



# NEWSLETTER

of

## *The American Musical Instrument Society*

Volume 37, No.1

Spring 2008

### 2008 Annual Meeting Join Us in Calgary! May 28 - 31, 2008

The thirty-seventh annual meeting of the Society will take place in Calgary, Alberta (Canada), hosted by Cantos Music Foundation (CMF). The core of the meeting's events takes place on Thursday, Friday, and Saturday (May 29 through 31), though informal activities are also available on Wednesday evening (May 28) and Sunday morning (June 1). Anyone traveling to this beautiful part of North America may well want to include time before or after the meeting to visit the nearby Canadian Rockies, an area teeming with lovely resorts and breathtaking scenery.

Preparations for the meeting are nearly finalized, and registration materials will be sent to AMIS members as soon as they become available. Sixteen papers are slated to be presented, covering a broad range of topics from instrument design and technology to conservation treatments to performance practice. At least three presentations will include live demonstrations of unusual instruments. Of special interest are three papers that will discuss aspects of electronic instruments, which are one of the unique strengths of the collections at Cantos Music Foundation.



Supplementing our more typical papers are two panel discussions that should provide lively discourse among the panelists and audience alike. The first (moderated by Douglas Koeppe) will feature a group of individuals who collect wind instruments. They will examine a number of factors affecting their goals, including how the market has changed in their field, how they approach restoration, how display of their instruments can best be achieved, and how private collecting relates to that done by institutions. The second panel discussion, moderated by Deborah Check Reeves, will take a look at the changing role of education in musical instrument museums. Although this might

appear to be a topic that only relates to museum professionals, surely we all have thoughts and experiences about how students and the general public can become better informed about the artifacts in which we all take such great interest. Further enlivening the program this year is the return of Show and Tell, where attendees can provide brief and less formal presentations about something they have recently discovered or have just always wanted to share with other AMIS members. Contact Douglas Koeppe (koeppe1@verizon.net) if you'd like to take part in this portion of the program.

CMF will present a concert featuring instruments from their collection, and we will also attend a recital with Neil Cockburn playing the University of Calgary's historically based pipe organ, completed by Jürgen Ahrend Orgelbau in 2006. Fun field trips are also planned, including a visit to the Audities Foundation Collection, which includes over 150 electronic instruments, some more than seventy years old. A high point of the meeting will be a daytrip to nearby Banff, nestled in the majestic Rocky Mountains, about ninety minutes west of Calgary. There we will enjoy a catered lunch and hear a noon concert at the renowned Banff Center. At least a little time will also be allowed to walk around Banff itself, a charming resort town. Culminating the meeting is our usual Saturday-night banquet and fund-raising auction. This promises to be a diverse and energetic meeting, so pack your cowboy boots and your Baroque oboe and join us in Calgary.

✉ Darcy Kuronen, Program Chair  
Isobel Hogue, Local Arrangements

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American Musical  
Instrument Society  
Newsletter

Dwight Newton, Editor  
James B. Kopp, Review Editor

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

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

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

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**PRESIDENT’S MESSAGE**

I write this message from Vienna, one of the world’s great musical capitals, where on Jan. 14 I began teaching a group of Wake Forest students at the university’s beautiful residence in the city’s stately nineteenth district, near Türkenschantz Park. I am teaching two courses here, “Music in Vienna” and “The World of Musical Instruments.” These courses capitalize on Vienna’s incomparable musical resources, particularly the Staatsoper, Volksoper, Musikverein, and the Musikinstrumentensammlung of the Kunsthistorisches Museum. I also plan to take advantage of the exhibits on piano and organ building at the Technisches Museum and the electronic music studio of Vienna’s Universität für Musik und Darstellende Kunst.

Before settling in Vienna, I spent three wonderful days in Riga, Latvia, where I visited two rich collections of musical instruments: the Museum of the History of Riga and Navigation and also the Museum of Literature, Theatre, and Music. The former has an interesting collection of brass instruments, including a complete Russian horn band and several trumpets, horns, and trombones from the seventeenth through the early twentieth centuries. Particularly interesting for me were a Hans Hainlein bass trombone from 1662 and three trombones by the eighteenth-century Leipzig maker J.A. Crone. I am most grateful for the hospitality shown me by three of the museum’s curators, Māra Ozoliņa, Zīta Pētersone, and Agita Ančepāne.

The Museum of Literature, Theatre, and Music displays an interesting Collection of wind instruments, most of them on loan from the Museum of History and Navigation. But the real gems of this museum are the nineteenth-century pianos, many of them made in Riga. Curators Ligita Ašme and Gunārs Dalmanis were both extremely helpful during my visit.

✉ Stewart Carter

**AMIS AT AMS**

For the third year in succession, AMIS hosted a study session in conjunction with the annual conference of the American Musicological Society, November 1-4, 2007, in Quebec City. AMS is the largest organization in the world devoted to scholarship relating to music, and its annual conferences typically draw between 800 and 1500 attendees. In recent years, the conference has spawned countless fringe events—informal concerts, lecture-recitals, roundtables, and study sessions. The AMIS session, chaired by president Stewart Carter, was held at noon on Saturday, November 3. Ichiro Fujinaga and Susan Forscher Weiss presented their groundbreaking discoveries on the early history of percussion instruments in their presentation, “Iconographic Evidence of Kettledrums in Fourteenth-Century Italy.” Janet Page offered a fascinating glimpse of musical instruments in early Viennese convents in “Organs in the Marketplace: Selling and Buying in Vienna, ca. 1784.” And William Hettrick, who continues his fascinating work on the American piano industry, offered “A Visit to the Piano Factory of Joseph P. Hale: The Great Industrialist at Work.”

✉ Stewart Carter

**EDITOR’S NOTE**

As we look forward to Calgary, I am inspired to think of broad vistas and adventurous spirits. Cantos Music Foundation is an interesting crossroads. They are a traditional museum dedicated to preserving the artifacts of our cultural past, but in many cases it’s a very recent past. I and certain of my colleagues are of an age to remember when many of these objects were considered cutting edge and futuristic. It’s a bit disorienting to see them on display in a museum along with Beethoven-era pianofortes and so on. It is an intriguing task to document and preserve cultural artifacts so soon after they have gone out of fashion. Traditionally, unusual musical instruments have often survived largely on their decorative worth. Fine old instruments are beautiful to look at. An electronic patch bay may seem beau-

tiful to an engineer's sensibilities, but it is only the more avant garde who might consider such a thing as a decorative object in their home. When electronic components malfunction, the object is often irreparable and is therefore relegated to the scrap heap. The significant questions such a collection must address are remarkably similar to those addressed by any collection: What is important to preserve and why? Should an electronic instrument be restored to make sound; i.e., is an electronic instrument that no longer makes sound less informative than an acoustical instrument similarly preserved?

The big questions this collection raises in my mind include: How do we

interface from the sound-producing object is probably among the most significant developments in the history of musical instruments in the last century.

As usual for the Spring edition of the newsletter, we present the tentative meeting schedule and travel and accomodation information so you can make arrangements to attend. You will receive updated information soon in your registration packet. We also have Jim Kopp's book reviews (highlighting yet another new volume by Jeremy Montague), and a feature by Al Rice about a very early saxophone.

✉ Dwight Newton

struments, silly neckties, and memorabilia are welcome.

## OHS SUMMER TOUR

The Governing Board of the American Organ Archives of the Organ Historical Society is sponsoring a late summer tour of Vermont and New Hampshire organs in the Lake Sunapee Region of New Hampshire as a benefit for the Archives. Between August 25 and 29, 2008, the tour will visit fifteen historical organs by Casavant Frères Limitée, E. & G.G. Hook, Estey Organ Company, S.S. Hamill, Hook & Hastings, Hutchings, Plaisted & Co., William A. Johnson, John G. Marklove, Alexander Mills, and A. David Moore. Edgar A. Boadway, of Claremont, New Hampshire, is chairman.

Organ demonstrations will be presented by John Atwood, Kevin Birch, Ed Boadway, Carol Britt, Lynn Edwards Butler, Charles Callahan, Michael Friesen, Mark Howe, Peter R. Isherwood, Barbara Owen, Lois Regestein, Permelia Sears, and James L. Wallmann, and we will visit two organ shops, those of A. David Moore and Andrew T. Smith. Restoration work by E.A. Boadway, A. David Moore, Stephen Russell, Andrew R. Smith, and Robert N. Waters will be prominently featured. All participants are donating their efforts in support of the American Organ Archives, the research library of the Organ

Historical Society, located at Talbott Library, Westminster Choir College, Rider University, Princeton, New Jersey.

For additional information contact Stephen L. Pinel, OHS Archivist, at [slpinel@verizon.net](mailto:slpinel@verizon.net) or 609-448-8427. The tour is limited to 100 registrants.



Audio mixers and processors in a studio at the Audities Foundation.

know what in our present musical culture is important to preserve for future generations? Much of the newest musical instrument design is not even physical. It's algorithmic. How do we preserve virtual instruments? What about interfaces? Is a MIDI controller keyboard a musical instrument? What about a computer keyboard? Separation of the controlling in-

## AUCTION MADNESS

Laury Libin, AMIS's indomitable, indefatigable, and intensely industrious auctioneer, reminds us to support our fund-raising efforts by bringing interesting items to Calgary for our annual auction. Music-related books, pictures, recordings, worthwhile in-



Thirty-Seventh Annual Meeting  
of the  
American Musical Instrument Society  
hosted by  
Cantos Music Foundation  
Calgary, Alberta, Canada  
Wednesday, May 28 through Sunday, June 1, 2008

Collection · Programs · Community  
CANTOS MUSIC FOUNDATION

### TENTATIVE PROGRAM

Some events may be subject to change.

#### WEDNESDAY, MAY 28

1:00—6:00 Registration table open for early arrivals: CMF

1:00—9:00 Informal viewing of CMF Collections

#### THURSDAY, MAY 29

9:00—4:00 Registration table open: CMF

9:00—10:30 Guided Tours of the CMF Collections

10:30—11:00 COFFEE BREAK

11:00—12:30 SESSION 1: ELECTRONIC INSTRUMENTS

Synths, Racks, and Other Gear: An Introduction to the Electronic Instruments and Equipment in the CMF Collection  
Andrew Mosker

The “Miessner Matter”: Miessner Inventions, Inc. and the Development of the Electric Musical Instrument Market  
Matthew Hill

The Synclavier Digital Audio System 1976–1991: Developing the Capabilities of Digital Sound  
Robert Eliason

12:30—2:00 LUNCH ON YOUR OWN

2:00—3:30 SESSION 2: STRING INSTRUMENTS AND INSTRUMENT REPLICAS

The “Piano-Key” Mechanism of the “English Guitar”  
Panagiotis Pouloupoulos

Cujus Regio, Ejus Musica (The Music of the One Who Rules is the Music of All): A Portrait of the Music and Instruments at the Court of Landgrave Moritz von Hesse  
Hannes Vereecke

About the Violins of Frederic Dautrich (1875–1942)  
Herbert Heyde

3:30—3:50 COFFEE BREAK

### ACCOMMODATIONS

Accommodation has been arranged at the Sandman Hotel, Calgary City Centre, 888 Seventh Ave. S.W., Calgary AB T2P 3J3. Website: [http://www.sandmanhotels.com/hotel/alberta/calgary\\_citycentre](http://www.sandmanhotels.com/hotel/alberta/calgary_citycentre).

All prices are in Canadian funds. The rate is \$119 (CAN) per room plus 10% tax. A code to ensure you obtain this rate will be available upon registration. Guest parking at the Sandman is \$16 per day Monday–Thursday and \$11 Friday–Sunday. High-speed Internet (ADSL) is available in rooms.

### TRANSPORTATION

FROM CALGARY INTERNATIONAL AIRPORT (YYC)

The approximate fare for a taxi-cab from Calgary International Airport is \$45. There is also a shuttle service, Sundog Calgary Airport Shuttle, which stops at a few hotels en route; the rate is \$25 per person.

The Sandman Hotel is about 25 minutes from Cantos Music Foundation by Light Rapid Transit (LRT or C-Train), including wait times at the station plus a four-block walk. The LRT is free downtown, which includes the route between the Sandman Hotel and Cantos Music Foundation. Alternatively, a walk between the hotel and Cantos Music Foundation takes about 35 minutes.

### REGISTRATION FEE

The meeting registration fee is \$240 and includes all sessions, concerts, events, two lunches, all coffee breaks, cocktail reception, and banquet. All prices are in Canadian funds. [As of this writing, US/Canadian exchange rates are very near parity. –Ed.]

# INTERNATIONAL TRAVEL CONSIDERATIONS

## ENTERING CANADA

If you are a citizen of the United States, you do not need a passport to enter Canada (you *will* need a passport to return to the US by air—see below); however, you should carry proof of your citizenship such as a birth certificate, certificate of citizenship or naturalization or a Certificate of Indian Status, as well as a photo ID. If you are a permanent resident of the United States, you must bring your permanent resident card (i.e. green card) with you.

For more information on admissibility into Canada, read the fact sheet called *Managing Access to Canada*. It is available on the website of Canada Border Services Agency at

<http://www.cbsa-asfc.gc.ca/travel-voyage/visitors-eng.html>

International visitors to Canada (not U.S. citizens or U.S. permanent residents) must carry a valid passport and, if required, a visa. Citizens from the United Kingdom, France, Germany, Mexico, Japan, the Republic of Korea, Australia, and some others do not require a visa to enter Canada. Visit the Citizenship and Immigration Canada website at [www.cic.gc.ca](http://www.cic.gc.ca) for a complete listing of countries whose citizens require visas to enter Canada.

## U.S. CITIZENS RETURNING TO THE UNITED STATES

**Air Travel: All U.S. citizens including children must present a passport or secure travel document** when entering the United States by air.

Land/Sea Travel: Beginning January 31, 2008, the United States will end the practice of accepting oral declarations of citizenship at the border.

U.S. citizens ages 19 and older **must present documentation that proves both identity and citizenship.** Identification documents must include a photo, name and date of birth. View the complete list of acceptable documents at [CBP.gov](http://CBP.gov).

Source: <http://www.dhs.gov/xtrvlsec/crossingborders/index.shtm>

3:50—6:00	SESSION 3: WIND INSTRUMENTS  Richard Strauss, Fritz Flemming, and the Internationalization of the French Oboe Geoffrey Burgess
4:20—4:30	SHORT BREAK
4:30—6:00	Panel Discussion: Private Wind Instrument Collecting Douglas Koeppel (moderator), Mark Elrod, Robert Eliason, and Marlowe Sigal
6:00—8:00	DINNER ON YOUR OWN
8:00—9:30	CONCERT: Featuring instruments from the CMF Collection
<b>FRIDAY, MAY 30</b>	
9:00—4:00	Registration table open: CMF
9:00—10:00	SESSION 4: EDUCATION  Panel Discussion: Education's Role in the Musical Instrument Museum Deborah Check Reeves (moderator)
10:00—10:30	COFFEE BREAK
10:30—12:00	SESSION 5: BRASS INSTRUMENTS  Sex and the Sackbut: Literal and Metaphorical References to the Trombone in Fifteenth-Century Documents Stewart Carter  The Saxotromba: Fact or Fiction? Eugenia Mitroulia  History of the Double-Bell Euphonium Richard Raum
12:00—12:30	Depart CMF by bus (with bag lunch) for University of Calgary, Eckhardt Gramatté Concert Hall, Rozsa Centre
12:30—1:30	CONCERT Featuring Neil Cockburn (CMF Organ Scholar of the University of Calgary) in a program of North German Baroque organ works on the Ronald B. Bond Bach Organ built in 2006 by Jürgen Ahrend Orgelbau in Leer, Germany
1:30—2:00	Depart University of Calgary for CMF
2:00—3:30	SESSION 6: CONSERVATION AND ETHNOGRAPHIC INSTRUMENTS  Conservation Treatment for the Smithsonian's Erard Grand Piano Kenneth Eschete  Tool or Artwork? Conservation of Two Iranian Musical Instruments: Cultural Meaning and Treatment Proposal: A Discussion Irene Peters  Fingerprints of Western Expansion: European Influence on American Indian Instrument Making Michael F. Suing
3:30—4:00	COFFEE BREAK

- 4:00—5:30    **SESSION 7: KEYBOARD INSTRUMENTS**
- Reaching for the Top: Strategies Used by Harpsichord Makers to Deal with the Limited Available Space at the Uppermost Notes  
Pedro Bento
- The Dynamic Behavior of 18th- and 19th-Century Piano Actions Revealed through High-Speed Video Imaging  
Stephen Birket
- The Moor Duplex Coupler Piano: A Lecture and Demonstration  
Gordon Rumson
- 5:30—8:00    **DINNER ON YOUR OWN**
- 8:00—9:30    **CONCERT**  
To be announced

**SATURDAY, MAY 31**

- 9:00—10:00    Registration table open: CMF
- 9:00—10:00    **SESSION 8: SHOW AND TELL**  
Douglas Koeppel, moderator
- 10:00—10:15    **COFFEE BREAK**
- 10:15            Depart Calgary by bus for Banff
- 12:00—1:30    **LUNCH AND CONCERT AT THE BANFF CENTER**
- 1:30—3:30    Tour facilities at The Banff Center  
AND/OR  
Walking tour of Banff on your own
- 3:30            Depart Banff by bus for Calgary
- 4:30—5:30    **TOUR OF DAVID KEAN'S AUDITIES FOUNDATION COLLECTION**
- 5:30            Continue journey by bus to Calgary
- 7:30            **PRE-BANQUET RECEPTION AT CMF**
- 8:00            **BANQUET AND AUCTION AT CMF**

**SUNDAY, JUNE 1**

- 9:00            Informal visits to CMF acoustic and electronic workshops,  
hosted by staff conservator/technicians

# BOOK REVIEWS

**Franca Faletti, Renato Meucci, and Gabriele Rossi-Rognoni, editors. *Marvels of Sound and Beauty: Italian Baroque Musical Instruments*. Florence: Giunti, 2007. 255 pp.: 215 color illus.; 18 duo-tone illus.; 21 black-and-white illus.; 46 tables. ISBN: 978 88 09 05395 3. € 35 (paperback).**

This is the richly illustrated catalog of an exhibition, organized by the Galleria dell'Accademia of Florence, which ran from June 11 until December 9, 2007. Included were fifty-six Italian musical instruments (or paintings of instruments) that appeal to the eye as well as the ear. Italians of the Renaissance and Baroque eras were perhaps unsurpassed in this craving for visual interest, but Florence Gétreau claims that the tendency is nearly universal: "There is not a single musical instrument, no matter how rustic, that does not have some carved details to personalize it, to enhance its symbolic value and to emphasize its origin" (p. 110). (An exhibition mounted at Schloss Ambras by the Kunsthistorischesmuseum, Vienna, involved a few of the same instruments and essayists. See *Für Aug und Ohr: Musik in Kunst- und Wunderkammern*, ed. Wilfried Seipel [Milan: Skira, 1999].)

Seven essays precede the catalog proper, and three shorter essays are interspersed among the

catalog entries. Renato Meucci notes various early collections in Italy, dating from that of Fernando I of Naples (1423-94) to that of Christina of Sweden (1626-89), who had many instruments in the Palazzo Riario in Rome. Italian instruments were commonly ex-



ported to other countries by the sixteenth century, and the trend only increased later, as Brescian and Cremonese string instruments commanded higher and higher prices. Gabriele Rossi-Rognoni traces the progress of this diaspora.

At times, “the goal of art is to amaze,” Claudio Paolini asserts. A cunningly designed musical instrument may not be recognizable as such or may produce unexpected sounds or may produce the sound of another musical instrument (pp. 66-67). At times, the instrument amazes through the splendor of its surfaces, on which both painting

and sculpture were sometimes lavished. Gétreau observes that the panels of Italian organs were almost always decorated by widely renowned expert artists, including Tintoretto and Paolo Veronese, while the painted lids of Italian harpsichords can rarely be associated with such famous artists (p. 106); this seeming paradox is unresolved. Daniela Di Castro describes a harp and two harpsichords from the Rospiglio and Pallavinci collection in seventeenth- and eighteenth-century Rome, all profusely adorned with paint and extravagant carvings. Gétreau explores the division of labor between luthiers and the sculptors who carved decorative necks for their use.

Painting and sculpture were only two media among many employed. Paolini describes decorative techniques such as *toppo* intarsia and the spindle and *buio* types of inlay, all of which were sometimes applied to string instruments. In a similar vein, Friedemann Hellwig discusses techniques of adapting tortoise shell, ivory, and other precious materials to musical instrument manufacture. These adornments “make us understand that instruments are more than sounding tools, that they reflect the love of music, that they represent music even if it cannot be heard at that moment” (pp.100-02).

Patrizia Radicchi surveys instruments made of a luxurious but unpromising material: marble. These instruments—harpsichords,

violins, recorders, guitars, and a psaltery—were a local specialty in Carrara. Some were capable of musical sounds; others were reserved for display. If marble was the actual matter of Carrarese instruments, it was at other times the message, as in a faux-marble finish on a boxwood recorder by Anciuti. At still other times, stone was the medium. A semi-precious and soft-stone mosaic picture by the Florentine Grand Ducal workshop shows a keyboardist and a string-bass player making music with three singers.

Inlaid and ivory lutes and bowed strings figure prominently. But the ivory-worker most extensively represented is Giovanni Maria Anciuti, to whom Meucci devotes a brief essay and ten catalog entries. Anciuti made recorders in ivory (as well as wood), but he is especially remembered for several solid ivory oboes, some of them octagonal columns rather than round. Meucci raises the possibility that Anciuti’s name, otherwise untraceable, was a pseudonym based on *ancia*, or reed.

Visual interest does not always imply visual beauty, at least in the conventional sense. Herbert Heyde, in a survey of zoomorphic and theatrical instruments, reports that musical instruments, often used onstage, were sometimes conceived of by theatrical designers as tokens of classical antiquity. The *lira da braccio* was distantly inspired by the classical lyres of Apollo and Orpheus, and the *chitarrone* by the ancient *kythara*, however dissimilar the outcome. Dolphin-shaped instruments were inspired by the myth of Arion’s shipwreck, while fabled encounters by Hercules and

Apollo with water snakes gave rise to wind instruments with the looks and sounds of dragons—cornetti, early bassoons, and the eponymous serpent. It's suggested that the slain serpent, a religious symbol for the devil defeated, led to the lip-vibrated serpent's role as an accompanist of church music (p. 86).

Indexes of names and exhibited instruments aid access to the volume's treasures. In the documentation of essays, generous citation of Italian sources in tangential disciplines is a particular boon. The eye-popping artifacts get the luxurious photography they deserve, the images often consuming most or of all of a quarto page. Tables of cut-and-dried measurements nudge the bedazzled reader back towards terra firma but hardly break the spell.

✎ Jim Kopp

**Jeremy Montagu. *Origins and Development of Musical Instruments*. Lanham, MD: Scarecrow Press, 2007. xx, 207 pp.: 128 black-and-white illus. ISBN: 978 0 8108 5675 8. \$75 (hardback).**

Here is yet another book from Jeremy Montagu, retired lecturer at Oxford University and curator of the Bate Collection of Musical Instruments there. He has already published a three-volume survey of European musical instruments; studies of instruments of the Bible, instruments represented in church carvings, and reed instruments (broadly defined); and other more specialized books, articles, and reviews. Can there still be more to say?

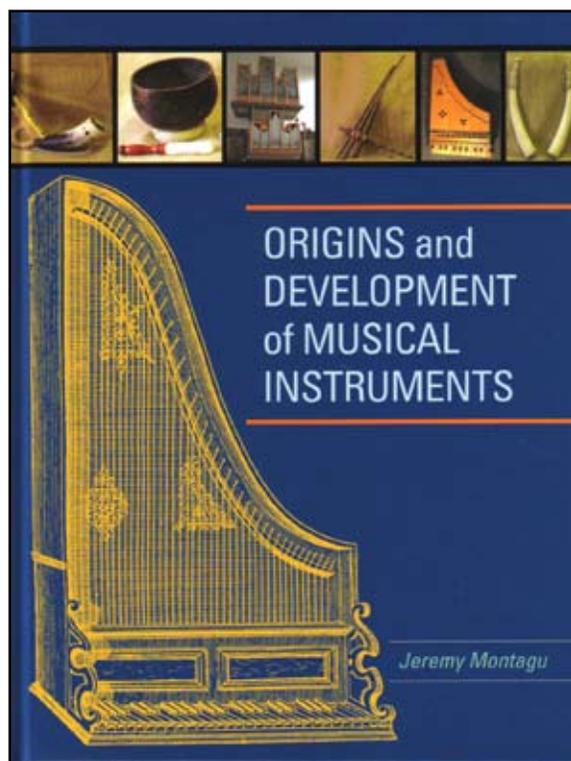
In a word, yes. This book, unbound by limits of time or place, integrates his earlier studies. A

survey of musical instruments “from the Old Stone Age to the present,” from “pairs of stones struck together to synthesizers,” sounds universal enough. But this text ranges more broadly and deeply than might be expected. It's broader in that Montagu discusses not only surviving instruments and fragments, but also those known from literary and iconographic sources. Depth comes from the rich interpretive detail and insightful comments about the acoustics, playing techniques, and social functions of instruments from wherever and whenever.

“Origins,” the first chapter, explains the basics of musical sound and the various acoustical types of instruments, tracing early examples of each, including voices, lithophones, percussion bars, bells and gongs, and rattles. (Montagu notes that many of these survived into the twentieth century, often as children's toys.) The following chapters are arranged by types: drums, flutes and recorders, reeds, “brass,” strings, pipe organs, and electrophones. Many are illustrated with photographs from Montagu's personal collection, which seems to include broad arrays of each instrumental type, no matter how esoteric. Some other museum specimens and iconographic sources also appear.

Between his chapters, Montagu inserts eight “interludes,” or pauses for reflection. Some of his themes are anthropological (instruments as protection against evil spirits, as signals, as “talking”;

social roles of musicians), while others are narrowly organological (technological innovations, bows as both weapons and instruments) or compositional (drones and ostinatos). He observes, for example, that the “somewhat crude” European instruments of the early twelfth century are transformed by a “medieval Industrial Revolution”: “Suddenly we see an entirely new instrumentarium—string instruments made as boxes or bowls from thin pieces of wood glued together; long trumpets of soldered metal sheet; reed instruments with tapering bore, so requiring the use of a lathe, some



of them mouth-blown, others set into a bag so that more than one pipe could be sounded at the same time; kettledrums and small drums called tabors that were played with one hand to accompany a pipe held in the other” (pp. 70-72). Most of these came to Europe from the Near East and North Africa, he reports.

Montagu notes that the uses of surviving instruments may be surprising, as recent discoveries have revealed: “Nobody can have any idea of the musical capabilities of any instrument, especially one dependent on fingerings of any sort, be it wind or string, unless there is a player attached or unless one is within the culture concerned—both obviously impossible with antiquity.” An example is tongue-duct flutes. These appeared to be ruined recorders missing their blocks, until it was discovered that the player’s inserted tongue served as a block (p. 59).

The author’s parallel career as a percussionist presumably demanded that he master, repair, or even develop many diverse instruments. But scholarship is also evident here; the bibliography includes writings in sixteen languages. Montagu maintains the friendly air of the informed generalist. Before summarizing the baffling complexity of the piano’s escapement mechanism, he captures its essence with an apt simile: “The mechanical equivalent of the relaxed wrist [of the hammer dulcimer player, just described] is the escapement ...” (p. 149).

Surprising facts appear on almost every page, often expanding the reader’s historical awareness. For example, stalactites and stalagmites were struck as percussion instruments during prehistoric times; different chambers of caverns in southern France also have different “room” resonances, which appear to be designated by prehistoric paint markings (p. 6). Some flutes and whistles were used as long ago as 30,000 to 40,000 years ago (p. 7), while drums appear to be comparatively recent developments (p. 28).

Montagu is primarily an organologist, but he surveys the field’s boundaries with other fields, including anthropology, music theory (scales and temperament), and acoustics, in a final interlude called “Archaeology and Other –ologies.” This includes rumination on methods for classifying musical instruments—including his own attempt, with John Burton in 1971, to improve on the Sachs-Hornbostel proposal.

Even in a text of this heft and sweep, it’s not easy to find errors and questionable assertions. However, the early, three-key bassoon did not yet have “a lesser [closed] key for the low A-flat, equivalent to the oboe’s E-flat” (p. 83). This misperception unseats the author’s entire description of the bassoon’s low register (G, E, and C in fact vent from under three open keys).

Ambivalent or duplicated keys on early woodwinds allowed players to hold either hand uppermost. Montagu reckons that it was the siting of the fifth key (f-sharp/c-sharp) of the clarinet, for left hand uppermost, in the third quarter of the eighteenth century “that finally convinced everyone that they should play that way” (p. 92). This is possibly so, but a preference may have developed much earlier, at least in France. The *petit chalumeau* (auxiliary chanter) of the court musette, pictured by Borjon de Scellery in 1672, its invention later attributed to Martin Hotteterre, required the player to hold the musette chanter with left hand above. Hotteterre and others who doubled on musette would probably have played all their woodwinds with left hand above right.

A wealth of verbal informa-

tion sharpens the reader’s appetite for pictures to match. No frills are provided here, even though hundreds of instruments are pictured in black-and-white photographs on the quarto-size pages. The only color photographs are on the book’s cover. Numerous descriptions of technical details would have benefited from close-up photographs or line drawings. The reader planning to consult the smallish photographs of world maps reproduced on pages [xix-xxi] should have a powerful magnifying glass in hand.

But the author has given us a worthy successor to iconic surveys of musical instruments by Curt Sachs (*The History of Musical Instruments*, 1940) and Sybil Marcuse (*A Survey of Musical Instruments*, 1975). Montagu has probably played more types of surviving instruments, and thought more about perished instruments, than even these distinguished forerunners. And, to be fair, his book is more fully illustrated than either of theirs.

✉ Jim Kopp

**Rob van Acht, Jan Bouterse, and Vincent van den Ende. *Niederländische Traversos und Klarinetten des 18. Jahrhunderts/ Dutch Traversos and Clarinets of the 18<sup>th</sup> Century*. Fachbuchreihe Das Musikinstrument, Bd. 86. Bergkirchen: Edition Bochinsky, 2004. 171 pp.: 27 color photographs, 167 black-and-white photographs, 154 black-and-white and duo-tone drawings, 32 tables. ISBN: 3 932275 99 3. € 175 (hardbound).**

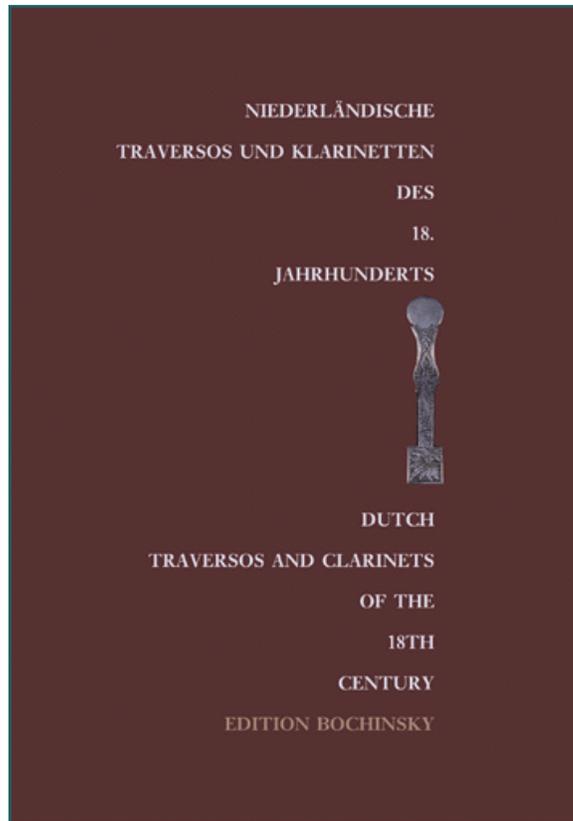
This imposing publication presents a good deal of valuable new information about Dutch ba-

roque woodwinds and their makers. The bilingual catalog appears as third and last in a sequence of luxurious folio volumes on Dutch recorders (1991) and double-reed instruments (1997) in the collection of the Gemeentemuseum, The Hague, Netherlands. It gives details of twenty instruments made in the United Provinces, comprising two clarinets, a bass transverse flute, two alto flutes (perhaps better classified in contemporaneous terms as low fourth-flutes or *flûtes d'amour*), a piccolo fragment, and fourteen ordinary flutes. Like its predecessors, the volume features life-size measured drawings and a multitude of large, superlatively clear color photographs finely printed on coated paper.

Its high production standards will make the catalog irresistible to those with a collector's or a connoisseur's interest in Dutch woodwinds. Yet its images are only the most immediately striking feature of a publication that strives to take its subjects seriously as sound-producing devices. While most woodwind catalogs offer no more than sounding lengths and pitches, this one contains measured drawings that provide lavish detail on each instrument's dimensions: some entries, indeed, contain enough information for an experienced maker to build a moderately accurate replica of their subject, even if the four researchers who recorded the measurements used somewhat different methods (for instance, some bores are measured every 10 mm along their length, others, more practically, every decrement of 0.1 mm in their diameter).

More creditably still, the catalog aims to consider properties such as

“sound and purity of tone” (p. 37) with appropriate circumspection as to the absolute reliability of details that so often vary according to the human player. Perhaps any verbal account of these matters is bound to leave the reader wanting more, but here sounds are described cautiously as “pleasant,” “agreeable,” and even “disappointing,” with no context or conclusions offered



about the sonic distinctiveness of the instruments or of Dutch woodwinds in general. Potentially useful figures are provided, however, on intonation, where tables of pitches for some of the instruments give fingerings for each note alongside numbers for absolute Hertz and deviation from equal temperament. These raw data provide a basis on which to qualify the playing properties they quantify, though here too inconsistent standards make work for anyone wishing to compare and contrast. (Some pitch tables are presented in a standard chromatic

sequence biased toward equal temperament; others take an approach that gives instant insight into an instrument's practical intonation by showing pitches for the same note-name in all octaves before proceeding to the next note.)

An introductory essay states that Dutch woodwind making in the seventeenth and eighteenth centuries was characterized by a higher standard of workmanship and decoration than that of neighboring countries. The photographs certainly justify the invocation of a golden age, but the descriptive entries could perhaps have given better warrant for such a claim by providing the analytical insights of a *catalogue raisonné*: discussion of each instrument's design, construction, and relationship to Dutch or foreign traditions. They consist rather of condition reports that (with an exception on p. 146) give much less interesting details, often more than once. The bibliography contains a few references to studies of items in the catalog but is dominated by entries for the editors' more general publications on Dutch instruments.

Readers of this catalog can now attempt their own analysis and comparison of the Gemeentemuseum's instruments. Its copious information and splendid photographs give the book a unique appeal to researchers, collectors, and musicians: the achievements of Dutch woodwind makers will be much better understood as a result.

 Ardal Powell  
 Folkers & Powell,  
 Makers of Historical Flutes

# THE EARLIEST KNOWN SAXOPHONE

Details of an early saxophone, ca. 1846 by Adolphe Sax, now on display at the Kenneth G. Fiske Museum in Claremont, California. Photos by Al Rice. See back page for story.



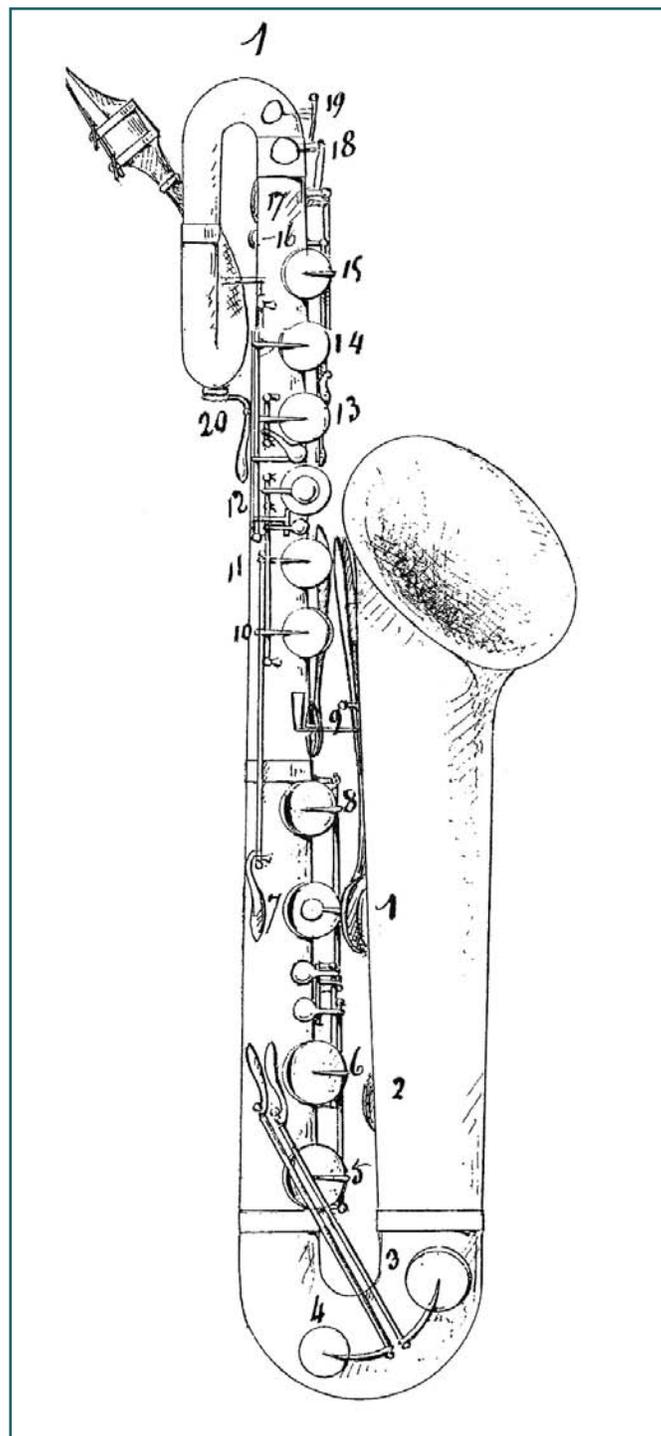
Left-hand joint



Right-hand joint



Maker's mark



Baritone saxophone from French patent, 1846.

## THE EARLIEST KNOWN SAXOPHONE

A few years ago in Mississippi, a baritone saxophone by Adolphe Sax was located, purchased, and sent to a music store in southern California, where it was displayed. Subsequently, the instrument was taken to Joseph Moir, an expert restorer of nineteenth-century woodwinds. (Moir and his wife, Dominique Boucquet-Moir, have since moved to southern France.) After a careful and minimal restoration, the instrument was placed on display in 2006 at the Kenneth G. Fiske Museum in Claremont, California.

It was completed by Adolphe Sax before the March 1846 saxophone patent was issued since it does not include the word “Brevéte” and the description “Saxophone baryton en Mi-flat” found on other saxophones. The inscription is simply “Adolphe Sax & C<sup>ie</sup> à Paris 4634”. The earliest saxophone listed in Robert Howe’s article “The invention and Early Development of the Saxophone,” *JAMIS* 29 (2003), is number 5140 owned by Thomas Kiefer of Germany, which Howe dated 1848.

Construction characteristics that indicate that this baritone saxophone was still in its earliest form include pads attached by screws from the inside of the keyhead (the ends of the screws protrude through the outside of the keyheads); pillars attached directly to the body rather than on a brass strap or platform; the use of long levers for the E-flat and C touches rather than small, round touches; the low B key pivoting behind the bell rim; the use of flat brass springs to close all keys (no. 5140 includes some flat springs and some needle springs; later instruments have needle springs); and much soldering on

the body and relocation of the A key higher on the body. A contemporary unstamped wooden baritone saxophone mouthpiece was provided by Robert Sheldon, formerly of the Miller Collection, Library of Congress.

The 1846 French patent (no. 3226) shows a baritone saxophone consisting of six soldered pieces and long diagonal levers for the E-flat and C keys. This baritone saxophone is made in five pieces and includes the usual levers for the E-flat and C keys. It closely resembles the *Baryton ténor* illustrated in Sax’s price list of about 1848 and in Sax’s *Prospectus de vente* of February 2, 1850 (Howe, 136. 138).

In 2004 with both Robert Howe and Ignace De Keyser of the Brussels Musical Instrument Museum gave their thoughts on the date of this instrument. Howe suggested a date of 1847, De Keyser 1843-1844. It is clear that the precise dating of early saxophones is a difficult proposition. For a list of extant Adolphe Sax instruments through the 1850s with and without serial numbers, see “List of Adolphe Sax Instruments,” edited by Eugenia Mitroulia and Arnold Myers of the University of Edinburgh: [http://\(www.music.ed.ac.uk/euchmi/galpin/gdsl.html](http://www.music.ed.ac.uk/euchmi/galpin/gdsl.html). (See page 11 for detail photographs.)



✎ Albert R. Rice