



# NEWSLETTER

of

## The American Musical Instrument Society

Volume 40, No. 2

Fall 2011

### AMIS GOES WEST... TO THE MIM

The Musical Instrument Museum (MIM), Phoenix, AZ, hosted the annual AMIS conference from May 18-22, 2011. With its spacious galleries filled with musical instruments from all over the globe, the MIM provided a well-suited backdrop for discussions on and about musical instruments. The conference theme, "Musical Intersections in Time, Place and Culture," was manifested in the global perspective of the layout and presentation of instruments in the exhibit galleries of our host institution; in the papers presented; and in the voices and accents of those in attendance. On arriving at the MIM for the first day of the conference I was im-



Spanish Clavichord in the MIM Collections

I was immediately struck by the incredible array of accents spoken by attendees, which included Italian, English, Scottish, Australian, Greek, German, French, Mexican, and Portuguese. Throughout the entire conference I enjoyed the aural experience of conversing with people and listening in on conversations because of the textures and timbres of the various accents.

The paper sessions were interesting and varied in topics and foci. The conference began with sessions focusing on instrument collecting and collectors of the past, as illustrated by Ignace de Keyser's paper, entitled "Victor Mahillon and his First Global Musical Instrument Museum in Brussels;" the present, illuminated by Christina Linsenmeyer and Jennifer Post's discussions on the MIM; and future possibilities, as discussed on the panel discussion "Musical Instruments in Regional Museums in the United States: A Database project for AMIS" featuring panelists Darcy Kuronen, Stewart Carter, and Albert Rice.

Throughout the three and one-half days of the conference many papers were presented that were quite fascinating. While it is impossible to

list all of the papers I enjoyed, I would like to highlight just a few. Sabine Klaus's discussion on patents as sources of information was interesting and relevant. She makes the important point that while patents are good sources of information, the information they provide can be incomplete or misleading due to unclear or poorly executed drawings, or even worse, by having no drawings at all. As a clarinetist myself, I found Heike Fricke's discussion,

"Jacob Denner's Clarinets and Their Mouthpieces" and Melanie Piddocke's paper, "Which Lemp? Identifying



Octobass Demonstration during "Night at the Museum"

Instruments by Friedrich and Martin Lemp of Vienna" absolutely fascinating. Both Fricke and Piddocke presented thoroughly researched data and came to interesting conclusions that add to the accumulated knowledge of the

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Aurelia Hartenberger in the Museum Galleries

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**American Musical  
Instrument Society  
Newsletter**

Kelly J. White, Editor  
Albert R. Rice, Review Editor

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

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

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**Gribbon Memorial Award for Student**

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## AMIS-L

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

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## FACEBOOK

AMIS is on Facebook. This is a user-friendly means of sharing in the events of the organization and activities of its members. Check us out at: <http://www.facebook.com/pages/American-Musical-Instrument-Society/200104303368237>.

## PRESIDENT'S MESSAGE

I am honored to take up the presidency of AMIS from Stewart Carter, who I thank for his fine leadership as President for the past four years. I also want to thank Bill De Walt, Christina Linsenmeyer, Jennifer Post and all the staff of the Musical Instrument Museum in Phoenix for an absorbing and highly informative AMIS meeting. Thanks also must go to the AMIS Program Committee of Cynthia Hoover, Jim Kopp, and Christina Linsenmeyer and all the participants for providing such a variety of fascinating topics. I can honestly say that everyone experienced an enjoyable time.



The passing of the gavel. Al Rice assends to the presidency.

2011 starts a new chapter for AMIS. The Guild Associates will no longer handle our billing and membership directory. Jim and Joanne Kopp have taken over these duties and will receive your renewal checks as Membership Registrars. Many thanks to Jim and Joanne for taking on this important responsibility; Joanne is also our Treasurer. I want to thank Janet Page for serving as the editor of JAMIS so ably and for the publication of many important articles. Alison Alcorn has been appointed the new editor of the Journal; there is more about her in this Newsletter. Your officers and committees are always ready to hear your suggestions and ideas for AMIS. Don't hesitate to write.

I want to encourage scholars with ideas for instrument checklists or databases to submit them as links for the AMIS website like the recently added and featured link to the Clink-scale Piano database. I am also look-

ing forward to the 2012 joint AMIS/CIMCIM meeting, to be held May 15-20 in New York City at the Metropolitan Museum of Art. Please send your proposals to James Kopp at [j2kopp@aol.com](mailto:j2kopp@aol.com) before November 1st.

Have a good year!  
✍️ *Albert Rice*

## EDITOR'S MESSAGE

Congratulations are in order! Al Rice and Caroline Bryant have been elected to the positions of President and Vice-President respectively and Michael Suing has joined the Board of Governors and is serving his first time. These folks have assumed their positions at the 2011 conference in Phoenix, AZ and I look forward to working with them all! I would also like to extend a warm welcome to Allison Alcorn, our new Journal Editor.

All of you social-media-minded folks (and perhaps those how are not social-media-minded) will be pleased to learn that AMIS now has a page on Facebook! Yes, we have engaged in, or succumbed to depending on your perspective, the current trends of on-line connecting. This is an easy way for AMIS members to not only like and engage in the organization in the real world but to "like" it as well in the ethereal world of the Internet. This is a superb opportunity to share pictures, activities and interests with fellow musical instrument enthusiasts. Check our page (and check it out repeatedly and often) at <http://www.facebook.com/pages/American-Musical-Instrument-Society/200104303368237>.

In recent days I have been thinking about the *Newsletter* and what it is for me, not only as its Editor but as an AMIS member as well. I have been mulling over ideas on what do to encourage submissions and expand on the types of submissions included in this publication. And then, one day I get an email from Carolyn Bryant with an idea that she was interested in pursuing for this issue and I was thrilled! Her idea was just what I was looking for to change things up a bit. So, in this edition of the Newsletter you will

find not only book reviews, but a review of an audio recording as well. This is a trial run to see how it works. If you like the idea and enjoyed its inclusion, please let me know! If you did not enjoy it... please let me know that, too.

As always, it is a pleasure to present this issue of the Newsletter.

✍️ *Kelly J. White*

## MEET OUT OUR NEW AMIS JOURNAL EDITOR



Allison Alcorn is Assistant Professor of Music at Trinity International University in Deerfield, Illinois where she teaches music history and world music and plays violin in the Trinity Orchestra. Her research specialization is the American pipe organ and she has been an active member and National Councilor for the Organ Historical Society and American Organ Archives. She is a contributor to the *New Grove Dictionary of American Music* and has published and presented papers related to the American pipe organ, violin, and music history pedagogy for numerous journals and organizations. A former recipient of the William E. Gribbon Award for Student Travel, Alcorn is a long-time member of AMIS and looks forward to serving the Society through her new position as Editor of the *Journal*.



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development and history of the clarinet. Other interesting papers included Stewart Carter's talk, "A French Jesuit in the Middle Kingdom: Joseph-Marie Amiot and the Introduction of Chinese Musical Instruments into Europe;" "Instrument Experiments in Early American Jazz," by Aurelia Hartenberger; and the paper by Jonathan Santa Maria Bouquet, "New Techniques and Approaches for the Documentation of Musical Instruments." Of course, one cannot neglect mentioning Sarah Richardson's paper "Sex and Musical Advertising" as it provided a rather humorous opportunity for the assembled body of adults to collectively learn a bit about the advertising techniques employed by music instrument retailers (and many other businesses) to sell their wares while turning red in the face like a group of pubescent teenagers at the sight of scantily clad women "advertising" musical instruments.

In addition to the paper sessions, each evening had planned events for people to enjoy. The first evening of



the conference brought attendees together to welcome, meet and greet the Gribbon awardees at an evening cocktail party. During the event we were serenaded by local classical guitarist Gabriel Ayala, a nice touch to a wonderful event. Night Two of the conference brought attendees back to the MIM for a "Night at the Museum," in which the entire facility stayed open into the evening. All of the galleries were open to the public for enjoyment and special activities were added to supplement the instruments in the gal-

leries, including a flamenco dancer and accompanying guitarist, a very interesting talk about the "Whistles of the Congo" by Manuel Jordàn, gamelan demonstrations by Colin Pearson and our very own Debbie Check Reeves, the playing of a Rathke mechanical action pipe organ by James Gerber, Christina Linsenmeyer conducting demonstrations of mechanical instruments, and the pièce de résistance, Matthew Hill bringing an octobass to life. Friday night brought the Kronos Quartet to the MIM!

While I did not attend the concert I feel safe in assuming that the concert was spectacular.

The conference concluded Saturday evening, May 22nd, with the traditional banquet followed by the auction. We were entertained by a dynamite all-woman mariachi band during the cocktail hour and then treated to a delightful sit-down meal in the foyer of the MIM catered by the on-site catering service. I was very pleased with the vegan dinner I had and, from all accounts I heard, the other meal options were good as well. Upon completion of dinner, we all retired with our chairs into the Founder's Room where the auction took place. As usual, Laury Libin stepped up to the gavel and worked the assembled crowd to pay more than they would normally for stuff they didn't really need, all in the name of raising funds for the Gribbon Award for Student Travel. While the selection of auction materials this year was not quite what it has been in previous years, \$2,110 was raised for future students' travel expenses. Thank you, Laury, for working your auctioning magic and to all of you for giving so generously!

With the banquet completed and funds successfully raised at the auction, the conference was officially over. But! On Sunday, conference attendees had the option to participate in specially arranged tours of local sites of interest, of which there were four options to choose from. Interested folks set off on tours of Taliesin

West (Frank Lloyd Wright's residence in Scottsdale), the Phoenix Botanical Gardens, a tour of a local church organ, or north to Sedona, AZ. I joined the group traveling to Sedona and enjoyed, very much, the ease with which we were soon out of urban Phoenix and in the beauty of the Arizona low desert with its plethora of saguaros and iron-laden soil. On our way north to Sedona we visited Montezuma's Castle, an extraordinary 1000-year-old Sinaguan habitation site, and continued on to Bell Rock on the outskirts of Sedona for some extraordinary views of natural land formations reminiscent of, well... a bell. We arrived in Sedona proper in time for lunch and



some leisurely strolling in the town and amongst the shops before heading back to Phoenix.

For many AMIS attendees this was their first visit to the one-year old MIM. The facility itself was spacious and light-filled which created a very comfortable feeling, allowing for ease of conversing and discussing between colleagues and friends in between paper sessions. Ample time was provided for attendees to don headsets and meander through the galleries and listen to audio-video clips of performers and instrument makers from all around the world play and discuss instruments that are on display. Conference attendees were treated to the opportunity of a behind-the-scenes tour of the MIM, led by MIM curatorial staff. In the tour we were shown their storage, processing and registration areas and had time to engage with MIM staff about their work. This was an interesting and unique opportunity to see how a young organization copes with the many issues involved in the

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collection, storage and exhibition of objects that are each unique and diverse in form, structure, and material.

The members of the Program Committee (Albert Rice, Program Chair; Christina Linsenmeyer, Local Arrangements Chair; Cynthia Hoover; and James Kopp) are to be commended for their hard work in planning this year's conference. The papers were appealing and spanned a wide spectrum of topics and issues relevant to today's field of organology. Christina Linsenmeyer and her crew of planners and organizers deserve special kudos for putting it all together and making such wonderful arrangements, ranging from a superb hotel to delightful day trips for us to enjoy after the conference (and everything in between!). The annual AMIS conference is a fantastic opportunity to regularly meet with friends, both old and new; to share new information and review what it is already known; and to gather in places that are rich in musical perspectives and pique people's curiosity about how and why music is the way it is today. The 2011 conference hosted by the MIM was no exception.

✎ *Kelly J. White*



### ANOTHER CONFERENCE PERSPECTIVE

MIM (Phoenix) — What better a place to hold an AMIS conference! I, admittedly, am biased, with interests leaning toward ethnographic musical instrument traditions. The 40th Annual AMIS meeting offered something for most everyone with a tight schedule of papers, tours, and receptions. I was overwhelmed by the variety of papers, a testament to our many different interests. There is a place for everyone in AMIS. I am reminded of a friend who once told me that if I'm not hear-

ing something of interest, perhaps, I should consider submitting a paper. It was my pleasure to hear presentations related to ethnographic objects and collecting, as well as to learn from colleagues specializing in European and American traditions.

The growing presence and research devoted to electronic and electric instruments was refreshing. In my years working at the National Music Museum in Vermillion, I assisted in moving a Novachord (some 500 lbs.) but had not had the opportunity to hear one until our meeting in May. (Thanks to John and the Cantos Music Foundation!) The Kronos Quartet offered an equally informative and entertaining first for me. I had not considered hearing violin, 'cello, gusle, Stylophone and Omnichord in a single concert setting. (These last two I had to Google.) I heard sounds from the stage I had heard before but could have not identified the source. (Thank you Kronos.)

The MIM team did a MIM-tastic job of welcoming us to Phoenix, in addition to advocating for their collection and institution. The behind-the-scenes tour through Conservation and Collections Management presented a fair view of the goings-on, stirring within me both envy and consolation. New facilities and storage, yes. These are familiar opportunities for improvement. The "Night at MIM," featuring (in part) MIM team members old and new, offered great interpretation of the collection. What a treat to see so many engaged visitors, AMIS members and museum goers alike! The instruments and ensembles came to life in the many videos throughout the galleries. What, if anything, the conference program lacked was heartily supplemented by the exhibits of MIM itself.

My introduction to AMIS was as a Gribbon awardee in Asheville, 2001. I had the privilege of receiving the award again in 2003. Needless to say, I have been unable to stay away—some 10 years and 6 conferences later. This wonderful award has benefitted me and many others in the two plus decades since its inception. In Phoenix, we were joined by six awardees. Some were familiar, some were new but all quite affable. The Gribbon meet & greet reception provided the perfect atmosphere to chat, not only with the

awardees but also longtime friends. Many of the awardees and other young scholars presented papers, which I found particularly encouraging. Gribbon awards are an excellent opportunity for our organization to shine, to show young scholars how valuable they are.

Some exciting updates were announced about publications, database projects, and research grants offered for JAMIS. The Grove and AmeriGrove projects are progressing, with publication in the coming years. Our colleagues, Laury and Carolyn, have done amazing work organizing and editing the projects. Clinkscale Online, a project spearheaded by John Watson, supported in part by a grant from AMIS, is comprised of Martha Novak Clinkscale's two books of piano makers. The website continues her work by offering visitors an opportunity to search the now much expanded database, and contribute to its completeness and accuracy. Another database project was proposed to identify musical instruments in regional museums and historical societies. This initiative would draw on AMIS members from across the United States and is akin to the MIMO project currently underway in the EU. Finally, the JAMIS Editorial Board announced a grant to be awarded to authors who need help funding research. Interested parties can look for the notice in the coming issues of the Journal and the Newsletter, as well as on the AMIS website.

✎ *Micheal Suing*

Museum of Fine Arts, Boston

### GRIBBON AWARDEES FOR AMIS, 2011

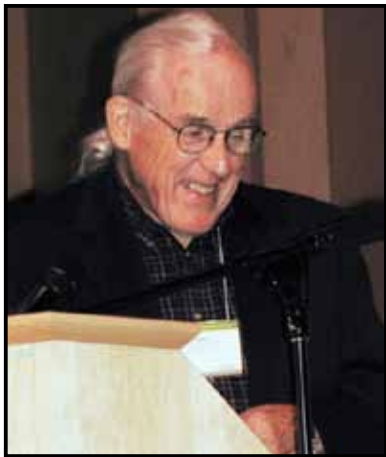
**Receiving the Gribbon award allowed me the opportunity to attend my first AMIS conference.**

I am very grateful for the chance to attend this fascinating meeting. At first, I was nervous about presenting my research at the meeting, but my nerves were completely unwarranted, as everyone I met was very friendly and helpful. I was also very excited about all the feedback I received. It was a wonderful opportunity to get opinions and recommendations from others in the field.

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# AMIS 2011 of the Musical I



Cecil Adkins



Jonathan Santa Maria Bouquet



Cynthia Hoover



Bob Berkman



Gilbert Adam



# Instrument Museum, Phoenix



Sarah Richardson



Emanuele Marconi



Heike Fricke

## TALKS, DEMONSTRATIONS, AND PANEL DISCUSSIONS



Herbert Heyde





AT THE MUSEUM



Conference photos courtesy of Aurelia Hartenberger and Carolyn Bryant with our thanks!





CULTIVATING FRIENDSHIPS...



... BOTH OLD AND NEW



(continued from p. 15)

vocabulary management. MIMO-DB, the point of access for professional users, manages two thesauri:

1. A three-level hierarchy of musical instrument classes to enable access by the general public, using instrument names familiar to most people. Each instrument is assigned a keyword which is a term in common use, and these keywords are translated into all six languages. The multi-language dictionary of instrument names includes 2,000 different keywords for the 45,000 instruments in MIMO:

- 70 for keyboards
- 800 for percussion
- 500 for strings
- 700 for winds
- 70 for others

2. A professional classification for organologists: the Hornbostel-Sachs classification. As part of the work on information management, the widely-used Hornbostel-Sachs classification of musical instruments has been revised and updated, providing a tool with potential for wide application in many areas of musicological research. The new version is based on Jeremy Montagu's 2008 version, further expanded by MIMO partners, in particular by the addition of classes for electrophones. The final version has been published on the CIMCIM website

All the links associated to a given term are graphically represented by the Idesia tool and allow for smooth navigation between them. MIMO partners used the tool to translate terms and add synonyms using their own language. The vocabulary is then used for data enrichment as part of the aggregation process on the MIMO platform in Paris. This is necessary for successful multilingual searching.

To ensure consistency and successful retrieval other authority files have been created or adopted, including:

- **Makers' names** - divided into individual, family and corporate. The Dictionary of makers' names links the 45,000 instruments (where appropriate) to 4,400 names of makers (3,400 persons; 900 corporations; 100 families) and basic data extracted from standard reference works such as Boalch and the New Langwill Index.

- MIMO uses the **GeoNames geographical database**, which covers all countries and contains over eight million place names. These are available for download free of charge (although MIMO has paid a subscription for heavy use of Geonames).

The standard for photography is the first of its kind, and has been created with the aim of facilitating the comparison of images coming from different institutions but showing comparable objects.

MIMO has also prepared a Virtual Exhibition presenting selected content. The exhibition focuses on six themes, each offering a selection of instruments, with high quality, zoomable images, description and some sound clips. It is produced in the six languages of the MIMO partners.

The existing partners have agreed to maintain the service for at least 5 years. New content from partners will be automatically harvested and exposed through Europeana. It is envisaged that further European museums will wish to contribute to MIMO, and a Toolkit for new museums joining has been prepared. In the longer term it is hoped to make MIMO completely international.

How has such a large project involving partners from different countries and speaking different languages been managed? Emily Peppers and Norman Rodger, both at the University of Edinburgh, conceived the project. A large number of European museums were contacted and invited to express interest. Some museums were interested in participating, but were unable to find the time or money. The bid for funding was finally submitted by eleven partners from six countries, who together planned the project. From the time of the initial plans, various aspects of the work were allocated to working groups:

Work Package 1, Digitization - Led by Germanisches Nationalmuseum, Nuremberg,

Work Package 2, Database and harvesting - Led by Cité de la musique, Paris,

Work Package 3, Thesaurus and Classification - Led by Horniman Museum, London,

Work Package 4, Project Management - University of Edinburgh,

Work Package 5, Evaluation - Led by Royal Museum for Central Africa, Tervuren,

Work Package 6, Dissemination and sustainability - Led by Ethnologisches Museum, Berlin.

The project meetings, hosted in turn by the partners, typically included sessions for each work package as well as the steering group meetings.

For a full description of the MIMO project, please see the website:

<http://www.mimo-project.eu/>

To access the authority files and search content, go to MIMO-DB:

[www.mimo-db.eu](http://www.mimo-db.eu)

To use the public interface, go to:

[www.europeana.eu](http://www.europeana.eu)

And, to read or download the revised Hornbostel-Sachs classification, open: <http://cimcim.icom.museum/uymhs03.pdf>

✉ Arnold Myers  
University of Edinburgh

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## AMIS AT BEMF

This past June AMIS, for the first time, hosted a table at the Boston Early Music Festival (BEMF), with the aim of generating new memberships to our society. Having had the pleasure of sitting at this table for three of the four days that the BEMF exhibition hall was open, I'd like to offer observations about the time spent there and what we might learn from it in terms of attracting further new members.

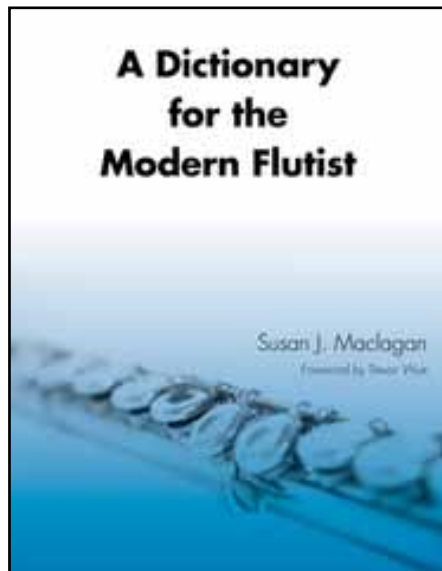
I would first like to offer thanks to Jim Kopp for organizing our participation at the BEMF, and likewise extend sincere gratitude to all of the AMIS members who helped staff the table, which included Peter Bloom, Beth Bullard, Geoffrey Burgess, Susana Caldeira, Barbara Gable, Frederick Gable, Barbara Owen, Marlowe Sigal, Michael Suing, and Douglas Yeo. Some of the members brought along instruments to show off, and Doug Yeo kindly donated copies of his new DVD titled *Approaching the Serpent*, which we offered free to anyone signing up for a membership during BEMF. We also sold twenty-two back issues of our Journal at a discount price, and offered copies of our first published monograph, a reprint of *The New-York*

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# REVIEWS

**Maclagan, Susan J. *A Dictionary of the Modern Flutist*. Lanham, Maryland: Scarecrow Press, 2009, 245 pages, 50 ill. ISBN-13: 978-0-8108-6711-6 \$75.00 (hardcover).**



It is important to understand for whom this dictionary is intended. The book is, on the whole, not directed to scholars, though many of the definitions are well-researched and comprehensive. The term “modern flutist” in the title refers to players of the modern flute (i.e., the Boehm-system flute). The author is a performer and flute teacher, and she knows well the kinds of terms and subjects about which students and working professionals argue or have questions. Addressing these topics and questions was the original motivation for the dictionary, we may discern from the preface.

The original scope has been somewhat enlarged and the end result is a wide-ranging and attractive volume with large pages and numerous illustrations. This book belongs on the shelf of every public, university, or high school music library.

*(Disclaimer: this reviewer provided a number of the photographs that appear in the book and corresponded with the author periodically during its preparation.)*

The book contains definitions of over 1500 terms. The majority of the

definitions are specific to the flute, describing flute hardware, history, techniques, some foreign terms, inventors, makers, and even some performers. Other entries pertain more generally to music and acoustics, but almost always with emphasis on relations of the subject to flutes and flute-playing; examples of this include the topics of pitch, intonation, and harmonics.

The entries on page 100 are: key slot, key system, key tubing, key vibrato, keyway, keywork, kicker, Kincaid (William), Kingma (Eva), Kingma-system flute, king post, Kirst (Friedrich Gabriel August), kleine Quartflöte, klein flöte, knob, and Kokopelli. These particular definitions are short, and some simply refer the reader to synonymous terms defined elsewhere in the dictionary. The longest definition (one and a half pages) in the book is that of G# key. The definition includes a list of six advantages of the open G# key and seven advantages of a closed G# key. (The entry points out that the so-called G# lever on a flute with an open G# key is, according to the standard practice for naming open-standing keys, actually the G key.) Cross-references are given to the definitions of Dorus G# key and duplicate keys, which definitions appear elsewhere in the book. The second-longest definition is that of appoggiatura. This is one of the relatively few instances where the entry has no specific connection to the flute but is equally of interest to all musicians. Changing notation and performance at different historical periods is noted. Included are descriptions of four situations in which long appoggiaturas are usually appropriate and ten situations in which short appoggiaturas or acciaccaturas are appropriate. Other entries in the book, to list a few more, include acoustic impedance, aurumite, Brogger Mechanik, Irish flute, microtone, and Rockstro position.

Perhaps a bit unexpectedly for a book of this title, there is a significant amount of material on historical and non-Boehm flutes, though only a few non-European flutes can be mentioned. There are separate (though

overlapping and cross-referenced) definitions for Baroque flute and one-key flute, which very appropriately distinguishes between flutes from a particular historical period and a type with a specific key configuration that was still being manufactured throughout the 19th and into the 20th century. Details of construction and fingering that cannot quickly be found elsewhere are given for multi-keyed classical period flutes, Carte's 1867 System flutes, reform flutes, and a number of other systems. The book concludes with 14 short appendices, including a contribution by David Shorey on flute clutches and one by Trevor Wye on checking the tuning and scale of a flute, and then a selected bibliography. The numerous diagrams and photographs of flute parts in the appendices and elsewhere in the book have often been provided with labels and arrows pointing to the named parts; this can be very helpful and is rarely seen to this extent elsewhere.

A number of terms in the book can be found easily enough on the internet, but it goes without saying that an advantage of the book is that the material has been digested and summarized, and focused on the flute. Searching the internet for “flute G sharp key”, for example, provides too many irrelevant links and others with only partial information. Another advantage of the book over the internet is that it is enjoyable when browsing. Many young flutists, and others not so young, will have their interests stimulated or their horizons broadened by leafing through the pages.

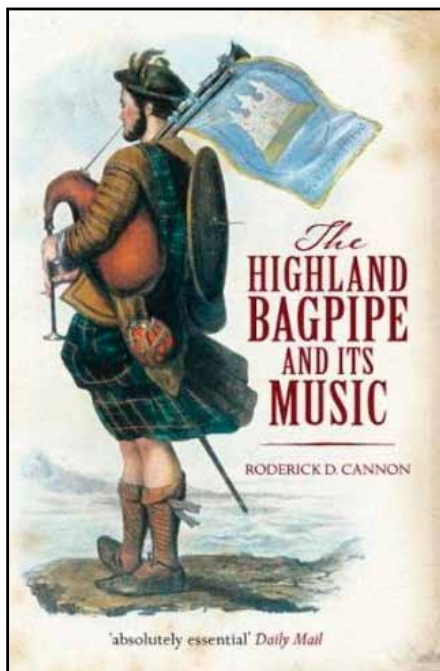
☞ Rick Wilson

**Roderick D. Cannon. *The Highland Bagpipe and its Music, New Edition*. Edinburgh: Birlinn, 2008. 205 pp. ISBN: 9781841586663. \$19.95 (paper).**

While the Highland bagpipes are perhaps the most familiar type of bagpipes, not much is known about them and their music outside the piping world. Cannon provides a comprehensive overview of the history and

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development of the bagpipes and the music written for it and, through this, creates an interesting picture of the role of pipers and historic and modern bagpipes. This is a well-written and interesting book and I would encourage all to read it.

Cannon first focuses on the instrument itself, creating a solid foundation, and provides a thorough discussion of the instrument's anatomy with good illustrations (see fig. 2, "Exploded diagram of the Scottish Highland Bagpipe, page 41). Included here is a discussion of fundamental music theory of the instrument; that is, the pitch of the bagpipes and the compass of the chanter (consisting of only nine diatonic notes); the variety of executions (such as, grace notes, throws, and burls) used for articulation; and techniques to simulate key changes within the music for the pipes. The history and development of the Highland pipes are also discussed as distinct from the Irish and English pipes. In this discussion Cannon presents a clear outline, using the limited historical knowledge of the earliest Highland pipes, due to the small amount of extant written and iconographic records.

The second portion of the book focuses on the music for the Highland pipes, the schools of teaching music, and the function of this music through

time. Interestingly, Cannon brings to light not only the types of music that have been, and still are, composed for the Highland pipes, but he also creates a place for the instrument and its player in Scottish (and more broadly, British and colonial) culture. This portion of the book is divided into discussions of two broad groupings of pipe music, Caòl Mór (big music), and Caòl Baeg (little music). Caòl Mór, considered the "classical music" for the Highland pipes, consists solely of one style of music, Piobraireachd (Pibroch in English) or solo music made up of a theme and variations having a series of clearly prescribed variations. The chapters on this music discuss the historical role of pipers as professional soloists who were typically employed in the households of the gentry. Caòl Baeg consists of the remaining bagpipe music including: strathspeys, jigs, reels, marches, quick times, reveilles, retreats, slow airs, and hornpipes. This music is logically framed to illustrate the usage of pipes in both military and in civilian pipe and drum bands as wells as for soloists providing music for dancing and other forms of entertainment. What I found of particular interest is the use of music specifically for competitions, for pipe-and-drum bands as well as soloists.

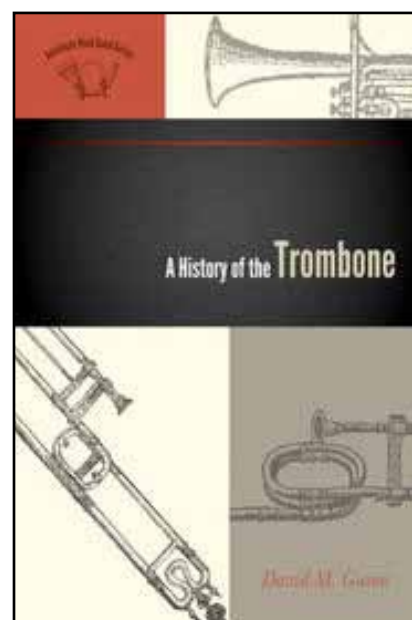
Cannon writes with the authority and perspective of both a Highland bagpipe scholar as well as a player. This is a particularly positive element of his writing because of the performance practice and playing technique of the bagpipes, which is unique in its reliance on executions exclusively for articulation purposes. It is also this issue that may pose the biggest hurdle for the topic of this book. Music professionals without a background or familiarity with piping may find it difficult to understand the discussion of music and music notation because the performance practice is so remarkably specific to the pipes. Contemporary music notation does not accurately reflect what is actually played by a piper and without a piping foundation to rely on, the notated music examples can lead to a misinterpretation of how the music actually sounds when

played. There is no easy way through or around this issue and Cannon does the best he can in using both the written text and musical examples to illustrate the sounds of the pipes. But without the sounds of the pipes firmly grounded in the reader's ear, this is an issue that is all but impossible to cope with, regardless of the quality of text and examples.

☞ Kelly White

Albuquerque, New Mexico

**David M. Guion.** *A History of the Trombone. American Wind Band Series, No. 1.* Lanham, MD: The Scarecrow Press, Inc., 2010. xvi pp & 249pp. ISBN: 978-0-8108-7445-9. \$85.00 (cloth).



There is a saying that is drawn from a proven truth: you can wait an hour in London for a bus and then several arrive within a minute. This metaphor could be applied to writings about the trombone. There was little of substance between Galpin's monumental paper delivered to the Musical Association in 1907 and the 1970s, when a procession started to appear that was hastened from 1989 by the outputs of the Historic Brass Society – I now have a shelf-full of very good publications. In addition to this new full-length book, I know for a fact that yet another (by a very well-respected American scholar) waits patiently in

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the wings. One wonders how much more there is to know about the history of the trombone and how many people want to know it. Doubtless there will be more detail – we have recently been enlightened by information about early slide lubricants, for example – but is anything likely to emerge to suggest that the superstructure of the story is flawed or seriously incomplete? Probably not – but the same could be said for many fields of endeavour. It all comes down to the way it is done: shape, form and emphasis usually provide the distinguishing characteristics – and of course, reliability and the quality of writing.

This is the first volume in the new ‘American Wind Band Series’, a title that appears to sit uncomfortably with what the book is actually about. Raoul Camus, the series editor, rationalises it by saying that American music is indebted to European traditions, and from the nineteenth century, when ‘the trombone comes into its own’ (p. xiii) America is prominent in the story. This leaves the field wide open for a host of future topics in the series, which, for reasons I mention below, are worth looking forward to.

Guion adopts a clear structural approach: there are two parts within which various chapters are grouped, the first dealing with the ‘Development of the Instrument’, the second with ‘Performance History’. The only adverse consequence of this is that without compensation (which is not always forthcoming), the separation obscures the causal relationship between the development of the instrument and concurrent musical and cultural factors. Within the two parts we get lots of detail and lots of quoted source material – all as far as I can see drawn from published sources.

A section in the prefatory ‘Overview’ headed ‘History of the history of the trombone’ does not really fulfil its promise. It mentions nothing published after about 1915, and this is a pity. One of the better features of what Guion does is to question what earlier scholars (Galpin, Sachs et al) have written. The pity is that he has

not always taken the opportunity to summarise how he and we got to know what we think we know. Had he done this, the more major shortcomings of the book might have been avoided.

Guion is best when describing the interesting printed source material he has gathered. He is less sound when applying critical judgement to it. His grasp of historical method is weak and he resorts to generalisation without provocation. The result is a number of worrying propositions that litter the book. For example, he puts forward the idea that ‘there is no reason to suppose that the trombone in some form, by whatever name, was not used in England throughout the fifteenth century’ (p. 81); no reason, that is, except for the total absence of evidence to support such a proposition. Two things seem to have combined in Guion’s mind to create this muddle: first, that the *trompette des menestrels* might be interpreted as a slide instrument (which I think is probably true), and secondly, the optimistic notion that any combination of the words ‘trumpet’ and ‘minstrel’ proffers this possibility. The reality is that trumpets were routinely referred to in English fifteenth-century administrative documents as minstrels unless there was reason to distinguish them otherwise – for example, if they had been issued with greater or lesser livery allowances than minstrels. The problem is not helped by the fact that he labours under the peculiar belief that no such sources survive for that century which have been transcribed and published. There are many such surprises, too numerous to mention here, and he seems to have a special boldness in respect of English music. He claims that the English court took all the best players ‘at the expense’ of other parts of the country, and that most players spent much of their time ‘play[ing] in taverns’ (p. 112). No sources are cited to support such notions, undoubtedly because there are none to be found. All of this is unfortunate, because for much of the time he reveals the orthodox story of the instrument, with all the usual evidence in attendance, and does it reasonably well. The problem

comes when he goes further and starts drawing broad conclusions on the basis of evidence which is inconclusive, uncorroborated or non-existent. It is from these types of indiscretions that rumours start, and one worries whether students (for example) will find it easy to distinguish between rash supposition and actuality.

These problems arise from Guion’s declared agenda to tell the story of the trombone in a social and cultural context: in terms of ‘the people who played it and the conditions that shaped their world’ (p. xv). This is a fine objective, but it is hard to spot the historical method he employs for this purpose. Indeed, the line ‘At the beginning of the twenty-first century, trombonists are better technically than at any time in history’ (p. 203) reveals all too lucidly the naivety of his approach and his cultural stance. How does he know this, and what does ‘better technically’ mean anyway? He treats social and cultural history as a sort of condiment that is sprinkled thinly over his text: a few references to this or that idea, many bold general statements, but no consistent and systematic argument.

Despite these significant criticisms, it is important to emphasise that this is in many ways a very good and useful book. It demonstrates a very sound general knowledge of the trombone, is well organised and reflects a considerable volume of work in its preparation. It has something of the textbook style with helpful charts and diagrams. Some of the quoted source material is new to me and it is interesting and valuable. It is also extremely well produced in a large format with illustrations that are consistently clear – some remarkably so, given that the originals are far from perfect. The publisher and the series editor should be congratulated on this.

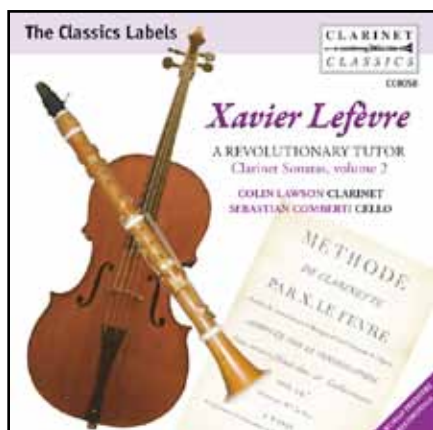
In all, I found the book frustrating because the author’s grasp of critical analysis is so frail. If this were not the case, he would not have let his imagination run away with him. But Guion did succeed in making me feel that there is more than one way of

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telling the story of the trombone. I just wish he had gone further to argue his broader conclusions more carefully and credibly, or, alternatively, to have not gone so far and restricted himself to the more modest objectives that would have played to his strengths. It would also have been good if his referencing had been a little more thorough.

☞ Trevor Herbert  
The Open University



**Xavier Lefèvre: A Revolutionary Tutor. Clarinet Sonatas, volume 2. Colin Lawson, clarinet, and Sebastian Comberti, cello. Clarinet Classics, CC0058 (2011). See [www.clarinet-classics.com](http://www.clarinet-classics.com)**

This fine recording is the second selection of Lefèvre sonatas recorded by Colin Lawson, well-known period clarinetist and director of the Royal College of Music, London.

The music is from a tutor written by Lefèvre, a highly regarded performer and teacher, one of 19 clarinet professors at the Paris Conservatoire. When the music budget at the Conservatoire was slashed, necessitating a reduction in the number of professors, various tutors were written to enable fewer teachers to manage the students. Lefèvre's *Méthode de Clarinette* was first published in 1802 and used at the Conservatoire for many years. It included articles covering aspects of clarinet performance and care of the instrument, along with studies, exercises, and a dozen sonatas. Six of the sonatas were recorded in 2007 by Lawson (with Claire Thirion, violoncello) as volume 1. Now Lawson and cellist

Sebastian Comberti have recorded the other six sonatas in volume 2.

In this recording, Lawson plays a replica of a C clarinet by Parisian maker Jean-Jacques Baumann (c. 1805, now in the Shackleton Collection, Edinburgh), made for him in 1993 by Cambridge maker Daniel Bangham, with the addition of two supplementary keys to allow clearer production of e' flat and b natural in the lower register. Comberti plays an English cello c. 1790 for the continuo part.

Lefèvre's sonatas increase in difficulty as one moves through the set. The 2007 recording included sonatas 1, 3, 5, 7, 9 and 11, while this recording includes sonatas 2, 4, 6, 8, 10 and 12. Thus in both recordings the listener can enjoy hearing the progression of difficulty. Lawson's technique is impeccable and impressive, and the CD provides interesting historical insights into the development of the clarinet and its literature.

☞ Carolyn Bryant  
Johns Hopkins University

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I also enjoyed the social aspect of the meeting. This meeting was a great opportunity to meet other musical instrument enthusiasts and I am glad that I was able to make professional connections during this meeting.

Most of the conferences I have attended at the undergraduate level have been interdisciplinary, so it was a real treat to attend a conference where the main focus was music. I enjoyed the variety of topics discussed during the conference. It was exciting to see what others have been working on in their fields of musical instrument study.

The Musical Instrument Museum was a wonderful place to have the meetings. I had been interested in visiting this museum since it opened, and the meeting gave the perfect op-



portunity to see the museum. I also enjoyed the behind-the-scenes tour of the facilities. It was also interesting to be able to observe another collection of instruments.

Overall, this is an experience I will remember forever, and it has made me feel more confident in my own research. This award allows students like me to get feedback on their research and to get to know professionals in the field of organology. I am thankful for the Gribbon award for enabling me to attend this meeting and hope to see everyone next year in New York City!  
☞ Kendra Van Nyhuis

**This is the second AMIS conference** I have been able to attend thanks to the financial support of the society through the Gribbon Award. I would never have considered travelling to such a far-flung and amazing place as Phoenix otherwise.



One of the most interesting and rewarding aspects of the conference for me was the opportunity to meet and discuss ideas with so many knowledgeable music professionals and enthusiasts.

The range of papers presented was impressive and provided a great opportunity to hear what is going on in other areas of the organological world, and even pick up ideas on new approaches to research.

It was amazing for me to travel to Phoenix and to see a completely different landscape and area of America, which I may never have visited otherwise. It was also lovely that there was the opportunity to visit the surrounding area at the end of the conference.

Thanks to AMIS for being such a friendly bunch of people and for organizing a fantastic event.

Lisa Norman

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# NEWS

## GROVE REPORTS ONLINE PROGRESS

As reported at the 2011 AMIS meeting, Oxford University Press, publisher of the Grove dictionaries of music and art, is aiming for print publication of the new enlarged *Grove Dictionary of Musical Instruments* in 2013, but already some entries are going online. At present, *Grove Music Online* (accessible through subscription at [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com)) includes only a fraction of the instrument coverage from the first (1984) edition of the GDMI, but this content is growing with periodic uploads. Eventually GMO will incorporate the whole of the instrument dictionary in easily searchable form. This online presence promotes the aims of AMIS by greatly expanding the reach of organology.

The editors are enlarging coverage in various directions, for example by extending the definition of a musical instrument to include the human body; by including many more instruments, makers, and technical terms than previously; and by adding articles that explore broad issues such as authentication and copying, ergonomics and haptics, found instruments, gender associations, instrument hierarchies and status, occupational hazards of instrumentalists, sustainability, zoomorphism and others. Special effort is being directed toward updating treatment of non-Western and electronic instruments. Coverage of American instruments and makers will benefit from work in progress on the new *Grove Dictionary of American Music*. And at last, the GDMI will include an entry for ‘Musical instrument’.

The new GDMI will have about the same number of entries as in 1984, but this represents a big increase in instrument coverage because many irrelevant entries are being dropped: topics such as *musica ficta*, ornamentation, improvisation, conducting, tempo, dynamics and performance practice in general will instead be treated in detail at GMO. To clear even more space in the text, thousands

of so-called blind entries, like ‘trumpet marine: see *tromba marina*’, are being moved to a massive index, a new feature that will bring under control names that until now have been buried in the text. Further, following advice from focus groups, hundreds of brief, relatively uninformative entries are being consolidated into larger contextual ones. For example, instead of having 20 separate one- or two-line entries on African whistles that differ only in name, these will be gathered into a broader, more useful entry, with the local names relegated to the index. This conglomeration reduces repetitive description and bibliography, and continues Grove’s trend toward encyclopedic content.

Less redundancy means more room for slang and argot terms, such as ‘ax’, ‘horn’ and ‘licorice stick’. Readers will find expanded coverage of oddities and popular novelties such as the boobam, flapamba, pyrophones, xaphoon, the Vienna Vegetable Orchestra, and a range of virtual instruments, electronics components, software applications and so on. Certain one-of-a-kind instruments, such as Benjamin Britten’s ‘Babylonian drum’ and the Great Stalacpipe Organ, will now also find a place here, as will collectors and scholars who represent the leaders in our field. AMIS members have been generous in recommending new subjects for the editors’ consideration, and the editors welcome more ideas, as well as corrections of previous entries. As of this writing (June 2011), 88 entries new to GMO are being prepared for immediate upload; another batch is anticipated for December.

✉ Laurence Libin, Editor in Chief  
[lelibin@optonline.net](mailto:lelibin@optonline.net)

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## MIMO - A New Resource for Musical Instrument Research

Over the last two years the eleven partners in the MIMO project have achieved a great deal! MIMO is the acronym for Musical Instrument Museums Online and is a project which has brought together through the Web nine major European musical instrument museums, creating a single access point for their digital content and

information on their collections. This digital content includes images of 45,000 historic musical instruments and related objects with descriptions, 1800 audio files and 300 video clips giving impressions of the instruments’ sounds. The coverage is musical instruments of all kinds - European and from all cultures worldwide.

The partner institutions are:  
Royal Museum for Central Africa,  
Tervuren (Belgium)  
Musical Instruments Museum,  
Brussels (Belgium)  
Cit  de la musique, Paris (France)  
Germanisches Nationalmuseum,  
Nuremberg (Germany)  
Museum f r Musikinstrumente der  
Universit t Leipzig (Germany)  
Ethnologisches Museum, Staatliche  
Museen zu Berlin (Germany)  
Universit  degli Studi di Florence  
(Italy)  
Associazione “Amici del Museo degli  
Strumenti Musicali”, Florence  
(Italy, not providing content)  
Stockholm Music Museum (Sweden)  
Horniman Museum, London (UK, not  
providing content)  
University of Edinburgh (UK).

The images and other content reflect 40% of Europe’s heritage of historic musical instruments in museums, and are harvested through the Europeana website and are thus freely available to everyone worldwide. The two-year MIMO project was funded through the European Union’s eContentplus program with the University of Edinburgh as the lead partner. The project ran from September 2009 to August 2011; as an ongoing service it will run at least until 2016, probably much longer.

MIMO has been designed not only for the general public and education at all levels, but also to offer significant new resources for scholars by including professional standards for organological terminology in the six languages of the partnership — Dutch, English, French, German, Italian and Swedish) and for the photography and documentation of musical instruments.

The partners developed a Web-based tool to manage terminology using Idesia software for multilingual

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*Book of Prices for Manufacturing Piano-fortes from 1835*, with an introduction by Laurence Libin.

I am extremely happy to report that we signed up fourteen new or returning members in Boston, which certainly exceeded our expectations. But who are these people? Well, they're obviously people who are interested enough in early music to attend BEMF. But it was interesting to learn that some of them had never heard of AMIS, and even among those that had, many were not sure what the aim is of our organization. Of those,



Douglas Yeo shows off his python-skin serpent as Michael Suing looks on.

more than a few were both impressed and pleasantly surprised to discover that a group exists that is devoted to the study of all sorts of instruments from all over the world. Three student members signed up, and we of course alerted them to the Gibbon Award for student travel and encouraged them to apply for this financial assistance. All new members were urged to join us in New York next spring for our annual meeting, especially inasmuch as many of them live in the Northeast region of the country.

Perhaps the most charming new AMIS member is a home-schooled fellow named Isaac Reilly, who is about to enter Yale University this fall. As his father proudly proclaimed, Isaac has been making instruments since he was about ten, and most recently constructed a keyless saxophone made from brass. A few days after BEMF, Isaac sent me a very nice email message that reads as follows:

"I enjoyed talking with you at the Boston Early Music Festival. Becoming a member of the AMIS has al-

ready proven to be a great decision. I found the article that you pointed out to me on the nineteenth-century saxophone fascinating, and after I finished reading that, I read the article on the saxotromba, and then the rest of the Journal! What a cool book. Thank you so much for recommending it to me. The DVD on the serpent was also very interesting. I'd never actually heard a serpent before now. This has been the best \$25 my dad ever spent."

Isaac's sentiments were echoed in another email I received from a new member named Constance Huff, who wrote:

"After taking a look at the AMIS website as well as the copy of the Spring 2011 Newsletter I found there, I'm sure it will be exciting to be a member. It's amazing to me that there is a Society which promotes "the study of the history, design, and use of musical instruments in all cultures and from all periods." Wow! Several of the topics listed on the schedule of the Annual Meeting sounded very interesting to me, and it appears that the meetings are also a lot fun!"

If there are this many people attending BEMF who are interested in joining AMIS, there are surely many more in other areas of the country, if we only knew how to reach them. As I watched person after person sign up at our BEMF table, I began to ponder why we were doing so well with our sales job. We did our best to lure in passersby with friendly greetings and a few interesting instruments to attract attention. I myself was able to bring along three flageolets from the collection at Boston's Museum of Fine Arts (including a double flageolet), which I happily demonstrated from time to time over the four days. But I believe the instruments, Journals, free past issues of our newsletter, and Doug's DVD were only partially responsible for our success. I would instead suggest that much of what triggered people to join is that they were there at what is known as the "point of

sale." In other words, they may have heard about AMIS before and contemplated joining it, but it's all the more compelling when they're standing there, with credit card or cash in hand, talking to someone who can testify as to why our organization is a fun and engaging group with which to be involved.

We may not be able to set up shop at every music festival across the country or the world, but it seems clear that we can do more to reach out to people who, like Isaac and Constance, would be thrilled to learn about us and join our ranks. I am also guessing that certain local people signed up at BEMF in part because of a direct relationship with me. Three of them have given presentations at the MFA in the past (about early harps, Northumbrian bagpipes, and Appalachian dulcimers). I don't say this to take credit for them joining, but rather to underscore that there is great power in one-on-one promotion of our group. The experience at BEMF has shown me that we could all probably do more to encourage people we already know and new people we meet to think about joining



Barbara and Frederick Gable at the AMIS table as Darcy Kuronen demonstrates a flageolet.

AMIS. Assuming that some of our new members will, in fact, join us in New York next spring, we should all do our part to welcome them, explore our mutual interests, and ensure that they come away with as much enthusiasm for the continued exploration of musical instruments as the rest of us already share.

☞ Darcy Kuronen  
Pappalardo Curator of  
Musical Instruments  
Museum of Fine Arts



AMIS ANNUAL  
BUSINESS MEETING  
MAY 21, 2011

The Annual Business Meeting of the American Musical Instrument Society was called to order at 12:40 pm on Saturday, May 21, 2011 by President Stewart Carter in the Founders Room of the Musical Instrument Museum, Phoenix, Arizona.

Jayson Dobney invited the AMIS membership to the Metropolitan Museum of Art for its annual meeting to be held May 15-20, 2012. The meeting will be co-hosted with the Manhattan School of Music. CIMCIM will be joining AMIS for this joint meeting. James Kopp is chair of the Program Committee and will be assisted by Maria Rose and Niles Eldredge. An early November 1 deadline for proposals was noted.

Carter announced that the 2013 annual AMIS meeting will be in Williamsburg at the end of May. This will be a joint meeting with the two keyboard societies who by then will have merged into one society.

The minutes of the May 28, 2010 Annual Business Meeting, having been distributed via the Newsletter, were approved by motion of Laury Libin/Al Rice.

Secretary Deborah Check Reeves reported that AMIS now has 407 members. This is a decrease from the 460 members reported in 2010.

Treasurer Joanne Kopp reported that AMIS investments are up 18%. Membership revenue was down 25%. This made for a net increase in assets of 11%. Kopp reported that as of May 31 AMIS will no longer be employing the services of Guild Associates to manage the membership. Instead, membership will be done "in-house" until another person or firm can be identified to handle the job. Please send all AMIS membership correspondence to Kopp at her home address. Kopp will be assisted by Carolyn Bryant and Carolyn's husband, Don Sarles.

Jim Kopp, one of the proxies in the 2011 election, reported the election results. 136 ballots were collected. Newly elected two-year term officers were President Albert Rice and Vice-President Carolyn Bryant. Re-elected to their second three-year terms were Governors Maria Rose, Beth Bullard, and Jayson

Dobney. Elected to his first three-year term was Governor Michael Suing.

JAMIS editor Janet Page reported that the 2010 volume will be out in a couple of weeks. It includes four articles, nine book reviews, and two communications. The 2011 volume is under construction now. AMIS has approved a small grant of up to \$750 that is available to anyone who is working on an article for submission to JAMIS. Applications are due April 1 and will be considered by the Editorial Board. The application procedure will be outlined in this *Newsletter* and on the AMIS website soon.

Newsletter editor Kelly White announced a July 15 deadline for the fall issue. Please submit anything interesting to her by then.

The Francis Densmore Prize for the best article on musical instruments in English published in 2009 was presented by Robert Green, chair. Bob Howe and Bill Hettrick were the other members of the committee. This year's award recipients were George S. Bozarth and Margaret Debenham with collaborator David Cripps. Their article was published in the 2009 *RMA Research Chronicle* (XLII), entitled "Piano Wars: The Legal Machinations of London Pianoforte Makers, 1795-1806." Green reminded the membership that anyone from AMIS may submit nominations.

The Nicholas Bessaraboff Prize for the best book on musical instruments in English published in 2009 was announced by Susan Thompson. Other members of the committee were John Koster and John Rice. The recipient was Albert R. Rice for his book *From the Clarinet d'Amour to the Contra Bass: A History of Large Size Clarinets, 1740-1860* (New York: Oxford University Press, 2009.)

The winner of the Curt Sachs Award will be announced at the banquet. Roland Hoover was thanked for creating the certificates for all the awards. [Albert R. Rice, winner.]

Carter thanked the 2011 annual meeting local arrangements chair Christina Linsenmeyer and the Musical Instrument Museum. Linsenmeyer, in turn, thanked the staff of the MIM and Matthew Hill.

Two deaths were reported. Al Rice noted the passing of Jerry Horne, AMIS member and instrument collector. Cecil Adkins reported the very recent death of noted oboist and scholar Bruce Haynes.

Kelly White announced the winners of the William E. Gribbon Memorial Award for Student Travel. As chair of the committee, she was joined with members Matthew Hill and Dave Thomas. Six awards were made to:

Emanuele Marconi  
Eugenia Mitroulia  
Lisa Norman  
Melanie Piddocke  
Kendra Van Nyhuis  
Patricia Lopes Bastos

Carter reminded the membership to buy lots of "stuff" at the auction that evening to help fund more Gribbon scholarships. The Frederick R. Selch Award for best student paper will be announced at the banquet. [Melanie Piddock and Karen Loomis, winners.]

Carter thanked outgoing two-term AMIS Governor Ed Kottick.

Carter reported that John Watson has made the Clinkscale Early Piano database available on-line. Watson's work was partially funded by an AMIS grant that was awarded to him last year. This database continues to be a work in-progress.

Jim Kopp reported that AMIS will be hosting an information table at the Boston Early Music Festival, June 15-18. This was made possible through a small AMIS grant. Kuronen is in charge of local arrangements.

In New Business, Libin reminded AMIS membership that Joanne Kopp's home address should now be used for any membership correspondence. Kottick thanked outgoing two-term President Carter who received a standing ovation. Bullard thanked Page who will be concluding her tenure as JAMIS editor with the publication of the 2011 volume.

The meeting was adjourned at 1:09.

Respectfully submitted,  
☞ Deborah Check Reeves, Secretary

## AMIS AWARDS, 2011

### *Curt Sachs Award*

Albert R. Rice, Independent Scholar,  
Claremont, CA

### *Francis Densmore Prize*

(Article, 2009)

George S. Bozarth and Margaret Debenham, with collaborator David Cripps. "Piano Wars: the Legal Machinations of London Pianoforte Makers, 1795-1806," *Royal Musical Association Research Chronicle* XLII (2009),45-108.

### *William E. Gribbon Memorial Award for Student Travel*

Melanie Pidcocke, University of Edinburgh

Lisa Norman, University of Edinburgh  
Eugenia Mitroulia, University of Edinburgh

Kendra Van Nyhuis, The University of  
South Dakota

Emanuele Marconi, Soprintendenza  
Regionale della Lombardia

Patricia Lopes Bastos, ANIMUSIC –  
Portugal

### *Frederick R. Selch Award*

Melanie Pidcocke. "Which Lemp? Identifying Instruments by Friedrich and Martin Lemp of Vienna."

Karen Loomis. "What Happened to This Broken Harp? An Early Gaelic Harp with a Story to Tell."

### *Nicholas Bessaraboff Prize*

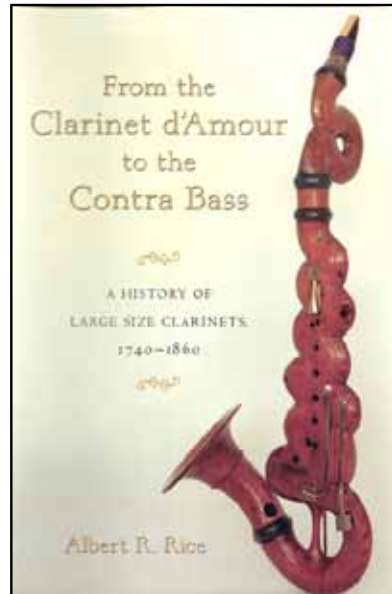
(Book, 2009)

Albert R. Rice. *From the Clarinet d'Amour to the Contra Bass: A History of Large Size Clarinets, 1740-1860*. New York: Oxford University Press, 2009.

AMIS provides the annual Nicolas Bessaraboff Prize awarded for the most distinguished book-length work in English which best furthers the Society's goal "to promote study of the history, design, and use of musical instruments in all cultures and from all periods." The prize for 2011 includes a certificate and \$500 and was awarded to Albert R. Rice for his book, *From the Clarinet d'Amour to the Contra Bass: a History of Large Size Clarinets, 1740 to 1860* (New York: Oxford

University Press, 2009). This book has a companion website including downloadable, high-density photos of various instruments at [www.oup.com/us/clarinetdamour](http://www.oup.com/us/clarinetdamour).

✉ Albert R. Rice



## THE CLINKSCALE DATABASE IS ONLINE

The most extensive database of historical pianos is now available online. Thanks in part to a grant from the American Musical Instrument Society, the database, begun by Martha Clinkscale and used as the basis for her two books, can now be accessed by all who register at [www.EarlyPianos.org](http://www.EarlyPianos.org). In the years since publication of the

assistance from James Judson. Data comes from hundreds of donors worldwide, who are identified in the records to which they have contributed.

The database identifies makers, serial numbers, keyboard specifications, ownership history, case and mechanical descriptions, and other technical details for nearly 7,000 pianos on six continents.

You can filter the database by specifying one or more details such as type, city of origin, current location or owner. Another type of search checks one or any number of fields for the specified word or phrase. Select from the list of results to see full data on the selected piano.

The website currently includes an extensive bibliography and glossary, both of which are being continually revised, expanded, and refined. Thousands of photographs, many from the monumental archive of collector Kenneth Mobbs, are currently being readied for inclusion in the online database. Other future plans include public access to the database of makers, a pictorial timeline showing style progression of piano casework, and a glossary of piano types.

Inspect the records of pianos that are familiar to you, click the "Edit" button and correct or add to the information. All user-submitted data are checked for format by the editors on



two books, *Makers of the Piano 1720-1820* and *Makers of the Piano 1820-1860*, the Clinkscale database has grown to include thousands more pianos, with corrections and updates in most of the existing records. The system is now administrated by John R. Watson with major editorial assistance from Tom Winter and programming

their way to the main database.

By marshalling the expertise of its users, *Clinkscale Online* is becoming an ever more reliable source of information for scholars, owners, collectors, restorers, and aficionados of early pianos. For more information, write to John Watson, [info@EarlyPianos.org](mailto:info@EarlyPianos.org), or log on to [www.EarlyPianos.org](http://www.EarlyPianos.org).



## Sachs Award Speech

Thank you, Stew, for your kind remarks. Thank you members of the Board of Governors, members of AMIS, and all others present. I also want to thank the members of the Sachs Committee, all of my friends in AMIS who have been so helpful to me over the years, and especially to my wife, Eleanor, who could not be here tonight. I am deeply honored to receive the Curt Sachs Award. The Sachs award winners listed on the AMIS website are impressive for their individual achievements and I am humbled to be in their company.

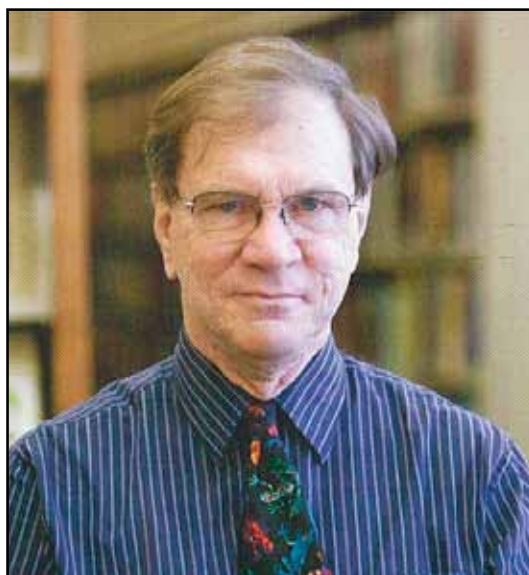
Curt Sachs was a pioneer organologist and ethnomusicologist who, with Erich Hornbostel, wrote the modern classification of musical instruments that is still used, with some additions and amendments, today. It happens that one of my instructors at Claremont Graduate School took a class in musical instruments in the summer of 1951 with Sachs at the University of Southern California. Professor Margaret Smith told me that Sachs was a fine teacher and a kind-hearted individual.

My musical background started with a mother who was a coloratura soprano and singing teacher, and as I grew I was exposed to art songs, opera, and musical theater. I remember a performance of Mozart's Clarinet Concerto beautifully played by a family friend before I began studying the instrument. Sometime later, I began learning and playing the clarinet, had excellent clarinet teachers, excelled in my studies, and happily played in school bands as principal clarinetist. It was during my undergraduate days that I became fascinated and rather fixated on studying the history of the clarinet. For example, for several years I attempted to track down the many sources listed in the clarinet books by Rendall and Kroll. Later, I wrote to Philip Bate, who had edited the last edition of Rendall's book and asked him to comment on material I sent him on the chalumeau. His cordial answer was "I think you should teach me!", and from the mid-1970s this comment encouraged me to search for chalumeau music and information. Over the years, I played in several different amateur and professional orchestras and in one glorious summer in the Tanglewood Music Festival orchestra, coached by members of the Boston Symphony, under such legendary conductors as

Leonard Bernstien, Seija Osawa, Neville Marriner, and Gunther Schuller.

While attending college I subscribed to the Galpin Society *Journal* and a bit later to the AMIS *Journal* and enjoyed reading and absorbing the articles. In fact, research at libraries became a very important part of my life starting in the 1970s. I finished an M.A. in musicology at Claremont Graduate School where my most influential teacher was Roland Jackson, and afterwards studied for two years with Rosario Mazzeo, formerly of the Boston Symphony, who was very supportive of my writing and research. In 1978 during my Tanglewood summer, I was happily surprised to receive the proofs of a short article that I wrote for the *Galpin Society Journal*, edited by Anthony Baines.

The 1980s and 1990s were very active with a chamber group, the Almont



Albert R. Rice, Curt Sachs Award Recipient

Ensemble, consisting of clarinet, violin, viola, cello and piano. We played many concerts of new music, mainly in southern California and as far north as Seattle, Washington. The group also recorded several CDs including music that was commissioned from various composers. In 1980 I returned to Claremont to pursue a Ph.D. in musicology and was able to attend my first AMIS meeting in New York City, where I visited the prestigious musical instrument collection at the Metropolitan Museum, and saw, but did not meet, the rather young curator, Laurence Libin. At the end of a very interesting meeting, AMIS members took a bus ride to Scarsdale, New York to visit the extensive collection of Robert

Rosenbaum. I was the last to leave the bus, greeted by Mrs. Rosenbaum at the entrance to her home and was astounded at seeing dozens of instruments lined up next to the walls. In fact, I was startled to see among the first instruments on display: recorders by Denner and Hotterterre.

At Claremont, I inquired numerous times about the Curt Janssen Collection of Musical Instruments. I pestered the Vice President, my future wife, and she commissioned an inventory of the entire collection from me. I was hired in 1986 with Patrick Rogers, a recent Claremont Ph.D. graduate, to run the Kenneth G. Fiske Museum, with about 550 musical instruments of all types, named after the orchestra director and violin teacher at Pomona College. As curator, I gave tours to individuals and school groups, accepted many instrument gifts, raised money, maintained and promoted the collection, and urged collectors to give instruments to the collection. After a few years, the Fiske Museum positions were eliminated but I continued as the volunteer curator for twenty years, while the collection grew substantially from 550 to over 1200 instruments. There were two very enjoyable and exciting AMIS Conferences at the Fiske Museum in 1988 and 1998 and I wrote several articles about instruments in the Museum. Because there was no curricular support for the Museum, the Colleges decided to sell it. In 2008, the entire Fiske Museum was purchased by the Musical Instrument Museum here in Phoenix. A most fortunate and happy occurrence for a fine collection of instruments.

Since 1985 I have attended AMIS conferences, missing only 1991 at Moravian College. The contacts I established over the years greatly benefited my work and research. For example, after the 1994 meeting in Elkhart, I shared driving for two days with Arnold Myers to two collections, Leblanc's Museum in Kenosha, Wisconsin and the Holton Collection, in Elkhorn, Wisconsin. Both collections now reside at the National Music Museum in Vermillion, South Dakota. Here, Arnold and I examined and measured many instruments. Our long-time professional association has been enjoyable and valuable. Over the years, one of the great pleasures was to meet and talk to my many AMIS friends and colleagues

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## Gen Qing Wang, Master Erhu Maker

During the month of June 2011, Cheng Liu, an undergraduate student at Wake Forest University, and Stewart Carter, Professor of Music at Wake Forest University, worked on a collaborative research project on the traditional Chinese orchestra. In the course of our research, we visited Shanghai No. 1 National Musical Instruments Factory, the largest manufacturer of traditional instruments in China, with approximately 700 employees and three manufacturing sites in the Shanghai area. Our host was Mr. Rang Qi, Deputy Director of the factory. We were particularly interested in visiting this factory because it is widely known for their production of erhus.

The erhu is a Chinese bowed string instrument with two strings. The body of the instrument consists of a long “stick” with tuning pegs at one end. At the opposite end the strings are attached to the sounding body, which can be cylindrical, hexagonal, or octagonal. Traditionally one end of the sounding body was covered with snakeskin; the strings pass over a bridge mounted on



Figure 1: Cheng Liu and Mr. Wang

the snakeskin head. The body is open at the opposite end, though there may be some decorative open-work. Erhus come in a wide range of styles and prices, from inexpensive mass-produced instruments with heads made of synthetic materials for the amateur market to high-quality, hand-crafted models with snakeskin heads, for professionals. Gen Xing Wang, a master erhu maker, maintains his own workshop within the factory, where with the help of an apprentice he turns out approximately 100 professional-quality instruments per year. His erhus are prized by performers throughout

China and also in ethnic Chinese communities abroad. Mr. Wang also serves as a consultant for the factory, which makes mass-production models according to his designs. As the most popular traditional bowed string instrument in China, members of the erhu family make up the largest portion of the factory’s production, at approximately 60,000 units annually.

Mr. Wang has witnessed many changes in erhu construction during his sixty years as a maker. When he first began making instruments, the strings were made of silk, whereas today, steel strings are used on virtually all erhus, from the least expensive models to professional models. Wood has replaced bamboo for the stick, the cylindrical soundbox is longer now, and the range of the instrument is generally higher. Knee-rests (see Figure 3) have become more or less standard features on most erhus, their purpose being to ensure that the instrument does not rest directly on the player’s body, thereby dampening the sound. Synthetic materials are now used for the heads on many of the mass-produced instruments, but the skin of a python is still preferred for professional models. The python, however, is now an endangered species, and the skin is very difficult to obtain, though there is some production on “snake farms.”

The Shanghai factory has obtained special permission from the Chinese government to use the skin of this protected species. Blackwood and redwood are preferred for the stick and sounding body of the erhu, though Mr. Wang prefers redwood. In Mr. Wang’s youth, these same woods were used for building furniture.

In the 1970s and ’80s, Mr. Wang worked with many professional players in an attempt to improve the design of the erhu. Today the design is more or less standardized, though Mr. Wang occasionally entertains suggestions from players for improvements to the

instrument, or for the manufacture of experimental models.

In China, makers of traditional instruments are required to pass an examination to reach the “journeyman” and then the “master” level. Mr. Wang told us that for his master’s exam, he made a gehu, which is a very large version of the erhu, approximately in the range of a cello. This was many years ago, at a time when several Chinese craftsmen were actively experimenting with new instruments—particularly those in the tenor/bass range—for the Chinese orchestra. Mr. Wang has made a few gehus in his career. There is little demand for them today, though the Hong Kong Chinese Orchestra occasionally orders one or two.

Additional information on Mr. Wang and his instruments can be found on many Chinese-language websites. Some information in English is available, however, on the site of Eason Music of Singapore, <http://tansungwah.blogspot.com/2009/10/very-good-wang-gen-xing-erhu.html>, which has some photos of Mr. Wang and his instruments.

☞ Cheng Liu and Stewart Carter  
Wake Forest University



Figure 2: Neck and tuning pegs of erhu by Mr. Wang



Figure 3: Soundbox of erhu by Mr. Wang



# IN MEMORIUM



## Jerry G. Horne

(Epps, LA, June 1, 1932 - Pine Bluff, AK, March 8, 2011)

Jerry G. Horne, 78, of Pine Bluff, Arkansas, died Tuesday, March 8, 2011 at his home. Jerry had served in the US Navy and was an enthusiast of band music. In 1970 he acquired and became president of Wallick Music Company in Pine Bluff. While there he began to collect early and unusual musical instruments, arranging them in a display case at the store.

His collection quickly outgrew the display case, so Pine Bluff's city fathers donated to Horne a late-19th-century three-story building on Main Street with the stipulation that he renovate it and open a museum. The Band Museum officially opened in 1994, and was devoted to the history of band music and instruments, including instruments from the 1700s to the 1950s. An average of 8,500 people viewed the 1,500 mostly wind instruments yearly. They were treated to a history of the American band movement; the Museum was the only one in the United States devoted to this subject.

On display were not only all manner of musical instruments, but printed music, instrument manufacturer's catalogs, and a host of related ephemera. There were instruments belonging to famous band musicians, such as the Jack Jenny's trombone, on

which he played the trombone solo in Artie Shaw's rendition of *Stardust*, as well as a personal saxophone of early jazz great Sidney Bechet. There were some very unusual instruments on display, including a player harmonica and a double-belled trumpet, as well as a beautiful curved soprano saxophone. Many of the instruments had been used in circuses, vaudeville, the military, concert, and dance halls. The Museum also housed a soprano and an alto saxophone by Adolphe Sax.

Jerry was a 24-year member of AMIS. Since his interests were wind musical instruments, he most enjoyed those gatherings of our Society where these were discussed and demonstrated.

Each spring school students from all over the United States would flock to the Band Museum. Jerry would usually narrate the tours himself, as he was very knowledgeable in the field of American bands and their instruments. The Museum web site (<http://bandmuseum.tripod.com/id1.html>) is still available for access, and Jerry's friends and colleagues and even those who never met him can browse the museum site and see the many interesting and unusual items which it housed, including photos of Jerry himself.

☞ Doug Koeppel

debate in which he stood by his principles with gentle but steadfast resolve.

Bruce grew up in the Bay Area of California and studied recorder and oboe, taking lessons from Raymond Dusté and Philadelphia Orchestra principal John de Lancie. In 1961 he joined the San Francisco Ballet and Opera orchestras. From 1964 to 1967 he studied Early Music performance in the Netherlands, where his teachers included Frans Brüggen and Gustav Leonhardt. During that time he began to play the early oboe and practically from that time became a leading figure in the revival of performance on what he insisted on calling the hautboy to distinguish the 2- and 3-keyed instrument from the Romantic and twentieth-century oboe. Dissatisfied with available replicas, he learned to make his own. In 1967 he developed a model with Friedrich von Huene of Boston, insisting on respecting the pitch of the originals—a radical departure from the practice of scaling instrument dimensions to conform to 440 Hz. By 1969 he had set up his own workshop in California and in 1971 he visited collections in Brussels, The Haag, Nürnberg, Paris, Salzburg and Vienna to examine over 120 oboes of various types, clarinets, musettes and recorders. As well as serving as an immediate guide in his instrument building, the data collected would be invaluable for later research.

Haynes was active in the flourishing Dutch early music scene of the 1970s and '80s, and was a founding member of both the San Francisco Philharmonia Baroque Orchestra (1979) and Frans Brüggen's Orchestra of the Eighteenth Century (1981). Among his recordings, his idiomatic interpretations of *Ich habe genug* (BWV 82) with baritone Max von Egmond (1977; copy after J. Denner) and concertos by Marcello, Platti and Vivaldi (1979, copy after Stanesby, Jr.) and Couperin's *Concerts Royaux* (1998, 17th-century original by Naust) stand out. From 1972 to 1983 he taught recorder and hautboy at the Royal Conservatory in The Hague. As well as

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## Bruce Haynes

(Louisville, KY, 14 April 1942 - Montréal, Québec, 17 May, 2011)

Last May, the musical community mourned the loss of Bruce Haynes, one of the most influential scholars in oboe research. For the past decade Bruce had persistently continued working despite the debilitating effects of Parkinson's disease, his death, however, was the result of heart failure. He is succeeded by his three children, Anais, Toby, and Jake, and the cellist/gambist Susie Napper, his partner in music and life for more than thirty years. He will be remembered for his peaceful demeanor, inspirational leadership, amicable encouragement, and honest

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producing fine baroque oboists, his inspirational teaching encouraged a number to take up instrument building (including Toshi Hasegawa, Alfredo Bernardini, and Doug Steinke) and organological research (Geoffrey Burgess and Alfredo Bernardini).

Haynes' scholarship was pragmatic and grew from his identity as an oboist. He tackled a series of challenging projects spanning the disciplines of organology, performance practice, musical aesthetics, and source studies. He assembled information on the playing techniques of the hautboy, collated a list of music for hautboy, and collected iconographic representations of the oboe. His 1978 article "Oboe fingering charts, 1695-1816" is still a vital resource. The repertoire list, equally invaluable for performers and researchers, initially appeared as self-published pamphlets, then as *Music for Oboe, 1650-1800* (Fallen Leaf Press, 1992) and has since been transferred to the internet (<http://haynes-catalog.net/>). An extensive list of iconography formed the basis of a seminal work on the emergence of the French hautboy: "Lully and the rise of the oboe as seen in works of art" (*Early Music*, 1988). In addition to amassing new information, Haynes built on the work of earlier authorities, notably his predecessors in the field of oboe research, Philip Bate and particularly Eric Halfpenny, whose taxonomy of oboe types he enriched through the study of architectural forms used in the ornamental turning of early woodwinds and a deeper understanding of each type's playing characteristics.

Participation in the first recording of the complete church cantatas of J.S. Bach with the Leonhardt Consort (Telefunken; Haynes can be heard on volumes recorded from 1973-1988) led Haynes to investigate the problems of tonality and pitch in this repertoire, published as "Questions of tonality in Bach's cantatas: the woodwind perspective," *JAMIS* (1986), the article which won him the AMIS's first Frances Densmore Prize in 1988.

In the mid 1980s Bruce relocated with his family to Montréal, where his presence was greatly appreciated by the burgeoning early music scene. He taught hautboy and performance prac-

tice at McGill University and grants from the Canada Council provided the opportunity to pursue his intellectual work. Research towards his PhD dissertation for the Université de Montréal formed the basis of a comprehensive enquiry on pitch — *A History of Performing Pitch: The Story of A* (Scarecrow Press, 2002). Bruce again exercised his keen logic and musical sensibility to the closely related topic of temperament, effectively turning previous assumptions on their head with "Beyond Temperament" (*Early Music*, 1991).

His monumental *Eloquent Oboe* (2001) is the most comprehensive assemblage of information pertaining to the hautboy and will remain the standard reference work on oboe playing, repertoire, technique, pitch, and other topics for long to come. Faithful to his personal musical taste and interests, he brought the study to a conclusion at 1760. Much of this information was consolidated for presentation in the broader chronologically purview in *The Oboe*, co-authored with Geoffrey Burgess, which received the Bessaraboff Prize from the AMIS in 2006.

In the last decade of his life, Haynes turned to more general aspects of performance practice and musical aesthetics. His provocative *The End of Early Music* (2007) will continue to generate continued discussion, and a manual for the rhetorical- and affect-based performance of Baroque music, *The Pathetick Musician*, left partially complete, will appear shortly from Oxford. Bruce's achievements were substantial, his legacy rich and influence long reaching, but perhaps more than anything, those who knew him will miss the unique balance of creativity and logic, coupled with consummate wisdom and a strong dose of wit that he brought to all that he touched.

✍ Geoffrey Burgess

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**I have been the recipient of the Gribbon award for student travel three times.** First, in the early years of my PhD studies in Organology at the University of Edinburgh (2006) and the most recent one (2011) as a final year student. Attending the AMIS meetings has proved a great opportu-

nity overall. Meeting scholars from all over the world, visiting the best collections of musical instruments has been the greater inspiration for me. Getting some financial help enables financial-



ly constrained students to travel and present the research findings. Getting important feedback from researchers with similar research topics and being able to follow their research being carried out in my field has been of invaluable help.

Attending the most recent meeting of the AMIS in the Musical Instrument Museum in Phoenix, AZ, has been a great opportunity for me to present some of the final results and findings included in my PhD thesis, since by the time of the meeting I had already completed my studies at the University of Edinburgh.

As I had worked as a consultant for the Musical Instrument Museum (MIM) before it's opening, I was very much interested in viewing this amazing collection. The meeting's organizing committee has done excellent work this year. The meeting was very well organized. The staff at the MIM were very keen in helping attendees in every possible way.

I would like to take this opportunity and thank the American Musical Instrument Society and the Gribbon Award committee for enabling me to attend one more meeting. I hope that I will be able to attend more AMIS meetings in the future!

✍ Eugenia Mitroulia



# NOTICES

## American Musical Instrument Society Publication Grant

The American Musical Instrument Society offers an annual grant of up to \$750 to help defray the costs of preparing an article appropriate for publication in the *Journal* of the American Musical Instrument Society.

The application shall include a CV, a project proposal (500 words), and an explanation of how the funds would be used; if the applicant is a student, a letter of recommendation from his or her adviser must be included. The grant might be used for travel expenses, obtaining materials, supplies or equipment necessary to the project, or editorial costs such as translation or reproduction rights.

Applicants must be members of the American Musical Instrument Society. No one may hold the grant more than twice.

The *Journal* of the American Musical Instrument Society shall have the right of first refusal for the resulting article, which must be submitted to the *Journal* within two years of receipt of the grant.

The Editorial Board of the *Journal* reserves the right to make no award in a given year, should there be no proposal of appropriate quality.

The *Journal* of the American Musical Instrument Society is published annually by the American Musical Instrument Society, Inc. (AMIS), an international organization founded in 1971 to promote the study of the history, design, and use of musical instruments of all cultures and from all periods. The *Journal* welcomes articles representing original research on the construction, history, sociology, and conservation of instruments, and on questions of performance practice relating to particular instruments. For further information, see the "Guidelines for Contributors: A Summary" in the current issue of the *Journal* or at [www.amis.org](http://www.amis.org).

### 2011 Award Details

Deadline: October 15, 2011

Applications may be addressed to Janet K. Page, Editor, *Journal* of the American Musical Instrument Society, at [jpage2@memphis.edu](mailto:jpage2@memphis.edu).

### 2012 Award Details

Deadline: March 15, 2012

Applications may be addressed to Allison Alcorn, Editor, *Journal* of the American Musical Instrument Society, at [aalcorn@tiu.edu](mailto:aalcorn@tiu.edu).

## Update on an AMIS Member

Those who remember Bill Garlick, long-time participant in our organization, may be glad to have news of his present whereabouts. Known as a superb teacher at the North Bennett Street School in Boston, he trained many technicians and maintained a collection of pianos ranging from one of the earliest Zumpes to an 1890's Erard. After a few years of training technicians for Steinway, and some time with the Cantos Foundation Museum in Calgary, Alberta, Canada he returned to the British Isles, having turned over a large portion of his piano collection to the Cantos Foundation. He had vacationed in the Isle of Man as a child and went there to live in retirement. He is not in good health, now lives in a nursing home, and is watched over and cared for by a dear friend, Peter Jones, an organ maker on the Isle of Man. Peter sends occasional reports on Bill's doings and situation, sometimes with recent photographs, to friends. If you wish to receive these reports and or want to send messages to Bill, please contact Peter at [peterjonespipeorgans@googlegmail.com](mailto:peterjonespipeorgans@googlegmail.com). It is necessary to add that Bill sometimes understands such messages and recognizes the names of senders and sometimes does not. He had his 80th birthday on July 5 this year.

✉ Edwin M. Good

## 41st Annual AMIS/CIMCIM Meeting The Metropolitan Museum of Art and The Manhattan School of Music, New York, NY May 15 to 20, 2012 Call for Papers

### Proposals due by November 1, 2011

The Metropolitan Museum of Art and The Manhattan School of Music will host the 41st annual meeting of the American Musical Instrument Society, to be held jointly with the

International Committee of Musical Instrument Museums and Collections (CIMCIM) in New York from May 15 to May 20, 2012. The theme of the conference is The Arts and Artists of Musical Instruments.

Musical instruments are produced by skilled luthiers and played by skilled performers. They are often decorated or depicted by people working in the visual arts. Our theme, recognizing the unique environment of the Metropolitan Museum of Art, opens possibilities for exploring the confluence of these artistic energies.

The program committee (James Kopp, chair; Niles Eldredge; Kenneth Moore; and Maria Rose) welcomes proposals for papers, lecture-recitals, lecture-demonstrations, performances, and panel discussions on topics relating to the history, design, use, care, and acoustics of musical instruments from all cultures and time periods. Proposals relating to the conference theme are particularly sought.

Presentations will ordinarily be limited to 20 minutes (followed by time for questions). Lecture-recitals, lecture-demonstrations, and performances may be granted additional time, at the discretion of the program committee. The language of the proposals and presentations is English, and a paper should be delivered in person at the meeting by its author. All presenters must register for the conference.

**November 1, 2011**, is the deadline for submission of proposals. Applicants whose proposals are accepted will be notified by December 15, 2011. Abstracts for accepted presentations will then be placed on the society's website (<http://www.amis.org>), where information about all aspects of the conference will be available.

Abstracts/proposals of no more than 350 words should be submitted as Microsoft Word documents, attached to an e-mail and sent to James Kopp, Program Chair ([j2kopp@aol.com](mailto:j2kopp@aol.com)). **Please submit two copies**, one including the author's name, institutional affiliation (if any), mailing address, e-mail address, and audio-visual needs; the other containing only the abstract/proposal, with no indication of authorship (for purposes of blind review). The unsigned ("blind") copy of the ab-

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stract/proposal should also be pasted into the body of the e-mail message, in case of problems in file transfer.

For further information, contact: James Kopp, Program Chair (j2kopp@aol.com), 1106 Garden Street, Hoboken, NJ 07030 USA, or Jayson Dobney, Local Arrangements Chair (jayson.dobney@metmuseum.org).

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**The Historic Brass Society  
International Historic  
Brass Symposium:  
Repertoire, Performance  
and Culture  
New York City  
July 12-15, 2012**

In addition to its own annual events and contributions to various conferences in the USA and Europe, the Society sponsors much larger international symposia that bring together leading scholars and performers from throughout the world. The second such symposium will be held in New York City from July 12 to July 15 2012. It will be hosted by The New School for Jazz and Contemporary Music 55 West 13th Street, with events at a number of other venues, including the Metropolitan Museum of Art.

Among the invited scholars and performers who have already accepted invitations to contribute are: Bruce Dickey, Wim Becu, Cliff Bevan, Stewart Carter, Gabriele Cassone, Bob Civiletti, Ralph Dudgeon, Krin Gabbard, Trevor Herbert, Friedemann Immer, Jean-François Madeauf, Renato Meucci, Jaroslav Rouchek, Anneke Scott, Richard Seraphinoff, Don Smithers, Jeff Snedeker, Crispian Steele-Perkins, Keith Polk, Gunther Schuller, Edward H. Tarr, Jean Tubery and Jeremy West.

The theme for the conference is broad: the history, repertoires, performance practices and cultural issues relevant to brass instruments and the environments in which they have been prominent. Though the emphasis is on historical themes, the period of interest stretches to the twentieth century and includes all styles of music including jazz.

A special group of sessions will focus on contemporary teaching of historical performance. These sessions

will be attached to a forum in which leading teachers from Europe and the USA and others will contribute.

**CALL FOR PAPERS**

The program committee invites proposals for papers of 20 minutes in length to be submitted by October 1, 2011. These should be submitted electronically and contain:

- Your name and your affiliation (if you have one).
- The title of your paper
- An abstract of no more than 350 words that sets out the content of your paper and the way it contributes to the themes of the symposium. If your paper is aimed at the session on the teaching of performance practice it is important for you to indicate that intention.
- Any equipment (PowerPoint, audio playback, etc) that you would need.

Proposals should be submitted to [president@historicbrass.org](mailto:president@historicbrass.org) by October 1, 2011. The program committee will reach its decisions and communicate with the authors of all submissions before December 1, 2011. The committee will be unable to consider proposals submitted after October 1.

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from all over the world, including three late members: William Waterhouse, Phillip Young, and Nicholas Shackleton. I subsequently had long correspondences and email exchanges with all three of them, and visited Bill in London and Nick in Cambridge. Many others in AMIS and in this room continue to thrive, collecting and studying instruments, and producing articles and books about our consuming interest, musical instruments. The old saying is really true, we all stand on the shoulders and accomplishments of our predecessors.

Along the way, I've had the opportunity to write several articles and three books published by Oxford. During this time I worked as a music teacher and full-time as a librarian at a branch of the Los Angeles Public Library system. I am truly blessed with a wonderful and supporting family, friends, colleagues, and AMIS. I am humbled to receive this award and thank you most sincerely.

☞ Albert R. Rice

## ***Musical Instruments in Search of Good Homes...***

***Harpsichord:***

William Dowd 1966 #105, after Taskin. Double manual, pedal stops, finished in a dark walnut case. This instrument was the last of three made by Dowd in a series. This particular instrument was declared as "Dowd's favorite," as stated in a letter addressed to my father in 1967. Instrument is in good playing condition. Asking \$18,000.

***Fortepiano:***

John Lyons (after Stein). In good playing condition. Asking \$18,000.

***Recorders:***

*Hans Coolsma*; alto made of rosewood with a velvet lined hardwood case. Asking \$1000

*Dolmetsch*; alto made of pearwood with a cloth bag case. Asking \$495.

*Kung*; Sopranino made of ebony with a cloth bag case. Asking \$425.

***Contact Paul Jarvis: email  
([pjarvis9447@charter.net](mailto:pjarvis9447@charter.net)) or  
by phone (205-908-5348).***

For sale to a good home, ***two hundred 19th and early 20th century woodwinds***, mostly clarinets, also flutes, oboes, bassoons, saxophones, a few brasses. Robert Howe's collection has become unmanageable so he is paring it down.

***E-mail for details: Robert Howe,  
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