Langwill Committee chaired by Lloyd Farrar, which drew upon a number of AMIS members to supply information on American makers for Bill's revision of Langwill, which became *The New Langwill Index*.

Bill's enthusiasm and delight in musical instruments and his very careful scholarship made him an inspiring model. He wrote a number of articles on the bassoon and other musical instruments for several journals including the *Galpin Society Journal*, *Double Reed Society Journal*, and *Tibia* and for various *Festschriften*. He was always very generous in sharing knowledge and information from Lyndesay Langwill's enormous library of books and pamphlets which became Bill's upon his death. Bill was also a very astute collector of bassoons and the leading scholar on his instrument. His collection of bassoons is among the finest and most comprehensive in

the world. Bill also had a wonderful sense of humor and zest for life. He was extraordinarily fond of the German language, which he spoke fluently. He was known and respected by many worldwide and will be missed.

✂ Albert R. Rice



The Robb Wave Organ, a 1930s tone-wheel electronic organ by Canadian inventor Frank Morse Robb.

NOTICE AND CALL FOR PAPERS
Metals in Musical Instruments
Historical Metallurgy Society
Annual Conference, Oxford, UK
September 12-14, 2008

The conference will be based in the Holywell Music Rooms in Oxford, the oldest surviving purpose-built concert hall in Europe. As well as a full lecture program there will be a talk and concert on Friday evening with Steven Devine (harpsichord) and on Saturday evening with Crispian Steele-Perkins (trumpet). There will also be an oppor-

tunity to see "behind the scenes" at the Bate Collection of Historical Musical Instruments.

Papers should reflect the theme of the conference on the technology of metals with particular relation to musical instruments. There will also be display boards available for posters.

Please send a 150-word abstract for either option by January 31, 2008, c/o Dr. Louise Bacon, Head: Collections Conservation & Care, The Horniman Museum, 100 London Road, Forest Hill, London SE 23 3PQ UK, or by email to: lbacon@horniman.ac.uk.

Conference accommodation has been reserved at Wadham College. If you have any queries or would like to know more about the conference, please contact Eddie Birch on 011-44-1226-370331 or email: mejbirch@aol.com.

Further information about the His-

torical Metallurgy Society can be found at www.hist-met.org.

The HMS wishes to extend its sincere condolences and sympathy to family, friends, and colleagues of Dr. Hélène La Rue, Curator of the Bate Collection of Musical Instruments, Oxford University who until her sudden and untimely demise in July had been acting as Honorary Adviser to the conference.

CALL FOR ABSTRACTS CIAMIM

International Conference on
Interactive Musical Instruments Museums
Mexico City, August 24-29, 2008
Escuela Nacional de Música,
Universidad Nacional Autónoma
de México

This joint meeting will include the annual meeting of the International Committee of Musical Instrument Museums and Collections (CIMCIM) and the International Symposium on Musical Acoustics. The objectives of the conference are to have specialists in different fields related to music and musical instruments meet, interrelate in interdisciplinary work, and discuss the possibilities of explaining musical instruments and music in museums. The conference's theme is "Explaining Musical Instruments in a Museum" from the perspective of different disciplines, including musical acoustics, musical informatics, electronic music, musical cognition, musicology, museology, musical education, materials science, musical metrology, and conservation of musical instruments.

The symposium will be held at the National School of Music of the National Autonomous University of Mexico. Participants will be housed in two first-class hotels near the School of Music, and there will be continuous bus transportation between the lodgings and the venue. The National School of Music is located in the borough of Coyoacán, an old quarter of Mexico City where Cortés resided after the conquest of Mexico.

The meeting will include theme sessions, with interspersed keynote speeches and presentations. Sessions devoted to aspects specific to each of the disciplines of the symposium may be organized, such as traditional discussions on mu-

sical acoustics, as well as on museology and museography. Throughout the event participants may attend poster sessions which may deal with musical acoustics, museology, or organology. Additionally, there will be visits to musical instrument collections and to organs in Colonial churches. Proposals for workshops are also welcome.

Submission of abstracts: Authors are invited to submit abstracts in any field, acoustical, cognitive, musicological, museographical, etc., relating to the theme of the symposium, in either Word or electronic PDF format. The length of abstracts should not exceed 250 words. The abstracts should include title, authors and affiliations, and form of presentation (lecture or poster). The form and style should follow as closely as possible the guidelines for publication given in the *Journal of the Acoustical Society of America*, available online at: <http://asa.aip.org/jasa.html>. Abstracts should be sent to: ciamim08@yahoo.com. Notification of acceptance will be sent to authors by June 15, 2008.

Organizing Committee

Eduardo Castro-Sierra
Miguel Zenker
Ruy Guerrero

Technical Committee

Sergio Beristáin
Daniel Miranda

Administrative Committee

Teresa Vázquez

Symposium address

ISMA 2008 Mexico City
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Universidad Nacional Autónoma
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Col. Del Carmen
04100 México, D.F.
Mexico
Email: ciamim08@yahoo.com
Tel: 52-55-5680-3746
Tel/Fax: 52-55-5651-5998
Fax: 52-55-5601-3210
Web-page: will be announced soon

Collaborating institutions

- ICOM México
- Academia Mexicana de Ciencias, Artes, Tecnología y Humanidades, AC.
- Escuela de Ludería, INBA

Abstracts in any of the following formats may be accepted:

- Theme sessions: Theoretical knowledge derived from practical experience with the theme of the meeting, *Explaining Musical Instruments in a Museum*: 20 minutes, plus a 10-minute discussion.
- Lecture presentations: 15 minutes plus 10-minute discussion.
- Poster presentations: 100 cm (horizontal) x 120 cm (vertical).
- Workshops

Final date for submission of abstracts is March 15, 2008. Final date for proposal of workshops is February 15, 2008.

MUSICAL INSTRUMENT CURIOSITIES DOCUMENTED IN *THE MUSICAL COURIER* (PART 4)

In this final article in the series discussing curious musical instruments found in articles published by *The Musical Courier* (MC), we consider information on patents. MC, the premier U.S. musical instrument trade publication of the 19th and early 20th centuries, took great pains to document patent information. Two types of article discuss patents. The first is a list of patents, including the name of the person who received the patent and a brief description of the instrument patented. The second type of article discusses patent infringement lawsuits.

The first type of article reprints information provided by the U.S. Patent Office but occasionally contains incomplete or incorrect information. Illustrations rarely accompany such an article. Of all the various musical instrument-related devices patented, music-leaf turners comprise well over half. Patents for keyboard instruments and mechanical or automatic instruments are almost as numerous and, of course, some curious instruments received patents.

A rare example of a list of data from the Patent Office is found in the following article, given in full.

"Patent Statistics." *The Musical Courier*, Vol. 15, No. 8 (August 24, 1887), p. 120.

We have before us the annual report of the United States Commissioner of Patents for 1886, from which we gather the following statistics, which required considerable patience to hunt up. In the music and music-trade line the patents granted were:

Music-boxes	4
Sheet-music cases	3
Music-holder	2
Music-leaf turners	11
Music-roll	1
Music-satchel	1
Perforated sheet-music	2
Music-stand	1
Music-boxes with attachments	4
New musical instruments	1
Mechanical musical instruments	12
Keyboard for musical instruments	6
Transposing keyboard for musical instruments	2
Exercising devices for musical instruments	4
Combined organ and piano	2
Combined organ, piano and sewing-machine	1
All kinds organ patents (reed and pipe)	29
Piano	7
Piano actions, dampers, &c.	13
Piano cases	6
Dummy piano	1
Music-rack	3
Pianissimo stop	1
Harp stop	1
Capo d'astro-bar	1
String-bridge	1
Piano tuning-pin	4
Double sounding-board	1
Piano folding lamp-shelf	1
Key-bottom	3
Iron frame	1
Mute-bar damper	1
String device	1
Pedal attachment	1
Note indicator	1

Making a total of 140

Levi K. Fuller received a patent for a design of an organ case. Paul Gmelin received a patent for an upright plate. Trade marks were granted to Geo. M. Guild, Boardman & Gray, J. & C. Fischer and the John Church Company.

MC's correspondents documented hundreds of patents, both foreign and domestic. Consider the following patented devices. In an article entitled "New Inventions" [Vol. 1, No. 6 (May 13, 1880), p. 87] a combined piano and organ patented by John T. Wright of Glasgow, Scotland, is briefly mentioned. A regular column, "The Trade" [Vol. 11, No. 23 (Dec. 9,

1885), p. 368], reports that Dr. Alessandro Antoldi of Mantua invented a harp-piano played at the Milan Conservatory. A subsequent article titled "Harp-Piano" [Vol. 17, No. 19 (Nov. 7, 1888), p. 336] describes the instrument as an upright harpsichord but with a novel plectrum that moves backwards and forwards rather than up and down. "The Trade" [Vol. 19, No. 20 (Nov. 13, 1889), p. 416] states that the Bristol Manufacturing Company (Oskaloosa, Iowa) was manufacturing a "telephone pipe organ attachment" but does not provide further information. "The Trade" [Vol. 21, No. 15 (Oct. 8, 1890), p. 368] indicates that the first aluminum bass drum in the United States was made by an unnamed St. Louis company.

In a column, "Patents Recently Granted," [Vol. 26, No. 5 (Feb. 1, 1893), p. 29], we find a description of an electrical musical instrument (patent 490,358). The illustration in Figure 1 is from the U.S. Patent Office database, <http://USPTO.gov>.

Montanelli's was certainly not the only attempt to combine a keyboard with an acoustic musical instrument using electrical wires and electromagnets. It is simply one of the more curious examples cited in MC. Such efforts were common during that last decade of the 19th century.

MC also printed articles about

A. MONTANELLI.
ELECTRICAL MUSICAL INSTRUMENT.

No. 490,358.

Patented Jan. 24, 1893.

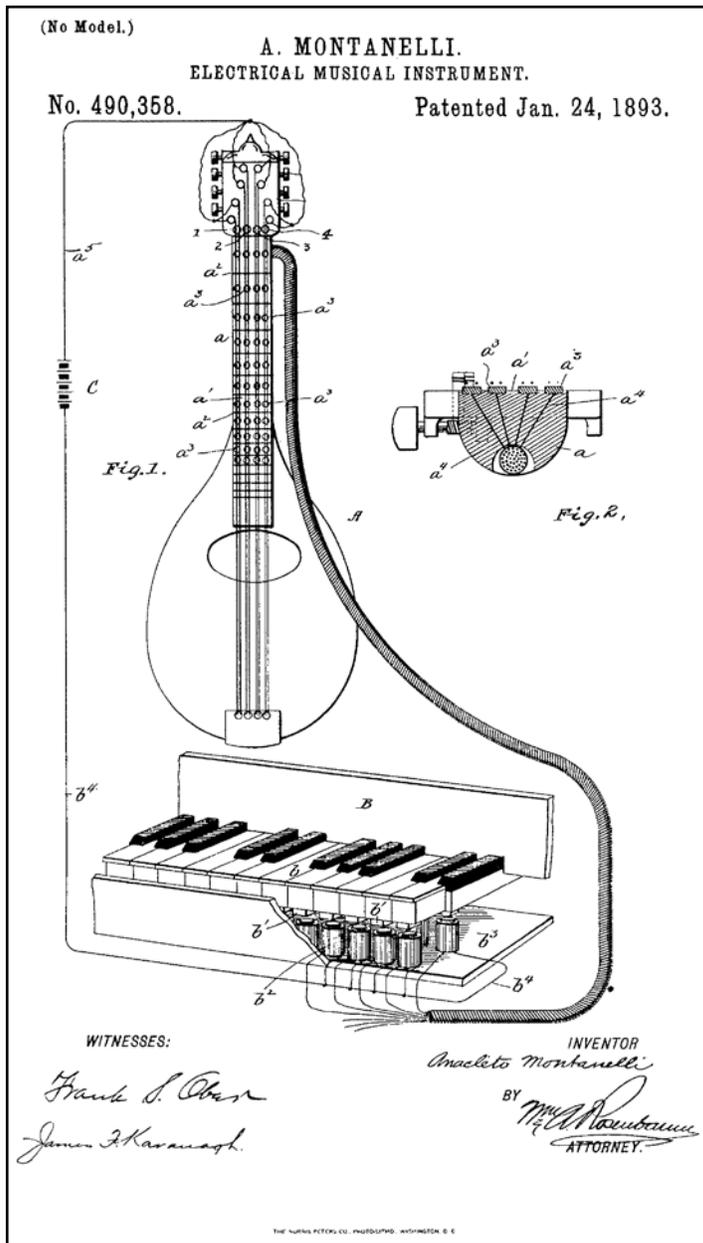


Fig. 1. Patent 490,358 granted to Anacleto Montanelli for a hybrid of a piano and plucked string instrument.

patent infringements. This type of article can provide valuable information, informative illustrations, and some lively reading. "A Threatened Law Suit" [Vol. 2, No. 58 (Mar. 9, 1881), p. 209] is one such article. This article describes the effort of Mr. Jacob Greener, of Elmira, New York, to enforce U.S. patent 86,747, which he received on February 9, 1869 for a piano soft-pedal attachment. Most large companies refused to pay him royalties. So Mr. Greener hired a lawyer and began suing companies, demanding payment. William Steinway refused to pay, stating that the patent should never have been

granted, and traveled to Europe to substantiate his claim. Upon returning to the United States, Steinway showed his evidence to Greener's lawyer, who offered him a free license to use the pedal attachment, provided Steinway not provide information in an on-going case against Chickering & Sons. Steinway refused and the cases against both Steinway and Chickering quickly collapsed. MC printed some of Steinway's research in various articles, showing patent designs he had found in his research.

While individuals and companies might have received patents, this did not mean that the inventions were ever produced or implemented. Companies often patented minor improvements, either to avoid paying royalties or to state in their advertisements that they owned a certain number of patents. Because MC did not always receive prompt information from

the Patent Office, its omissions are often vexing. For example, an examination of the U.S. Patent database, viewable at <http://www.google.com/patents>, shows that Julius J. Neumann received patent 609,556 on Aug. 23, 1898 for a valve system for brass instruments, which he assigned to Lyon & Healy. On April 16, 1918, David A. McDonald was granted patent 1,263,084, also assigned to Lyon & Healy. This patent was for a new valve system for brass instruments. Were these patents put into production? MC is silent on this point. These two patents show that MC was not always able to acquire timely information from the U.S. Patent Office and that Lyon & Healy might well have been manufacturing brass instruments prior to the date listed in *The New Langwill Index*. Further research on this topic is in order. (I am indebted to contributors at <http://www.Horn-u-copia.net> for pointing out these patents.)

In concluding this series, I wish to mention that I am currently in discussion with a publisher about printing my index, to be titled *An Annotated Index of Selected Articles from The Musical Courier*. No date of publication has been set. The index, which will be about 3000 pages long, will extensively document the musical instrument industry in the United States, Canada, and Europe, as well as including topics such as African-American musicians, innovators such as John Philip Sousa, women within the musical instrument industry, and the influence of the rise of Nazi Germany on the European music scene.

Peter H. Adams
organologist@aol.com

REVIEWS

Ram Prasad Kadel. *Musical Instruments of Nepal*, ed. Norma Blackstock. Kathmandu, Nepal: Suvach Printing Press, 2007. xxv, 310 pp.: 57 black-and-white illus. 11-track DVD. ISBN 9946-883-0-8. \$35.00 (paper).

Ram Prasad Kadel's *Musical Instruments of Nepal* is a documentation of the folk instruments of Nepal, a multilingual and culturally rich region of small towns and villages nestled between the Himalayan Mountains in the north and the Bagmati River in the south. Kadel is founder and president of the Nepali Folk Musical Instrument Museum (NFMIM), founded in 1997 and opened to the public in 2002. This English translation of the original 2005 publication, an illustrated catalogue of 362 folk instruments, is Kadel's attempt to raise international awareness of Nepal's rich musical heritage, which is quickly vanishing.

Ram Prasad Kadel has combined his field of expertise in visual arts (Thangka painting) with his passion to conserve and preserve Nepal's declining folk musical traditions, producing an invaluable resource for the study of Nepali musical folk instruments. In a region of 59 different ethnic groups and more than 100 castes, there is no such thing as a standard type of folk instrument. Within each Nepali community, instrument makers and musicians developed personal preferences. Kadel has chosen to identify each instrument by the single most common ethnic name applied to it, without comment on similar instruments or different names. Included in the documentation are each instrument's geographical range, references to cultural and ethnological relationships, general playing techniques, partial descriptions of physical dimensions and/or materials, and illustrated drawings of each instrument. The fifty-seven black-and-white illustrations of playing musicians provide particular value in studying how the instruments are held.

Kadel's classification of instruments stems from an ancient treatise, the *Bharata Natya-Sastra* ("The Doc-

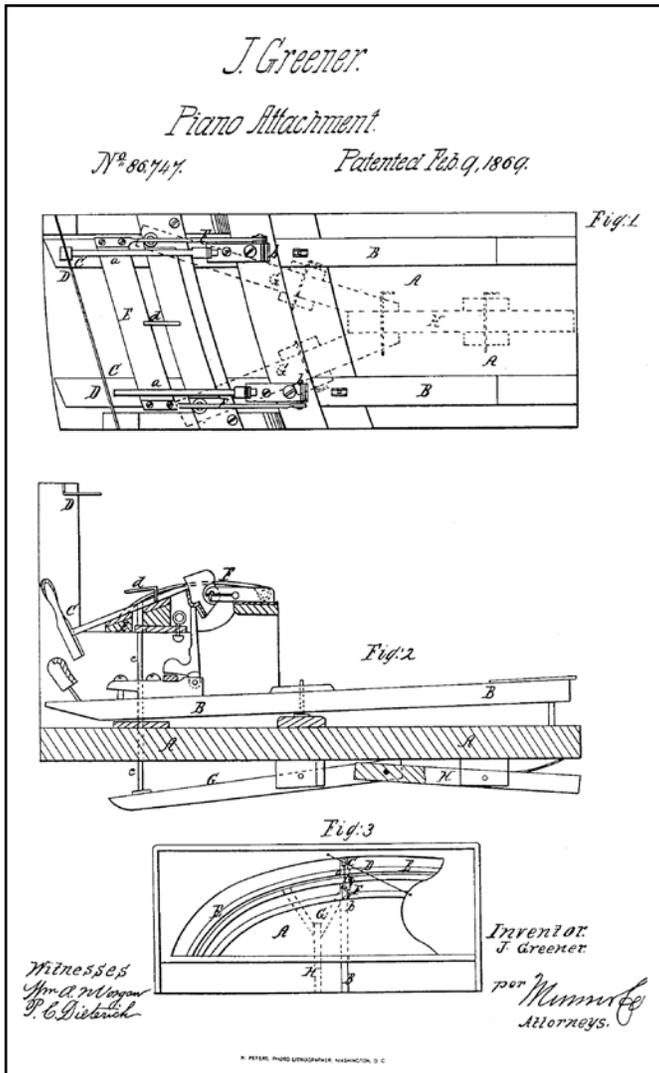
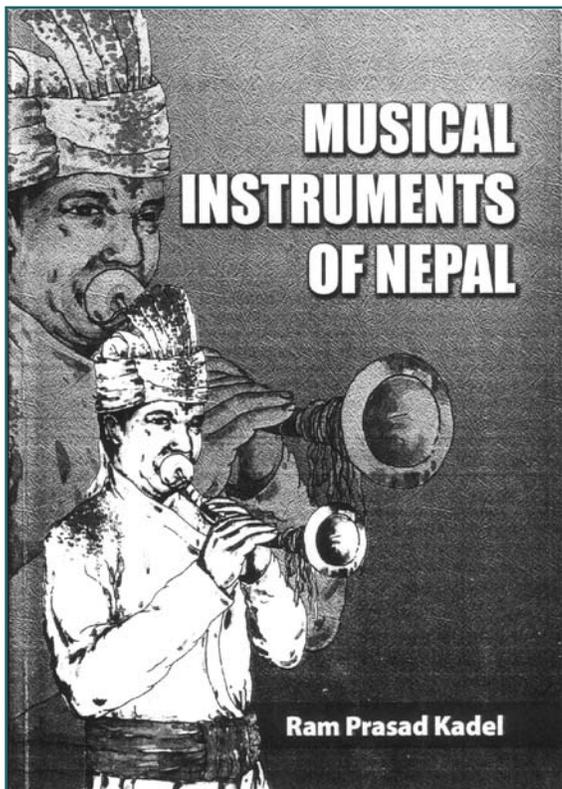


Fig. 2. Greener's patent 86,747 for a soft pedal for keyboard instruments, from the U.S. Patent Office database



color, but only two include English translations of the songs. At a minimum, translations of the event names or song titles and identification of the featured instruments would have been helpful. Despite these shortcomings, the authentic ethnic cultural settings, costumes, dancing, and instrumental and vocal performance provide a valuable audio and visual documentation of Nepalese folk music.

Musical Instruments of Nepal provides fascinating evidence of the vast variety among more than 350 distinct types of Nepalese musical instruments. Ram Prasad Kadel's knowledge of and enthusiasm for Nepal's musical heritage are commendable. He has taken great care in the identification and documentation of its folk instruments, and this publication serves as a worthy

resource in the study of Nepalese music and organology. The book is available postpaid from Norma Blackstock at: normacwm@onetel.com or from the NFMIM at nfmim@ntc.net.np.

✉ Aurelia Hartenberger
University of Missouri, St. Louis

David Lasocki, ed. *Musique de Joye: Proceedings of the International Symposium on the Renaissance Flute and Recorder Consort, Utrecht, 2003. Utrecht: STIMU Foundation for Historical Performance Practice, 2005. 549 pp.: 42 color illus., 140 black-and-white illus., 23 tables, 24 musical exx. ISBN: 90-72786-12-2. €40.00 (paper).*

This volume stems from a symposium that focused on European flute and recorder consorts in the years 1470-1630. Included here are twelve papers (some of them greatly expanded and revised), four substantial appendixes, and three introductions to panel discussions. Some writers deal with the consort as a concept; others writers deal with instruments per se—either individual

surviving flutes and recorders or those represented by documentary or iconographic evidence.

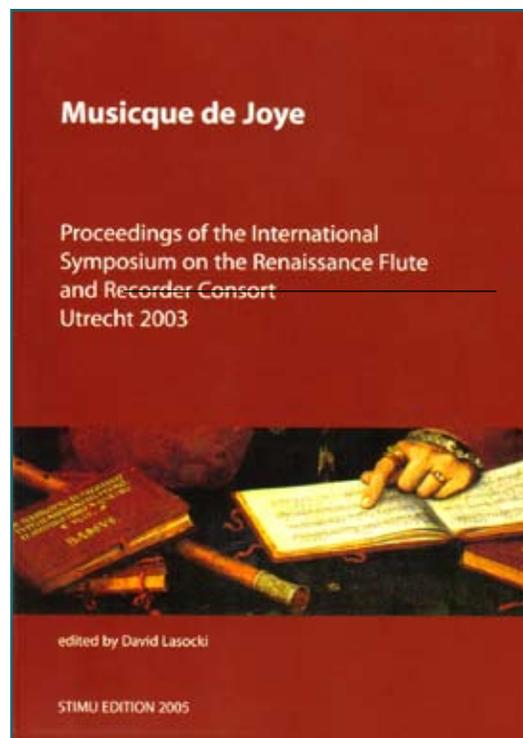
Two surprising themes stand out: the evidence provided by instrument cases, and strong links to the vocal practice of solmization. Centuries-old instrument cases fitted for a whole family of instruments have a surprising story to tell: they can help reveal the sizes and pitches of instruments that once comprised a consort. (The flutes, recorders, or other instruments have often been separated from the cases, but they can sometimes be reunited; sometimes, inferences can be drawn from empty cases.) Boaz Berney, in a survey of surviving Renaissance flutes, examines surviving flute cases now kept in Munich, Graz, Vienna, and Augsburg, while recorder cases are cited as evidence by Beatrix Darmstädter (a case kept in Vienna) and by Herbert Myers and Adrian Brown (a case now in Augsburg). Their conclusions are not trivial, for they have helped to revise thinking about consort pitch relationships, transpositions, and even pitch standards.

Despite a profusion of sizes among surviving early recorders, there is some consensus that “recorder consorts were first made of sizes a fifth apart,” as Brown writes. “Later, the

trine of Dramaturgy by *Bharata*”) that classifies musical instruments into four groups: winds, strings, drums, and other percussion. Kadel subdivides these groups into nine classes aligned with the treatise of *Bharata*: wind instruments with and without finger holes; drums with and without tuning paste applied to the drumhead; bells, cymbals, and gongs; other percussion instruments; plucked string instruments; bowed string instruments; and jew's harps.

Tables list vernacular terms for plants and animal species (correlated with their English and scientific names) and for Nepali castes and ethnic groups. (Additional tables listing instruments by geographical range or ethnological groups would have been helpful but are not provided.) A glossary of terms, an alphabetized index, and a map of the districts of Nepal are provided.

Musical selections on the companion DVD appear to be carefully matched with ethnic groups. However, with one exception, most of the performances seem to be staged for the camera, and the sound is dubbed from related music, not from the events showed. Ten of the eleven tracks are in



interval between the top sizes was sometimes changed to a fourth.... The great-bass size was sometimes made only a fourth below the bass size, no doubt due to the physical constraints of constructing such a large instrument.”

In a similar vein, Peter Van Heyghen writes, “all Renaissance recorders, regardless of their nominal and sounding pitches, could be considered virtual sizes in F, c, and g. That these notes were also the bottom notes of the soft, natural and hard hexachords, respectively, clearly shows that the recorder consort, treated as a paradigm for all woodwind consorts, had been modeled according to the principles of solmization, a method used primarily by singers....”

Anne Smith explores solmization and hexachord theory applied to the Renaissance flute, finding that the composer Attaignant “obviously preferred ‘soft’ modes [with a flat in the key signature] for the flute, and perhaps ‘hard’ modes [without a flat in the signature] for the recorder.” She quotes Martin Agricola (1533), who wrote that the soft syllables “are sung extremely mildly, gently, sweetly, and softly.” Meanwhile, the “natural” syllables “emit an average sound, not too mild or too clear.” And the “hard” syllables “should and must be sung in a more manly way” than the soft and natural syllables. Smith finds, moreover, that in a major triad, “the fifth is a note with greater tension than the bass, and the third gives a certain hardness and clarity to the sound.” This approach “greatly improves the general intonation and timbre of a flute ensemble.”

Myers, Ita Hijmans, and Eva Legêne draw inferences from contemporary art works about the nature and use of recorders. One of Myers’s surprising but plausible conjectures is that large instruments of many kinds, including bass recorders, are seldom shown by artists of the time, because they tend to “take command” of the picture, distracting attention from their human players and forcing them into constrained body positions.

This collection goes well beyond many conference proceedings

in including several ambitious listings of general reference value: a list of surviving Renaissance recorders by Brown (approximately 190, by his count), a sweeping list of inventories and purchases of “flutes, recorders, flageolets, and tabor pipes, 1380-1630” by David Lasocki, and a bibliography of writings about medieval and Renaissance flutes, also by Lasocki. Brown also discusses his survey of Renaissance recorders at length, while Darmstädter focuses on those from the Kunsthistorisches Museum in Vienna, and Marco Tiella examines those of the Accademia Filarmonica in Bologna. Drawing on extensive biographical research, Lasocki offers a sociological sketch of players and makers of the flute and recorder during the Renaissance.

This cleanly edited book stands out in a sea of published conference proceedings by virtue of its sharp focus, thorough documentation, and generous illustration. It should be an essential research tool for players and organologists for many years to come.

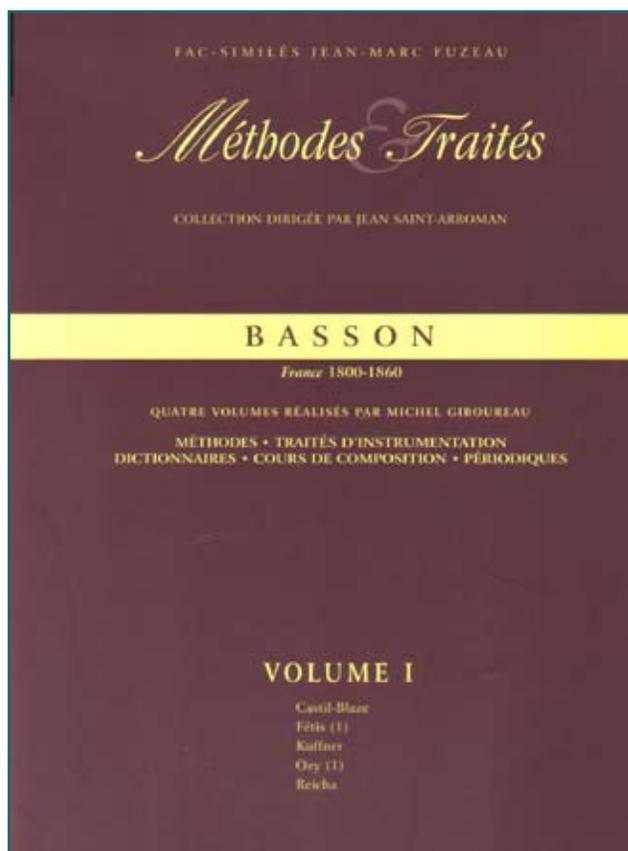
✉ Jim Kopp

Michel Giboreau, ed.
Basson: France 1800-1860, four vols. Méthodes & Traités, series II.
Courlay, Bressuire: Éditions J. M. Fuzeau, 2005.
197, 216, 230, 249 pp.
ISBN: 979-0-230-65942-3, 979-0-230-65942-0, 979-0-230-65943-7, 979-0-230-65944-4. €186.00 (paper).

By the early nineteenth century, printed methods for most orchestral instruments were more or less common. Besides the rudiments of music notation, fingering charts, scalar exercises, and etudes, some of these methods included discussion of other relevant topics such as selection and care of an instrument, reed making, performance

practice, etc. The firm Fac-similés Jean-Marc Fuzeau has launched several series of compilations of instrumental methods for (and other contemporary commentary on) individual musical instruments. At least nine series seem to be planned, covering the period 1600-1800 in France, Germany, Italy, and Great Britain; Renaissance France; and other milieus. The present series, directed by Jean Saint-Arroman, focuses on France in the years 1800 to 1860. The series includes separate volumes devoted to violin, viola, cello, flute, oboe, and bassoon.

The bassoon volumes include eight methods for the instrument, ranging in size from the *Méthode de bassoon* of Victor Cornette (Paris, ca. 1854; 34 small oblong pages) to the *Méthode théorique et pratique pour le bassoon en 3 parties* of Eugène Jancourt (Paris, ca. 1847; 234 large pages). Giboreau has also extracted significant commentary about the bassoon from contemporary “treatises,” broadly defined: orchestration manuals by Berlioz and Kastner, composition treatises by Fétis and Reicha, and dictionaries and manuals by Castil-Blaze and Choron.



Also included is an excerpt from the *Revue musicale*, in which François-Joseph Fétis comments on a writing (not included here) by the German bassoon maker Almenröder.

The logic behind such compilations is commendable. Printed originals are mostly deteriorating in far-flung libraries, if not already perished. A specialist combs the instrument-specific literature within a narrow milieu and makes it available for consultation by latter-day readers. This saves duplicated effort and results in better coverage than the average researcher would achieve. There's a potential downside to the process, however: the very bulk and convenience of such quasi-canonical compilations can persuade users that nothing of interest has been omitted, accidentally or intentionally.

Giboreau has made a creditable effort in targeting his canon, but several omissions should be noted. These include the *Principes de bassoon par Abrahame suivis d'un recueil d'ariettes choisies des meilleurs auteurs* (Paris: Frère, ca. 1800; exemplar in the William Waterhouse collection, London) and *Méthode complete & raisonnée de bassoon ... par Schiltz* (Paris: Aulagnier, [1836]; exemplar in the British Library).

There is also an issue of subsequent editions of included publications, which may range from simple reissues to important revisions. Giboreau includes three substantially different works by Etienne Ozi (one an abridgement bearing the names of both Ozi and Héral) but makes no mention of a "*nouvelle édition*" of one of these (Paris: Petit, n.d.). Nor does he mention J.-F.-B. Cokken's *Méthode de Basson: Nouvelle édition de la méthode de F. Beer [Berr] revue et augmentée* (Paris: Gerard, n.d.). (Method writers of the time often borrowed liberally from their colleagues, often without the explicit acknowledgement that Cokken offered.) A simple listing of later editions within the period would have been welcome, even if Giboreau stopped short of reprinting them.

Another issue is geographical scope. The series name reads "France,"

plainly enough. But the reader must not assume that all relevant treatises in the French language from the period are included. For example, Joseph Kuffner's *Principes élémentaires de la musique et gamme de bassoon op. 212* (Mainz, Anvers, and Paris: Schott, [1828]) is included, while Carl Almenröder's two well-known writings on the bassoon—*Traité sur le perfectionnement du bassoon* (Mainz: Schott, [1822]) and *Méthode complète de basson* (Mainz, Brussels, and London: Schott, [1843])—are excluded, presumably because the word Paris does not appear on the title page. (All three of these works have parallel texts in French and German.)

The rendition of the texts is good, with a few notable exceptions. It is disappointing to encounter a cryptic editorial note in Jancourt's method that "pages 16 and 17 are lacking." Yes, the two pages may have been lacking in the copy used for reproduction, but they survive in other copies. And in this case the omission is significant: the missing pages describe the "invention of a machine for gouging cane" for the bassoon reed, invented by Triébert, as reference to a complete copy makes clear. Giboreau also has the mistaken impression that Jean-Baptiste-Joseph Willent-Bordogni (1809-52) is a pair of authors. Despite these complaints, however, the four volumes are well produced and highly recommended. Texts are clearly printed on large quarto pages. In some cases, indistinct originals have been photographically enhanced, and catalog pages of publications for the same instrument are often present, a bonus for researchers.

📧 Jim Kopp

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

AMIS-L

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



An RCA Theremin, early 1930s



A hiker in the Canadian Rockies near Calgary, Alberta

A PASSION FOR THE PECULIAR

New AMIS member Bob Buzas is the self-proclaimed “world’s foremost authority” on that peculiar hybrid instrument called the Ukelin. He may well be right about that, which means he’s truly one of us. We asked Bob to tell us a bit about his peculiar obsession. The term “Ukelin” has come to be the generic name for this class of American bowed/strummed zithers.

-D.N.

If you are a musical instrument lover who delights in rare and unusual varieties, chances are you have been approached to identify a certain 32-stringed enigma. This instrument was probably described to you as old, rare, and valuable.

Inside the sound hole you may have seen an address in New Jersey and the word “UKELIN.” If you typed “Ukelin” into Google and hit “I’m feeling lucky,” you were directed to my website.

My name is Bob Buzas. I’m the Bob from Bob’s Ukelin Home, the world’s only site devoted solely to the Ukelin.

Before my site, it was difficult to find out anything about the Ukelin. But for over ten years now, I’ve compiled information and championed this stringed oddity as a service to the musical community.

Apparently I’m now the world’s foremost Ukelin authority. Of course, you too, can become a world class Ukelin authority by reading my site. The question is, how did I get there?

It all started with Johnny Cash. When I saw him on TV in 1974, I wanted to be him in the worst way. With hopes of playing and singing like the man in black, I bought my first guitar. Then my second, third, fourth, and so on. Then, after visiting the musical instrument collections at the Smithsonian and Metropolitan Museum of

Art, I decided I wanted to own and play every stringed instrument.

By the age of nine, I was a collector of sorts. I spent hours poring over every instrument with strings listed in the Encyclopedia Britannica. With money I saved from a paper route, I combed flea markets and antique stores for dusty specimens. Sitar, saz, guitar-zither--the more exotic, the better.

Then one day my parents came home with a Ukelin. To me, it looked like something a Renaissance angel played.

It had decals under each string with the notes printed on them. (I wish every



odd stringed instrument came with the tuning instructions laminated on). But I had no idea how to play it. I tried researching Ukelins in the library, but all I got was a physical description and the categorization “chord zither.” The Ukelin hung on my wall gathering dust for 15 years.

Fast forward to 1994. Just out of college and short of money, I decided to sell the Ukelin. I asked a friend who was visiting the Music Inn on West 4th Street in Manhattan to find out how much I could get for it. My friend got a value and found out what I should have known all along: it’s played with a bow! I was thunderstruck. The feeling of discovery served to endear the Ukelin to me even more.

The idea of a bowed psaltery with a deep and mysterious sound captured my imagination. It was haunting, powerful, meditative. It was a sound I had been searching for, and here it had appeared in the most unlikely of places.

My mission was simple: Create a central place for gathering Ukelin knowledge and share this information freely to educate, to correct misinformation, and to promote Ukelin use and appreciation.

My interest in the website (and the Ukelin) has waxed and waned through the years. But I am dedicated to the Ukelin, and continue to further the cause:

- About every six months I do an “internet Ukelin sweep,” gathering whatever information I can find.
- I constantly answer Ukelin questions via email. The most common, by far, is “how much is it worth?”
- I am attempting to register every Ukelin out there, a daunting task I call The Great Ukelin Registry.
- I am cataloging a discography of recordings where a Ukelin appears.
- I have compiled playing and tuning instructions, and a songbook of original notated music.

This has all been rather rewarding to me. I’m pleased to be part of this organization, so I can show my love and commitment to musical instruments.

✉ Bob Buzas
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Bob’s Ukelin Home:
www.geocities.com/~ukelin

