



# NEWSLETTER

of

## The American Musical Instrument Society

Volume 41, No. 1

Spring 2012

### A NEW YORK STATE OF MIND

As the songs say, “New York, New York, it’s a helluva town,” and “There’s nothing you can’t do ... Big lights will inspire you,” and “If I can make it there I’ll make it anywhere.” From Carnegie Hall to the Blue Note, from The Metropolitan Opera to the Beacon Theater, from Broadway to the Apollo Theater, the City pulses around the clock with music of every style and genre.

The American Musical Instrument Society (AMIS) will meet along with sister organization International Committee for Museums and Collections of Musical Instruments (CIMCIM) in “The Big Apple” from May 15th to 19th, 2012. This 41st annual meeting of AMIS will be co-hosted by two of the City’s most venerable institutions, The Metropolitan Museum of Art and the Manhattan School of Music.

#### Musical Instruments at The Metropolitan Museum of Art

The majority of the paper sessions and concerts will take place at The Metropolitan Museum of Art, which has been home to one of the world’s most important collections of musical instruments since two gifts were donated in 1889, by Joseph Drexel and Mary Elizabeth Brown. Mrs. Brown would continue to collect on behalf of the Museum until her death in 1919, at

which point the collection numbered more than 3600 instruments. Since that time, the collection has continued to develop under the auspices of visiting scholars and curators that included Curt Sachs, Emanuel Winternitz, Laurence Libin, and Herbert Heyde. The current Department of Musical Instruments is headed by J. Kenneth Moore, Frederick P. Rose Curator-in-Charge.



The Metropolitan Museum of Art

The famed collection includes such iconic musical instruments as the oldest surviving piano by Bartolomeo Cristofori, a painted Andrea Amati violin believed to have been commissioned for the wedding of Philip II of Spain and Elisabeth of Valois, the 1581 mother-and-child virginal by Hans Ruckers, Michele Todini’s “golden harpsichord,” and the guitar built by Hermann Hauser that was owned by Andrés Segovia and which he called the “greatest guitar of our epoch.”

Nearly sixty percent of the Museum’s collection consists of instruments from Africa, Asia, Oceania, and Native America, the vast majority of which dates to before the twentieth century, representing perhaps the most important nonwestern collection of instruments in the western hemisphere. This collection includes such masterpieces as the Chinese Ming dynasty ivory pipa, the o-daiko with cloisonné decorated

stand that was the Japanese submission to the 1873 Vienna Exposition, the royal Mangbetu ivory trumpet, and an extraordinary gold-lacquered Burmese saung-gauk, among many others.

A few recent acquisitions that will be of interest to AMIS and CIMCIM members include a pair of silver kettle drums from the Hanoverian court of King George III, an intricately decorated 17th century Japanese koto with lacquer case, a tenor recorder with the Bassano family stamp, the only two-keyed clarinet known in the western hemisphere, a monumental pair of gulgul (slit gongs) from the Indonesian island of Madura, a festooned viola d’amore



Pipe organ, Thomas Appleton, Boston, 1830

by Giovanni Grancino, and a walking-stick flute/oboe of narwhal tusk that is thought to have been commissioned by Frederick the Great and given to his finance minister.

In addition to the collection housed in the Department of Musical Instruments, The Metropolitan Museum of Art also has musical instruments in many of its other departments and has a particularly important collection of archaeological instruments ranging from Egyptian harps, to Chinese bronze bells, to pre-Columbian ceramic drums. An early Byzantine lute can be found in the

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**American Musical  
Instrument Society  
Newsletter**

Kelly J. White, Editor  
Albert 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 to the Newsletter and correspondence concerning its content should be sent, preferably as Microsoft Word attachments to:

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

American Musical Instrument Society  
1106 Garden St.  
Hoboken, NJ 07030  
Phone: 212-656-0107

**AMIS BOARD OF GOVERNORS**

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**PRESIDENT'S  
MESSAGE**

Dear colleagues,

I would like to welcome new members who have joined AMIS in 2012. This year our annual AMIS Conference is in New York at the Metropolitan Museum of Art, with AMIS paper sessions beginning Thursday morning, May 17, and going through Saturday, May 20. That will be preceded by two days devoted to CIMCIM activities (also open to AMIS members) starting Tuesday, May 15, at noon. We are all looking forward to the conference with great anticipation. A tentative schedule will be posted on the AMIS website soon ([www.amis.org](http://www.amis.org)).

James Kopp and the AMIS Program Committee have already put together a fascinating program including presentations on artists who depict musical instruments from the late antiquity to the twentieth century. There are papers on a variety of musical instruments, acoustics of instruments, and topics that discuss instruments and the culture of their time. Concerts will enliven the Conference, and there will be the traditional banquet, awards ceremony, and a silent auction to raise money for the Gribbon Memorial Award for Student Travel. There are also opportunities to talk to others about your recent research projects and interests.

Please note that AMIS is now offering a yearly Publication Grant to help defray the costs of preparing an article for publication in JAMIS. See the requirements on the AMIS website under Notices-Announcements. 2012 promises to bring many important research projects to light in the form of new dissertations, articles, and books.

Happy New Year to all,

☞ *Albert R. Rice*

**EDITOR'S MESSAGE**

As per usual, the spring issue of the *Newsletter* brings you the tentative schedule for the annual conference and, as you will see, we are in store for a very exciting and interesting combined conference of AMIS and CIMCIM in May! The program committee has put together a great program of fascinating papers and has made attractive arrangements that to take full advantage of both our host facilities AND New York

City. What an opportunity this will be to gather with colleagues and friends to share ideas, learn about current research, and establish new relationships and reinforce those old ones that are so valuable.

Since AMIS has made its debut on Facebook last fall, 30 people have 'liked' us in this social forum. While I am glad to see some familiar faces keeping connected with AMIS in this forum, I am more excited to see that many of our Facebook followers are new to me! Like any community forum/ social network, our page is there for the using. If any of you have announcements, requests, pictures, or news of interest to share just let know and I will happily post it for you.

Best to all and see you in New York City.

☞ *Kelly J. White*

**Gribbon Memorial  
Award for Student  
Travel Fund Raising**

The Gribbon Award Committee and the Program Committee have decided not to hold a live auction this year at the annual AMIS Conference in May in New York City. This decision was made based on a decline in interest over the years in the live auction. In the place of the live auction, however, there will be a silent auction. Without the live auction there will be a large gap in funding for the William E. Gribbon Memorial Award for Student Travel. I believe that the majority of AMIS members recognize the importance of this award that has encouraged and helped a large number of young scholars over the years. Young scholars bring fresh perspectives to AMIS and are very important to the future of the organization and the field of organology.

I would like each of you to consider a generous donation to the Gribbon Award. It is really important to support. Additionally, your donation is tax deductible since AMIS is a non-profit organization. Please send your checks in any amount to Joanne Kopp at 1106 Garden Street, Hoboken, NJ 07030.

Al Rice  
President, AMIS

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Medieval galleries, and the newly reopened galleries of Islamic art feature an extraordinary North African ivory elephant from the 12th century.

The Museum's collection of visual art also includes an immense amount of musical iconography such as the extraordinary Greek terracotta amphora attributed to the Berlin painter featuring a kithara player, Caravaggio's *The Musicians*, Watteau's *Mezzetin*, and Manet's *The Spanish Singer*. The cumulative collection of musical instruments and related iconography can be matched by no other institution.

### Manhattan School of Music

The primary housing for AMIS and CIMCIM participants in the New York meeting will be at the Manhattan School of Music in Morningside Heights. The conservatory will also host a day of conference activities on Wednesday May 16th. The conservatory was founded in 1917 by pianist and philanthropist Janet D. Schenck. At that time, called the Neighborhood Music School, it was located on the Upper East Side and was tasked with bringing high-quality musical training to the immigrant communities of New York City. By 1928, the



The Manhattan School of Music

enrollment at the School had reached 400 students and such artists as Pablo Casals, Harold Bauer, and Fritz Kreisler gave artistic guidance to the institution. In 1938, it became the Manhattan School of Music and by 1943 the school offered the Bachelor's degree

and advanced degree programs soon followed.

In 1969, the school moved to its current location in the Morningside Heights neighborhood near Columbia University on the Upper West Side of Manhattan. Marta Casals Istomin, former director of the Kennedy Center for the Performing Arts, served as president of the School from 1992 until 2005. Her tenure saw the construction of the G. Chris and SungEun Andersen Residence Hall, which opened in 2001 and will house AMIS and CIMCIM participants during the May meeting. In addition to student housing, Andersen also has two performance spaces, the William R. and Irene D. Miller Recital Hall and the Alan M. and Joan Taub Ades



Performance Space; the Peter Jay Sharp Library; and 108 practice spaces.

Dr. Robert Sirota was elected president in 2005 and now oversees a thriving institution that is home to 900 students from over 40 countries. Under Dr. Sirota, the Manhattan School of Music has seen significant growth with the institution of the critically acclaimed Contemporary Performance Program and, in 2010, the innovative Center for Music Entrepreneurship, and the addition of the Solomon Ga-

dles Mikowsky Recital Hall, a state-of-the-art recital space. As MSM continues to grow, its focus remains the same: the education of tomorrow's leaders in the arts. (adapted from the Manhattan School of Music website)



The André Mertens Galleries for Musical Instruments, Metropolitan Museum of Art

### Special Events

Several special events, in addition to the very full schedule of papers, are planned for the AMIS and CIMCIM conference. The opening reception on Tuesday night will be held at the historic Steinway Hall in midtown Manhattan beginning at 6:30 pm. A special pre-conference lecture, limited to 40 attendees, will be given by David Kirkland about the evolution of the Steinway piano at 5:30 preceding the reception at Steinway Hall. The Wednesday paper sessions will be held at the Manhattan School of Music and that evening will be

free for conference participants to explore the City. Thursday, Friday, and Saturday paper sessions will be held at The Metropolitan Museum of Art, and time is built into the schedule for a few musical demonstrations in the Musical Instruments galleries. Thursday evening, the American String Quartet, (the resident string quartet of the Manhattan School of Music) will perform a special concert at a private event for AMIS and CIMCIM members in the Museum's Patrons Lounge. The quartet will use historic stringed instruments from the Museum's collections. Friday evening, a celebration of folk music traditions alive in the City will be held at the Hungarian House, featuring Harmonia, with the virtuoso cimbalom player Alexander Fedoriouk will begin the evening. Zlatne Uste, a

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Balkan brass band, will host a dance party following and have a short dance workshop for conference attendees. Dinner that evening will feature Balkan cuisine. Papers end at Saturday noon, allowing conference attendees the afternoon to visit the extraordinary collections at The Metropolitan Museum or to spend a few hours elsewhere in the City. That evening the conference will conclude with a banquet, hosted by Sally Brown, chair of the Department of Musical Instruments Visiting Committee at The Metropolitan Museum of Art and great-granddaughter of Mary Elizabeth Brown, the collection's founder. The dinner will take place at the Cosmopolitan Club where Mrs. Brown is a member.

### Registration

Registration packets with forms and complete meeting details will be mailed to AMIS members. Registration fees before April 13 are: \$330 Students, \$380 Members, and \$430 for non-members. Late registration (after April 13) fees: \$380 Students; \$430 Members, and \$480 for non-members. The registration fee includes breakfast and bag lunch for Wednesday, Thursday, and Friday, daily admission to the Museum, the opening reception on Tuesday, the reception and concert on Thursday, the concert, dance part, and dinner on Friday, and the banquet on Saturday evening. In order to keep the overall costs as low as possible in a very expensive location, the single registration fee covers both the AMIS and CIMCIM conferences and partial registrations are not possible. All participants are registered for all activities.

### Accommodations

Participants are able to book specially priced rooms in the Manhattan School of Music dormitories with check-in on Tuesday after 9:00 am. This extraordinary possibility allows AMIS and CIMCIM members to have more affordable housing during the conference. A double occupancy dorm room with a shared bathroom will cost \$400 per person for Tuesday through Saturday evening and a single room for the same five nights will cost \$475. Arrangements will be made directly

with the Manhattan School of Music and payment by credit and debit cards is required.

**NOTE: Deadline for room reservations is March 30 (earlier than the meeting registration deadline).**

### Contact

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# AMIS AWARDS

## Curt Sachs Prize for 2012

The Board of Governors of The American Musical Instrument Society records its pleasure in designating RENATO MEUCCI the recipient of the 2012 CURT SACHS AWARD for his lifelong devotion to scholarship related to musical instruments, for his years of collaboration with musical instrument museums in Italy, for furthering the goals of the American Musical Instrument Society, and in recognition of his important books and articles on many types of musical instruments

## Frances Densmore Prize for 2012

The Board of Governors of The American Musical Instrument Society records its pleasure in designating DAVID LASOCKI the recipient of the 2012 FRANCES DENSMORE PRIZE for his articles "New Light on the History of the Keyed Bugle" in the

*Historic Brass Society Journal* 21:11-50 (2009) and 22:19-54 (2010). This article in English published in 2010 best furthers the Society's purpose of promoting study of the history, design, and use of musical instrument in all cultures and from all periods.

## JAMIS Publication Grant Awarded

In 2011, the American Musical Instrument Society created an annual grant to help defray the costs of preparing an article appropriate for publication in the *Journal* of the American Musical Instrument Society. The Editorial Board, along with Janet K. Page and Allison A. Alcorn, editors, is pleased to announce that the first annual Publication Grant has been awarded to Robert Howe for the project "Dating the Trieberts' work by application of high-magnification color photography."

Robert Howe lives with his children in Western Massachusetts, where he practices medicine and studies musicology at the University of Connecticut. An avid semi-professional oboist, he has published in the *Journal* and *Newsletter* of AMIS, as well as in the *Galpin Society Journal*, *Larigot*, the *Double Reed*, *National Review*, the *New England Journal of Medicine* and a dozen other journals. He has presented at three meetings of the AMIS, has received research grants from the Galpin Society and from Selmer et Cie, and was awarded the 2006 Frances Densmore Prize of the AMIS for his paper on the Boehm oboe. He hopes to retire from the practice of medicine in the next 8-10 years and to continue his organologic research, which focuses on the 19th century oboe from Hawaii.

The deadline for the 2012 Publication Grant is March 15, 2012. Further details are available at <http://www.amis.org/publications/journal/grants.html>, and applications should be sent to Allison A. Alcorn, Editor *Journal* of the American Musical Instrument Society, [aalcorn@tiu.edu](mailto:aalcorn@tiu.edu).

# AMIS-CIMCIM CONFERENCE, 15-20 MAY 2012

## METROPOLITAN MUSEUM OF ART, NEW YORK CITY

### TENTATIVE SCHEDULE

#### TUESDAY

Location: Manhattan School of Music, 120 Claremont Avenue, New York City

9:00-5:00 Registration at the Manhattan School of Music

12:00-1:00 Mid-day Concert: Romances and Nocturnes by Sophie Gail, H el ene de Montgeroult, and contemporaries. *Florence Launay, soprano; Maria Epenhuysen Rose, piano.* The Graduate Center, City University of New York, 365 Fifth Avenue, New York City

5:30-6:30 The Evolution of the Steinway Piano – *David Kirkland*  
Steinway Hall, 109 W. 57th Street. (Limited to 40 participants)

6:30-8:30 Opening Reception – wine bar and light hors d’oeuvres  
Steinway Hall, 109 W. 57th Street.

Dinner on your own

#### WEDNESDAY

Location: The Manhattan School of Music, 120 Claremont Avenue, New York City

8:30 Coffee and Deluxe Continental Breakfast (fruit and baked goods)

9:00-9:30 Welcome to the Manhattan School of Music

#### **Display Philosophy, Visitor Experience and Point of View I (CIMCIM)**

9:30- 10:00 Why Displayed Instruments Should Not Become Works of Art – *Martin Elste*

10:00-10:30 Objects, Art and Sound—Are Musical Instruments that Different? – *Darryl Martin*

10:30-11:00 How Much Information Can We Transmit with an Instrument Exposed in a Case? – *Miguel Zenker*

11:00-11:15 BREAK

#### **Display Philosophy, Visitor Experience and Point of View II (CIMCIM)**

11:15-11:45 Primitive Art: The Exoticism and Beauty of Non-European Musical Instruments – *Patricia Lopes Bastos*

11:45-12:15 The Exhibited Musical Instrument through the Eye of the Beholder – *Judith Dehail*

12:15-12:45 Various Contexts, Various Meanings: Musical Instruments in a Historic-Cultural Museum Environment – *Frank P. B ar*

12:45-2:00 LUNCH at Manhattan School of Music

#### **Keyboard Aesthetics (CIMCIM)**

2:00-2:30 Towards an Aesthetic of the Late 18th-century English Harpsichord – *Mimi S. Waitzman*

2:30-3:00 Harpsichords’ Makers, Decorators and Amateurs in France in the 17th Century – *Christine Laloue*

3:00-3:30 Precious Pianos – 19th-Century Decorated Instruments – *Dr. Alexander Pilipczuk*

3:30-3:45 BREAK

### **Decorative Arts and Analysis (CIMCIM)**

- 3:45-4:15 Todini's Golden Harpsichord: A Fresh Approach to its Iconography and the Evolution of its Design – *Herbert Heyde*
- 4:15-4:45 An Unfolding Tale: The Making and Transformation of the Golden Harpsichord – *Pascale Patris and Adriana Rizzo*
- 4:45-5:15 New Evidence on Benedetto Floriani: A Reassessment of his Production and a Discussion of his Decorated Instruments – *Gabriele Rossi-Rognoni*
- 5:15-5:45 Historical and Analytical Study Concerning Lute Varnishes of the Italian Renaissance – *Balthazar Soulier*

### EVENING

Dinner on your own

- 6:30-8:30 AMIS Board of Governors Meeting

FREE TIME TO EXPLORE NEW YORK CITY

### THURSDAY

Location: Uris Center for Education, The Metropolitan Museum of Art, 81st Street and Fifth Avenue  
8:30 Coffee and Continental Breakfast

- 9:00-9:30 Welcome and Orientation – *Kenneth Moore, Metropolitan Museum of Art*

### **The Arts and Artists of Musical Instruments I (AMIS; partly concurrent session)**

- 9:30-10:00 Charles Burney, the Accademia Ercolanese, and the First Images of the Musical Instruments of Pompeii – *Roberto Melini*
- 10:00-10:30 The Art of Tibia: A Music-Archaeological Case Study of a Musical Instrument from Late Antiquity – *Olga Sutkowska*
- 10:30-11:00 Instruments of a Medieval Court: Images and Sound at the Court of the Dukes of Burgundy (1364-1477) – *Martine Clouzot*

### **Analyzing Traditions (CIMCIM; concurrent session)**

- 10:00-10:30 Metamorphosis – *Bengü Gün*
- 10:30-11:00 Harp Guitar: What's in a Name? – *Greg Miner*
- 11:00-11:15 BREAK

### **The Arts and Artists of Musical Instruments II (AMIS; concurrent session)**

- 11:15-11:45 Symbolism versus Organological Coherence in Musical Instruments Painted in Roman Frescoes of the Baroque Era – *Donatella Melini*
- 11:45-12:15 The Green Harpsichord Revisited: Arnold Dolmetsch, William Morris, and the Musical Arts and Crafts – *Edmond Johnson*
- 12:15-12:45 Music and Musical Instruments in Medieval Italy between Poetry and Visual Art: The Anonymous Poem "L'Intelligenza" – *Francesco Rocco Rossi*

### **Woodwind Instruments I (AMIS; concurrent session)**

- 11:15-11:45 The Washington Panormo: A Dolce Flauto dolce? – *Inès de Avena Braga*
- 11:45-12:15 The Anciuti Enigma – *Cecil Adkins*

12:15-12:45 Is the Hautboy MMA 1995.565 a French Cromorne? – *Marc Ecochard*

12:45- 2:00 LUNCH BREAK – box lunch provided at Museum

**Keyboard Instruments (AMIS; concurrent session)**

2:00-2:30 125 Years of Silk Work in London – *Marie Kent*

2:30-3:00 The Clavichords of Victor Hammer (1882-1967) – *Greg Crowell*

3:00-3:30 Consolidation: The Piano Industry in Britain during World War II – *Sarah Deters Richardson*

**Woodwind Instruments II (AMIS; concurrent session)**

2:00-2:30 Dating the Trieberts' Work by Application of High-Magnification Color Photography – *Robert Howe*

2:30-3:00 Maldura, Besson, and their Contra Bass Clarinets – *Albert R. Rice*

3:00-3:30 Italian Musical Instrument Patents: A Complete Survey with a Special Focus on Wind Instruments – *Francesco Carreras*

3:30-4:30 BREAK and MMA demonstrations

**Asian Instruments (AMIS; concurrent session)**

4:30-5:00 Tuning Tablas: Managing Materials and Pleasing Players – *Allen Roda*

5:00-5:30 Tradition and Change in the “Traditional” Chinese Orchestra – *Cheng Liu*

5:30-6:00 Marketing the Traditional in a Globalized Workplace: Chinese Instruments and the 12 Girls Band – *Kendra Van Nyhuis*

**Woodwind Instruments III (AMIS; concurrent session)**

4:30-5:00 Early Bassoon Design: Decoration Made Plain – *Mathew Dart*

5:00-5:30 The Temperament of Baroque Bassoons: An In-Depth Study Comparing Originals and Reproductions by Maker, Time Period, and Region – *Bryant Hichwa and David Rachor*

5:30-6:00 The C-Melody Saxophone: An Acoustical Comparison – *Bryan Kendall*

6:00 pm Cocktails, Patrons Lounge, The Metropolitan Museum of Art

6:30 pm Concert by American String Quartet using instruments from the MMA  
(included in registration fee)

Dinner on your own

**FRIDAY**

Location: Uris Center for Education, The Metropolitan Museum of Art, 81st Street and Fifth Avenue

8:30 Continental Breakfast at The Metropolitan Museum

**The Arts and Artists of Musical Instruments III (AMIS; concurrent session)**

9:00-9:30 The Erat Harp Manufactory: Decorative Practices and Trends 1821-1826 – *Mike Baldwin*

9:30-10:00 Golden Shamrocks and Winged Maidens: The Harps of John Egan – *Nancy Hurrell*

- 10:00-10:30 British Harp-Lutes and the Influences of Neo-Classicism – *Hayato Sugimoto*
- 10:30-11:00 Who Was Behind the Making of the First Spanish Guitars in London? – *James Westbrook*

**Collectors and Collections (CIMCIM; concurrent session)**

- 9:00-9:30 Music Instruments at the Museo de Arte Hispanoamericano “Isaac Fernández Blanco”: From Old-fashioned Nineteenth-Century to Modern Exhibit Design – *Jorge Cometti and Leila Makarius*
- 9:30-10:00 The Kraus Archive: Voyage and Research, Rediscovery and Return – *Caterina Guiducci*
- 10:00-10:30 Musical Instruments in the Collection of the Glinka National Museum Consortium of Musical Culture: Between Function and Sense – *Stanislav Usachev*
- 10:30-11:00 Tobias Norlind: First Swedish Organologist – *Benjamin Vogel*
- 11:00-11:15 BREAK

**Plucked String Instruments I (AMIS; concurrent session)**

- 11:15-11:45 Tables at Play: The Significance of the Table in 16th- and 17th-Century Music-Making and its Implications for Lute Players – *Christopher Morrongiello*
- 11:45-12:15 The Guitars of Johann Georg Staufer (1778-1853) – *Nicholas Pyall*
- 12:15-12:45 The Piano-Forte Guitar – *Daniel Wheeldon*

**Brasswind Instruments I (AMIS; concurrent session)**

- 11:15-11:45 Beautiful Cornetti and Trumpets Created for the Rich and Powerful – *Sabine Klaus*
- 11:45-12:15 A Breath of Beauty at the National Music Museum – *Ana Silva*
- 12:15-12:45 Little Things Mean a Lot: The Quest for the Ideal Brass Instrument – *Robert Pyle*
- 12:45- 2:00 LUNCH BREAK (AMIS Business Meeting) - box lunch provided by The Metropolitan Museum

**Plucked String Instruments II (AMIS; concurrent session)**

- 2:00-2:30 Paracho: A Unique Mexican Luthier Town – *Patricia Campos*
- 2:30-3:00 The Banjar Pictured: Considering the Depiction of the African-American Early Gourd Banjo in The Old Plantation – *Shlomo Pestcoe*
- 3:00-3:30 Identification Marks on Historic Plucked Instruments: What do they Reveal? – *Pangiotis Pouloupoulos*

**Brasswind Instruments II: Acoustics (AMIS; concurrent session)**

- 2:00-2:30 Conical Expansion in 18th-Century Natural Horns – *Stephen Loikith*
- 2:30-3:00 The Acoustical Properties of Ten 16th-Century Nuremberg Trombones – *Hannes Vereecke*
- 3:00-3:30 Measurement of the Evolution of Cornet Acoustics – *Carol Abbott*
- 3:30-4:30 BREAK and MMA demonstrations

**Instruments in Nazi-Era Germany (AMIS; concurrent session)**

- 4:30-5:00 Ingrid Larssen: A German Saxophone Virtuoso in the Nazi Era – *Heike Fricke*

- 5:00-5:30 Portraits of Private Music: Case Studies in the Music, Musical Instruments, and People in Holocaust Concentration Camps – *Jayme Kurland*
- 5:30-6:00 Curt Sachs and the Foundations of Musical Organology - *Renato Meucci, Curt Sachs Award Winner, 2012*

**Boosey, Hawkes, and Images (AMIS; concurrent session)**

- 4:30-5:00 Picturing the Art of Instrument Design: A Manufacturer’s Photo Album – *Bradley Strauchen and Arnold Myers*
- 5:00-5:30 Hawkes & Son: Image and Reality – *Jocelyn Howell*
- 6:30 Buffet Dinner – Hungarian House, 213 E. 82nd Street
- 7:00-8:00 Harmonia – “Music from the Heart of Eastern Europe”
- 8:15 Balkan dance workshop with Zlatne Uste Brass Band
- 8:45 Balkan dance party featuring Zlatne Uste

**SATURDAY**

Location: Metropolitan Museum of Art  
8:30 Continental Breakfast

**The Arts and Artists of Musical Instruments IV (AMIS)**

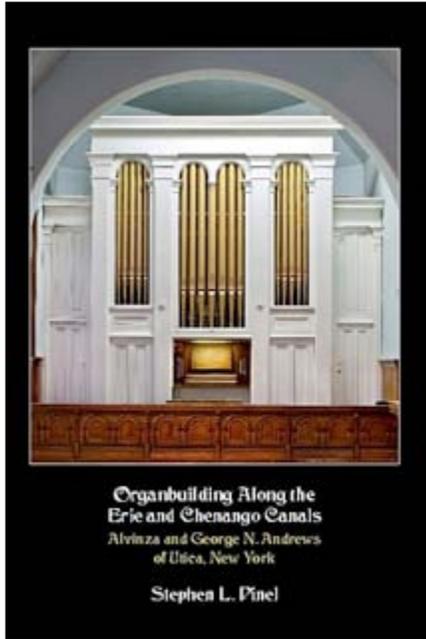
- 9:00-9:30 “La pù bela cosa de Italia e el melio”: Visual and Sonic Beauty in Renaissance Musical Instrument Making – *Lewis Jones*
- 9:30-10:00 Lorenzo Gusnasco in Venice: Between Art, Artists and Trade Relations – *Emanuele Marconi*
- 10:00-10:30 The Musical Instruments of Emilius Scherr: Fine Instruments, Fine Furniture – *Darcy Kuronen*
- 10:30-11:00 The Organ, Semiotics, and Film: Reading Sunset Boulevard – *Tina Frühauf*
- 11:00-11:15 BREAK

**Instruments by Visionary Makers (AMIS)**

- 11:15-11:45 The Ondes Martenot: An Intelligent Human-Centered Design – *Laurent Quartier*
- 11:45-12:15 Trimpin: Advancing Sound in Art and Instruments – *Christina Orr-Cahall*
- 12:15-12:45 Hydraulophones: Musical Instruments as Hands-on Public Art – *Steve Mann*
- 12:45-2:00 LUNCH on your own (AMIS Editorial Board Meeting; CIMCIM Business Meeting)
- AFTERNOON FREE
- 6:00-7:00 Drinks, Cosmopolitan Club 122 E. 66th street
- 7:00-9:30 Banquet (included in the cost of registration)\*\*  
\*\*spouses and other guests can purchase a ticket to the banquet for \$100.

# REVIEWS

**Stephen L. Pinel.** *Organbuilding Along the Erie and Chenango Canals: Alvinza and George N. Andrews of Utica, New York.* OHS Monographs in American Organ History, no. 1. Richmond, VA: OHS Press, 2010. xxix, 301 pp: 51 illus., 5 tables, 8 facsimiles, 7 appendices. ISBN: 978-0-913499-30-6. \$39.95 (paper).



Little known nowadays even among organ enthusiasts, Alvinza Andrews (1799-1862) held a significant place in the flourishing musical instrument industry of mid-19th-century America. He was a cabinet maker by training and self-taught in organ building, yet by 1850 his organ manufactory was the nation's sixth largest. The Andrews Company, continued by his son, George (1832-1904), built perhaps 300 organs over 67 years — up to 12 per year at peak output, but tapering dramatically by the 1880s. The ups and downs of their business over a period spanning the Panics of 1837 and 1857, the Civil War, attempted arson and other upheavals, tested their resilience as leaders of a school of 19th-century organ builders who together produced or rebuilt more than 1200 instruments, mostly in Upstate New York. The Andrews story is therefore essential background for understanding the career of Giles Beach and other followers in the region, and raises speculations about the

parallel career of the nearby woodwind maker William Whately.

Alvinza Andrews, after a modest start producing reed organs in 1834, benefitted greatly as the Erie and Chenango canals sparked a boom by easing transport of bulky products such as organs and pianos over a very wide, rapidly developing area. As the reputation of Andrews' organs spread, commissions came from across the state and as far away as Nantucket, Chicago, and Washington, D.C. Before 1846, one organ was shipped to Ceylon. From time to time Alvinza Andrews competed successfully on the home turf of major New York City manufactories such as Henry Erben's; and three years after George relocated to Oakland, California, in 1886, the firm's fifth three-manual organ was built, for a church in Seattle. However, under George's direction the firm's tracker-action organs appeared increasingly old-fashioned both in style and manufacturing process.

Few Andrews organs survive more or less intact, all of them relatively small, so it is practically impossible to evaluate the qualities of the more important, perhaps more characteristic organs upon which the firm's reputation rested. Stephen Pinel does the next best thing, having assembled over more than 20 years a mass of documentation that gives a comprehensive if unavoidably incomplete picture of Andrews and his legacy.

Pinel grew up in the Mohawk Valley near the heart of 'Andrews land' and knows the region's geography, history, and organs intimately. His impressive research skill was honed during his long tenure as archivist of the Organ Historical Society. His methodology, reliant on Web-based as well as traditional resources, could be a model for studies of other manufacturers. So deeply has Pinel breathed the atmosphere of his subject's time and place that this book, the first in a proposed series of 'OHS Monographs in American Organ History', has a quaintly Victorian tone to it, not least in its effusive and deferential regard for its dedicatee, Scot Huntington, whose descriptions and measurements of several Andrews organs are appended.

Buttressed by extensive prefatory matter and appendices presenting tech-

nical data, stoplists, census and street directory information, Andrews catalogs, and other primary documents (many of them in facsimile), the central historical narrative intersperses chapters discussing the Andrews family and the origin, growth, and movement of their business, with chapters broadly surveying the organs of each period. Pinel considers the changing economic and social circumstances surrounding the firm, especially in light of the impetus early provided by the canal network and the growing competition from more efficient, modern manufacturers toward the end of the century. He examines Alvinza's partnerships, employees, and rivalries, notably his relationships with Henry Levi and John Marklove, estimable figures in their own right. Of interest to readers outside the organ field are intriguing references to such obscure figures as the English immigrant piano maker John Padley, while stoplists reveal the appearance of the Boehm flute as an Andrews organ stop about 1870.

Sometimes Pinel's enthusiasm runs away with him; for example, remarking that Levi is a common Jewish surname seems pointless, since the Levi family were Presbyterian. And no useful purpose is served by remarking that Andrews is a common English surname meaning "manly" or that St. Andrew was one of the apostles. Instead, more might have been said about the firm's clientele. Episcopal churches predominated before the Civil War, no doubt reflecting that denomination's rapid expansion upstate. Did musical taste also enter into decisions to buy an Andrews organ, as the Chicago piano manufacturer Julius Bauer did in 1865? Did the 29 organs George built in California from 1888 to 1904, when the firm was in decline, appeal to musically more conservative churches? The assertion that "the firm's patronage was increasingly marginalized by the 1870s" (p. 154) is incorrect; rather, the firm itself became marginalized due to George's lack of initiative.

In marshalling every available fact, the book sometimes borders on fussiness. Apart from a chronology extending to 2010, a century after the company folded, birth and death years are scat-

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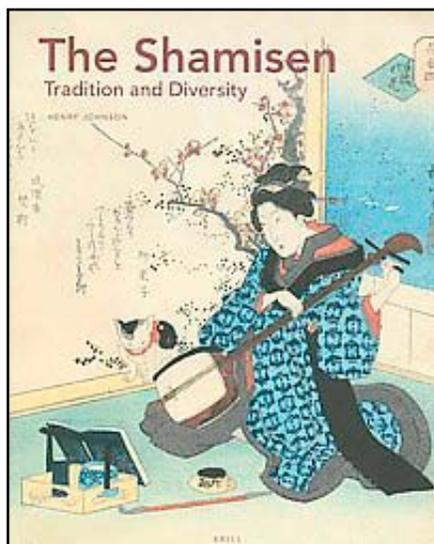
tered indiscriminately and redundantly in both the text and the index, even for persons who have nothing directly to do with the firm's history—for example, the late Alan Laufman, who photographed an Andrews organ some 50 years ago, and someone born in 1940 who bought an organ purported to be an Andrews. Turning to the organs themselves, giving dimensions both in millimeters (one key measures 339.013 mm long!) and inches, when Andrews used only the latter without great precision, seems excessive, as does the accumulation of factoids—Murphy's Oil Soap was used recently to clean a windchest—better reserved for conservation reports. Huntington's restoration notes provide needed insight to Andrews building practices, but assume specialized knowledge of organ nomenclature; what, for example, is a “French” tremulant, and what constitutes “common metal”?—this is insider talk. Meanwhile, tonal characteristics defining the Andrews sound (if such existed) are given short shrift; describing tone merely as ‘pleasing,’ ‘refined,’ ‘gentle,’ or ‘sweet’ is minimally informative. In fairness, the remaining pipework might not sound today as the original voicers intended; still, one wishes for more than a vague impression of how the ranks sound individually and in ensemble.

On the other hand, Pinel's footnotes citing 19th-century newspaper articles and obituaries, genealogies, vestry minutes, and other printed and unpublished sources are remarkable in extent and thoroughness, and his two-page “Note on Sources” will be helpful to anyone pursuing related topics with the aid of new on-line databases, which are revolutionizing historical research.

Typographical errors are few and minor, and the book has been well produced, thanks to its many pre-publication subscribers. Altogether it is a welcome beginning for a monograph series that could well be emulated by AMIS.

✎ *Laurence Libin*  
*Ramsey, New Jersey*

**Johnson, Henry. *The Shamisen: Tradition and Diversity*. Leiden - Boston: Brill, 2010. 145 pp. 99 plates, 22 tables, 6 untitled color photos. ISBN 9789004181373. €85.**



In 2004 Johnson published a fine book entitled *The Koto* (Amsterdam: Hotei, 199 pp.) He now has matched that work with another impressive study on a Japanese musical instrument. The book is presented as the first English language publication to study the shamisen in such a large way in order to better understand the instrument and its music. A large untitled color picture prefaces each section. Fortunately, Japanese prints are identified later in a smaller version in the text and will be noted below. The book is divided into seven chapters: 1) History and Cultural Flows, 2) Instrument types, 3) Manufacture and Component Parts, 4) Performers, 5) Performance Traditions and Music Genres, 6) Performance, and 7) Conclusion. Given the breadth of the book's subjects, it will be discussed in that order. Chapter 1 contains a brief history of the origin and various names of the instrument. Valuable additions to the current understanding of the history of the Shamisen include rare first impressions of the instrument in early foreign sources. The “cultural flow” is particularly informative when it deals with recent popular music and uses of the shamisen overseas.

The opening photo of chapter 2 is actually identified in the previous chapter (p. 4). Other photos and draw-

ings deal primarily with the Okinawan version of the shamisen (the sanshin). There also is useful information on newer shamisen design experiments. Chapter 3 is particularly valuable with its many photos, drawings, and measurements. Its opening plate is identified on page 42. The first plate of chapter 4 is identified on page 53. The social spheres of the shamisen are well documented from the blind performers to the theater, and later, concert and educational traditions. It is interesting to follow the degree to which guild traditions dominated the field. The book details late twentieth century breaks in the system though it is still reflects that Japanese tradition.

The first plate of Chapter 5 is identified earlier on page 44. It is unfortunate that the tables listed on page xii have no paginations so references to them (as on p. 61) are difficult to use. The functions of 22 tables and 99 figures vary, but the assemblage of such an impressive amount of data from persons in Japan, New Zealand, The Netherlands (and even India) is understandably challenging. Since the author studied in the Yanagawa School of kumiuta music, the history and repertoire of that genre is well documented. Other lyrical genres such as nagauta and kouta are discussed as well as the narrative genres of Kabuki and Bunraku puppet theaters. Other lesser known genres are also mentioned, often with reference to the size of their instruments. Once more, the study is enriched with its view of traditional genres in their modern settings. This is particularly useful in the study of Tsugaru bushi, an old blind musician's lively style that caught on in the late 1950s and now enjoys an international “boom” with thousands of players and, in Japan, several “schools.”

Photographs in Chapter 6 show the proper playing and fingering of the classical shamisen along with names of the specific motions of the plectrum or fingers. While mnemonics (kuchi jamisen) are still commonly used, examples of early and modern forms of notation are shown and explained.

Though there are many examples of

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“modern” music, the author claims that the shamisen still maintains a sense of authenticity. It is a *wagakki*, a traditional musical instrument. The book includes a long bibliography and a bilingual index. The author claims that a book of this type and size cannot cover everything, but it makes an impressive effort and is printed in a handsome style.

William P. Malm

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## Selling a 300-Year-Old Cello

On a cold day last winter, an ailing Bernard Greenhouse, wearing an elegant bathrobe and attached to oxygen, was wheeled into the living room of his Cape Cod home, which was festooned with paper cutouts of musical notes. Relatives and students, locals and caregivers had gathered to celebrate the 95th birthday of one of classical music’s most respected cellists, a founding member of the famed Beaux Arts Trio and a beloved teacher. Young cellists performed for him, and then Greenhouse indulged in a martini and a plate of oysters. Thus fortified, he decided he wanted to play for the company. He picked up his cello and, though a bit wobbly, soulfully rendered “Song of the Birds,” a Catalan folk melody transcribed by Pablo Casals, with whom he studied many years ago.

“And then he laid down the bow and praised the cello for its beauty,” Nicholas Delbanco, Greenhouse’s son-in-law, recounted. “He said it had been his lifelong companion and the darling of his heart.” Indeed, the instrument, known as the Countess of Stainlein, ex-Paganini of 1707 — perhaps the greatest surviving Stradivarius cello — had been with Greenhouse for 54 years. It was his voice on numerous recordings and a presence at up to 200 concerts a year. Toward

the end of his life, Greenhouse asked his nurses to lay the instrument next to him in bed.

But in a twist of exquisite poignancy, Greenhouse was not actually playing his precious cello that day on Cape Cod. It was an exact replica that was made especially for him, a beautiful instrument but not the Strad. As they listened to him talk of his love for the cello, his daughter Elena Delbanco and her husband grieved that he could not tell he was playing the substitute. “We knew that this was the beginning of the end,” Nicholas Delbanco said. Five months later, Greenhouse died.

Despite saying that he wanted to sell his cello while he was still alive so that a worthy young musician might benefit from it, Greenhouse was unable to part with it. Now his family has entrusted the sale of the Countess of Stainlein to the Boston violin dealer Christopher Reuning, who this week will open sealed bids starting in the millions of dollars.

Much attention in the music world is given to the sale of Strads and other rare string instruments. The numbers are tallied up like baseball records: \$15.9 million for the 1721 Lady Blunt Stradivarius violin this year; more than \$10 million for the Kochanski Guarneri del Gesu in 2009. Reuning expects that the Greenhouse cello will match or exceed the previous record of \$6 million for a cello. Behind the dollar figures, though, is a story of possession and loss, of performers giving up the instruments that have defined their artistic and emotional selves.

“It was the pride of his life,” Elena Delbanco, a lecturer at the Gerald R. Ford School of Public Policy at the University of Michigan, said of her father’s Strad. “It was his soul mate. Until the day he died he could not bear to part with it.

“I would like him, were he around, to think that we did the right thing and be happy where the cello went,” she continued. “I would like it to be loved as much by its next owner as it was by my father.”

The master makers of bowed instruments flourished in northern Italy from about 1550 to 1750, when supreme craftsmanship, superior woods and varnish, enduring models and a highly developed apprentice system

centered on a few families. The best-known were located in Cremona and included Amati, Guarneri and Bergonzi. But the greatest acclaim has belonged to Antonio Stradivari, or Stradivarius, as he was also known. Only about 600 instruments attributed to him are still in existence, including 20 of his prime cellos — made after 1707 in a slightly smaller size, called Forma B, and more adapted to solo playing. The Countess of Stainlein is the earliest known Forma B.

While researchers have suggested that it can be difficult to tell the difference in sound between old and new instruments, dealers certainly benefit from the mystique that keeps prices high. And musicians themselves talk of the old violins and cellos as repositories of secrets to be slowly discovered, sources of limitless color and nuance. Here is Greenhouse describing his instrument’s sound, as recounted in “The Countess of Stanlein Restored: A History of the Countess of Stanlein ex-Paganini Stradivarius Cello of 1707,” a book by Nicholas Delbanco that uses an alternate spelling of the cello’s name: “The quality of sound is something that one wears, that adorns an individual as though it were a beautiful piece of apparel. The ear can be deceiving sometimes; sometimes I’ll pick up one of the lovely modern celli in the morning and be very happy with it, but in the afternoon I’ll ask what could possibly have pleased me.” Sound is not fixed, Greenhouse said, “but with my Strad there was never a time when I’ve been disappointed.” Greenhouse was a player of refinement and introspection. In a Beaux Arts recording of Schubert’s Trio in E flat, the elegiac opening measures of the Andante con Moto movement convey everything beautiful about his playing. The vibrato is light and warm; the notes taper elegantly. The drop in the 15th measure to a low G sounds like a cat jumping onto a carpet.

Beyond their sound, though, the old instruments encapsulate history, passing through the hands of the world’s great performers. The history of the Greenhouse cello has been traced to 1816 and Vincenzo Merighi, the son of a violin maker who played in La Scala’s orchestra, becoming its

(‘Cello’ continued on page 13)

principal cellist in 1823. Merighi later played quartets with Paganini, who bought the cello for his collection. The collection was consigned by his son, Achille Paganini, to a Paris luthier named Jean-Baptiste Vuillaume in 1846.

Count Louis Charles Georges Corneille de Stainlein-Saalenstein, an amateur musician and a host of musicales, appears to have acquired the cello in 1854, and it then passed to the Countess of Stainlein. After her death in 1908, Paul Grummer, a future cellist in the famed Busch Quartet, took possession. A collector in Aachen, Dr. George Talbot, bought the violin from Grummer in 1938. Nineteen years later, Greenhouse heard about the instrument and tracked it down. “I opened the cello case and fell immediately in love,” he says in Delbanco’s book. “The color of the varnish, the shape of the instrument, it was so beautiful, so very beautiful, and it seemed to me a great jewel.” He paid what his daughter Elena described as a fortune for the time, although a tiny fraction of what it’s worth today.

Through the optic of history, those in possession of these instruments are caretakers, not owners. For their players, the transfer to the next caretaker symbolizes the end of performing, the termination of an artistic prime, the memories of which reside in long-used instruments. “The violin is not only a friend,” said Aaron Rosand, 84, once a prominent soloist in the tradition of the great Romantics like Oistrakh, Milstein and Heifetz. “It’s something that you live with. Every day it becomes more dear to you. It’s almost like a living thing. You treat it carefully; you treat it gently. It talks to you,” he said. “You’re caressing your instrument all the time. Parting with an instrument that has become such a wonderful friend is just like losing a member of your family.”

In 2007, Rosand announced that he planned to sell his Guarneri del Gesu, the Kochanski, and donate \$1.5 million of the proceeds to the Curtis Institute of Music, where he studied and continues to teach. He recently had back surgery and could no longer stand long enough to perform. “It didn’t make any sense to tie it up,” he

said. Over the next couple of years, Rosand received offers, including some from noted players who came to try it out. “I could hardly bear to hear it played by someone else,” he said. But their offers were not large enough. “I wasn’t going to part with it just for admiration for someone’s fiddle playing. Once I decided to sell it, I wanted to get the price for it.”

Then he received a visit from a man he described as a Russian oligarch. Working through the dealer Peter Biddulph, Rosand flew to London with the Kochanski and checked into a suite at the Langham Hotel one day in October 2009. He resisted any urge to play it one last time. “I didn’t have the heart to,” he said. The next day, Biddulph and the Russian arrived at the suite. The mood was somber as the dealer examined the violin. They spent three or four hours in the suite, waiting for e-mail confirmation from Rosand’s bank that the money had gone through. They ordered tea and filled the time with small talk about the violin’s travels and Rosand’s concert tour in the old Soviet Union. When the e-mail arrived, the Russians left, and Biddulph took the instrument to his vault. The price, according to Rosand, was \$10.1 million.

“It’s hard to completely express what it meant to me,” Rosand told me last month when I spoke with him about letting his instrument go. “The agony, the tears I shed on just thinking about the parting.” He made good on his pledge to Curtis, paid \$2 million in taxes and is using some of the rest to help with his grandchildren’s educations and to give to charity. He said he talked to the buyer about having other violinists use the instrument, but he received no assurances and does not know if it remains in a vault or under a violinist’s chin.

Some musicians have taken other routes. Several years before his death, Isaac Stern sold his famed Ysäye Guarneri del Gesu to the Nippon Music Foundation, which allowed him to use it until the end of his life. The foundation buys valuable instruments and lends them out to top players. “It gave him some security at the end of his life, and it got him to continue to play on the violin,” said his son, the conductor Michael Stern.

The conductor Lorin Maazel, who was also a violin virtuoso in his younger days, auctioned off his 1783 Guadagnini to an anonymous bidder for \$1.08 million and poured the money into his Castleton Festival for young musicians. “It made my life complete as a musician,” he said of his fiddle. “But a magnificent violin needs to be played and kept alive. I always knew I would have to part from it.” The family of Gregor Piatigorsky lent his 1714 Strad cello, the Batta-Piatigorsky, to the Metropolitan Museum of Art, where it is on display in the musical-instruments collection. The loan agreement allows for it to be played on approval by the family. Museum officials said there had been only one request, and it was turned down.

Raphael Hillyer, the founding violist of the Juilliard String Quartet, was in his 90s and repeatedly spoke of his plans to sell his viola, a late-16th-century Gasparo da Salò. Twice, Hillyer summoned Christopher Reuning to his home in order to hand over the instrument. The last time was in November 2010. Reuning went to Hillyer’s apartment in downtown Boston. The violist was seated at the dining-room table. He held his instrument up and offered it to the dealer to hold. Documents were spread out on the dining table. Hillyer asked Reuning a series of questions: What would it sell for? What is the commission? How long would it take? They talked for more than an hour, with Hillyer returning again and again to the same questions.

“He sat there clutching it in his hands,” Reuning recalled. “I realized he was not ready to give it up. I told him, Why don’t you keep your viola and we’ll talk again sometime?” They made another appointment for just after Christmas, but Hillyer died on Dec. 27, at age 96.

“It’s inconceivable that my father ever would have let it go,” Jonathan Hillyer told me. “I think his life would have ended immediately if he did such a thing. It’s part of what kept him alive. He played it every day, even when it got to be so painful to pick it up. It was his life force. If he had sold it, it would have been like he was giving up.”

## Wind Collectors' Group Celebrates 25 Years

The Association des Collectionneurs d'Instruments de Musique à Vent (ACIMV) is celebrating its twenty-fifth anniversary during 2012. Founded in 1987 by Bruno Kampmann and a circle of French-speaking collectors, the ACIMV (Association of Musical Wind-Instrument Collectors) has published *Larigot*, a twice-yearly illustrated bulletin in French, since its founding. It now maintains an online presence with an indexed blog: <http://acimv.blogspot.com/>, which includes brief comments in English and many photographs in color.



Bruno Kampmann plays his slide alto saxophone by Polfiet-Meskens, a unique exemplar.

Early issues of *Larigot* consisted largely of illustrations—photographs of current private collections and facsimiles of manufacturers' catalogs, instrumental methods, trade cards, and vintage photographs, whole or excerpted. In recent years, however, *Larigot* has often included substantial research reports on the genealogy, addresses, marks, and surviving instruments of brass and woodwind makers, especially French and Belgian ones. Recent topics for examination included, for example, the families Cuvillier (St. Omer), Gambette (Verdun), and Finck (Strasbourg). Issue 43 (February 2009) included an illustrated commentary on counterfeit antique brasswinds and woodwinds by Bernard Duplaix, Kampmann, and Denis Wa-

tel, as well as an essay by Raymond Lapie on the ophicleide virtuoso Victor Caussin and a selective catalog of his many compositions. In addition to these regular issues, which bear Arabic numbers, annual "special issues" of *Larigot*, bearing Roman numbers, are illustrated monographs devoted to private collections, manufacturers' catalogs, and the like.

The group is planning a trip to the Toulouse area that will involve visits to private and museum collections. Those wishing to join the association may contact Bruno Kampmann at [acimv.larigot@free.fr](mailto:acimv.larigot@free.fr). A subscription for one year is 35 euros from USA.

~ James Kopp

## Stearns Collection Of Musical Treasures Languish In Michigan Storage Vault

ANN ARBOR, Mich. — A massive cache of musical treasures that's grown to include a fragile harp-piano, the pioneering Moog synthesizer and the theremin used for "The Green Hornet" radio show has been shuffled over the years from a theater to an unheated barn and now languish, rarely seen or heard, in a Michigan storage vault.

Spanning centuries and continents, the instruments worth at least \$25 million by their chief caretaker's estimate are packed and stacked in an out-of-the-way storage room with water-stained ceilings. It's hardly the environment envisioned for them when Detroit businessman Frederick Stearns gave the University of Michigan the base of the collection a century ago with instructions that the instruments be exhibited – not invisible.

"The only way I can characterize it is Tut's Tomb, because it's been so forgotten about for so many years," said Steven Ball, director of the Stearns Collection of Musical Instruments. "The collection has been in a holding pattern for 112 years. This is a national treasure – it deserves the dignity of either being properly housed ... or to be dispersed in such a way that it could be."

Such "orphan" collections pose problems for many academic institutions, despite the prestige that comes

with owning them. Kris Anderson, director of the University of Washington's Jacob Lawrence Gallery, said he discovered a repository of nearly 1,000 forgotten paintings and other artwork spanning more than a century. He found out about the collection because its main basement storage space was being reused.

Anderson, a vice president with the Association of Academic Museums and Galleries, said numerous campuses have collections, such as costumes at his school and slide rules within the University of Colorado's math department, that aren't part of universities' museums and risk being discarded. Doing so would be an "irreversible decision to devalue ... the history of the institution itself," he said in a recent paper.

"Resources are tighter for everybody," he said. "When the pie shrinks, administrators need to balance the needs of a lot of different constituencies. ... You have to be willing to look for advocates in places you'd never before."

That was the case with "The Gross Clinic," a Thomas Eakins painting that Philadelphia's Thomas Jefferson University agreed to sell in 2006 after 129 years of ownership to a museum being built in Arkansas by Wal-Mart Stores Inc. heiress Alice Walton.

"We are not a museum," university President Robert Barchi had said about the decision to sell the masterpiece, which depicts an operation in progress by a famous surgeon, Dr. Samuel Gross. Protests erupted over the loss of what some argued was part of Philadelphia's heritage and supporters raised \$68 million to keep the painting in the city. It's now owned jointly by the Philadelphia Museum of Art and the Pennsylvania Academy of the Fine Arts.

For many reasons, the Stearns Collection has never had a permanent home. Less than 1 percent of the 2,500 items in the collection is displayed in exhibit cases at the university's music school and nearby Hill Auditorium, but most of the keyboards, horns, drums, stringed instruments and other rare musical miscellany have had a nomadic journey.

(*'Stearns'* continued on page 15)

At present, they're in a vast room accessible by freight elevator in a building where workers manufactured classified optical and camera equipment during World War II. Cabinets are bursting with items, leaving many instruments stored on the floor. Along one narrow passageway is the 19th-century harp-piano, one of only a half-dozen known to exist, as well as a large Swiss-made music box from the same era and a group of African and Asian instruments. Another section houses several saxophones by inventor Adolphe Sax. Newer additions include the first commercially produced Moog synthesizer and the theremin, the electronic instrument that provided the insect-like buzzing on the "The Green Hornet" show produced in Detroit in the 1940s.

Their out-of-sight circumstances pain Ball, who has a copy of a letter Stearns wrote before donating about 940 instruments in the late 1890s.

"Under no consideration whatever however would I turn the collection over the university except with the understanding that it should be immediately housed and installed," Stearns wrote. "I would not consent to it being packed away for some future regent to mount to suit themselves or to neglect entirely."

His original donations were displayed in the outer lobbies of Hill Auditorium for decades, though Ball said the instruments were getting "baked to death" from sunlight through the windows. In the 1970s, the collection – much at that point relegated to cabinets – was cleared out of the auditorium and shipped to an unheated barn far from the central campus. There, hundreds of instruments were lost, stolen or destroyed, according to records Ball has reviewed.

There was a later attempt to install the collection in a former fraternity house, but that building was lost in a swap between the music and engineering schools, Ball said. It's been in its current off-campus room since the mid-1980s.

University officials recently committed up to \$400,000 to create a climate-controlled storage space for the collection. Ball is grateful for that but said it underscores the bigger chal-

lenge: finding millions more and figuring out how the collection can be seen, heard and experienced.

"It's a partial solution to a much larger problem, and that's because the ideal museum is where everything is in the same environment," he said. "The collection is a huge burden financially to try and operate it and staff it, let alone trying to get a site on the university master plan to try to get a building."

Even amid the struggle for space, Ball said the collection has received three or four major gifts of instruments since he came on board a few years ago, and grew by about 250 instruments in the past year.

"That's the only way for the collection to move forward," Ball said. "That's the only way for us to maintain our relevance."

Ball said his mission – and the university's – should be to honor Stearns' wishes and provide the instruments with a permanent, appropriate home, preferably one where barn critters have never roamed.

"For them to deteriorate and no longer be able to give joy to eye or ear in any way, that's perhaps the greatest tragedy," he said.

Jeff Karoub, Huff Post Culture  
The Internet Newspaper  
January 15, 2012

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(*Cello' continued from page xxx*)

One day last month I met with the cellist Laurence Lesser in a barren practice room at the offices of the Lincoln Center Chamber Music Society. Lesser, 73, is a prominent teacher, performer and former president of the New England Conservatory of Music, and owns a 1622 Amati cello.

We talked at length about Greenhouse, whom Lesser described as a friend, and about the nature of musician-instrument relationships. I asked him to describe the sound of his Amati, and Lesser looked at me and said, correctly, "You want to hear it, right?"

He carefully removed the 400-year-old instrument from its case and pulled off a burgundy silk bag. Then he began to play, producing the extraordinarily mellow sound, singing but complicated, that musicians say is typical of the great instruments.

"I don't know how long I'm going to be playing," he said after he was

done. "I may have huge medical expenses, I may need the money it will bring. How can I predict that? I don't know how I'm going to die or when, or what's going to happen in the family."

He had no intention of selling, he said, but if he did, it would be like selling his old house. Once out, you move on. "I'm not sentimental about these things," he said. "It's almost a person, but I still value people more than things." But as Lesser talked more about his Amati, the complicated nature of his attachment to it became more apparent.

"We respond to these old instruments because they feed us, they inspire us," he said. "Life has so many possibilities and such endless richness that unless you just shut down, you're always going to learn from the environment. For us string players, our instruments are our environment. It keeps stretching us, it keeps demanding of us, it keeps us aspiring to grow. And it's the same old wooden box. I know I love playing on this cello, and I love it now more than I ever did."

In early December, I visited Reuning's shop on the fourth floor of a generic office building in Boston's Back Bay. Inside, though, is the recreation of an Old World luthier's shop. Violins and violas hang like bats in a glass-and-dark-wood cabinet. Stringed instruments in various stages of undress lie on work tables in the restoration room. The Paganini, Countess of Stainlein cello didn't fit in the shop's safe, so it sat in a corner in its scuffed black case. Reuning took it out of its case and brushed his fingers over its glowing, almost iridescent back. "This varnish is absolutely glorious," he said. He pointed out the Forma B's extra-high ribs, which make the cello thicker and create greater volume and resonance. The back is made of an expanse of maple, with its "flames," or rows of tiger stripes, so beautiful that other violin makers would recreate them with varnish on cheaper models made with poplar or willow.

Heirs entrusted with the sale of such instruments stand to make a significant amount of money, but they're also left with an enormous responsibility. "I began to worry about what was

(*Cello' continued on page 16*)

## New Arne B. Larson Band Internship Program At the National Music Museum

The National Music Museum (NMM), located on the campus of the University of South Dakota, is pleased to announce that applications are now being received for the 2012 Arne B. Larson Band Internship program. This new competitive internship program will focus specifically on the study of American bands, band music, and related musical instruments. It will provide a practical hands-on opportunity for students and researchers interested not only in music history and performance, but also in the development of the design and construction of musical instruments, the history of the musical instrument industry, and the development of American bands.

This unique internship program honors the lifetime dedication to bands and band music in America, of Arne B. Larson (b. Hanska, MN, 1904 - d. Vermillion, SD, 1988), whose collections of music (in particular, the Golden Age of Bands Music Collection, 1860-1920), and 2,500 musical instruments, form the nucleus of the NMM's world-class holdings.

Two Arne B. Larson Band Internships are available for funding annually. They are considered to be full-time positions at the NMM, usually lasting 13-14 weeks (specific dates to be mutually determined). Interns receive a stipend of \$7.25 per hour, with a typical work schedule of approximately 37 hours a week.

Applications, available through the NMM website, require an essay that details the applicant's background, reasons for wanting to undertake an Arne B. Larson Band Internship, discussion of a specific project to be undertaken, a resumé, three (3) confidential letters of reference, and an academic transcript (if applicable). Applicants are encouraged to contact the NMM prior to submitting an application, to discuss the potential focus of the internship project. Individual applicants may be asked for additional information and/or to participate in an interview. **Application deadline:** March 15, 2012.

For further information, consult the NMM website internship page, or contact:

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going to happen to it," Elena Delbanco told me. "Really worry, that somehow it would come to harm or I would make bad decisions about how to sell it, or it would end up somewhere where it wouldn't be played again."

So Reuning — who will receive a commission — devised an unusual sale in which the Delbanco's would have an opportunity to review the sealed bids, giving them a chance to accept a lower offer if they felt it better honored the cello. That is, if they believed a lower bidder, like an investing consortium that lends out instruments, might mean it was more likely to be played.

"What we're hoping for is a bid that also makes emotional sense," Elena Delbanco said, "so that we feel really happy that some wonderful young talent is going to play it."

I asked her what she would do if confronted with a \$7 million bid that meant the Strad would stay in the case and a \$5 million bid that ensured it would be played. The extra money, she acknowledged, could be put to philanthropic uses — buying instruments for needy children, for example. "It would be amazing to do good," she said. "But you can't do good at the expense of the cello's future." At the same time, they don't want the Strad buried in a museum or in an oligarch's vault. "That would make us sad," she said, "but we understand we may not have control over that." Ultimately, she acknowledged, they would have to accept that the cello now had a caretaker other than her father or his family. "Once it's out of our hands," she said, "what can we do?"

Daniel J. Wakin, *New York Times*,  
January 13, 2012

## OBITUARY

**Frederick Baron Crane**, 84, of Mount Pleasant, died Friday, Sept. 2, 2011, at Henry County Health Center in Mount Pleasant.

Born March 4, 1927, in Mount Pleasant, he was the son of Baron Dana and Ruth Marie Baumgarten Crane.

Mr. Crane graduated from Mount Pleasant High School. He served in the Navy in both World War II and



the Korean War. Upon his return, he attended and graduated from Carolton College, and graduated from the University of Iowa School of

Music, with both his master's degree and doctorate. He was a professor emeritus of musicology at the University of Iowa for 26 years. He retired in 1994 and moved back to Mount Pleasant.

He was a foremost scholar of the Jew's harp, editor and publisher of the *Journal of the International Jew's Harp Society* and of *Vierundzwanzigsteljahrsschrift der Internationalen Maultrommelvirtuosengenossenschaft (VIM)*.

Survivors include his wife of 40 years, Lois; two daughters, Betsy Crane Brandt of Austin, TX, and Susan Crane of Minneapolis, MN; three sons, Mark Zanger of Fairfield, Reed Zanger of Iowa City and Rob Zanger of Vienna, Va.; and two grandsons.

He was preceded in death by his parents and one sister.

A private family memorial service was held. Cremation has been accorded, and burial of the ashes was in Forest Home Cemetery in Mount Pleasant.

*A memorial has been established in his name for the Michael J. Fox Foundation for Parkinson's Research.*

The Hawk Eye Newspaper, Burlington Iowa, Sunday, Sept. 11, 2011