



NEWSLETTER

of

The American Musical Instrument Society

VOLUME 46, No. 1-2

Spring & Fall 2017

JOINT AMIS & GALPIN MEETING HELD IN SCOTLAND



Above: Conference attendees gather in the newly-renovated St Cecilia's Hall in Edinburgh. (Photo by E. Johnson)

Last summer, over 150 members of the American Musical Instrument Society and the Galpin Society met in Edinburgh, Scotland, for a rich program of presentations, concerts, and general camaraderie. The conference was hosted by the University of Edinburgh with presentations held in the historic environs of St Cecilia's Hall and Reid Concert Hall. Many attendees stayed in the university's Pollock Halls, modern and comfortable accommodations adjacent to Holyrood Park and in the shadow of the city's iconic Arthur's Seat. Throughout the conference, attendees were invited take the opportunity to visit a special exhibition of organological rare books and manuscripts curated by Jenny Nex and on display in the Centre for Research Collection in the University Main Library.

This year the two societies were able to subsidize attendance at the conference for nine students through the William E. Gribbon Award for Student Travel. In addition, nine students from Illinois State University attended the conference as part of a study trip organized by ISU Professor of Music History (and long-time AMIS member) Allison Alcorn.

The conference began on the evening of Wednesday, May 31, with a reception at St Cecilia's Hall. Opened in 1763, St Cecilia's Hall is Scotland's oldest purpose-built concert hall. In addition to continuing to serve as a venue for performances, St Cecilia's is now home to the University of Edinburgh's

world-class collection of musical instruments. The conference helped to mark the completion of a £6.5 million renovation, which provided modern amenities including a new entrance visible from the city's bustling Royal Mile, while preserving the historical fabric of the 250-year-old building.

On Thursday, the first session of the conference was held at St Cecilia's Hall. This session included papers on wind instruments including the flute, bassoon, and shawm. Lynn Brostoff and Carol Lynn Ward-Bamford followed up on their presentation at the 2015 meeting in Boston with an update on their study of Claude Laurent's glass flutes in the collection of the Library of Congress (see page 11 for more on this

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NEWSLETTER of the
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Edmond Johnson, Editor
Emily Peppers, Assistant Editor
Albert Rice, Reviews 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.

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 PRESIDENT'S MESSAGE

Dear Colleagues,

With this retrospective issue, summarizing 2017, Edmond Johnson ends his stint as editor of *NAMIS*, and I wish to thank him for his outstanding work over the past five years of producing the society's newsletters. During that time he also completed the major task of digitizing all the old newsletters, to make them available (and searchable) on the AMIS website. Our new *NAMIS* editor is Sarah Deters, who will be managing the newsletter from Scotland, where she is Learning and Engagement Curator at St Cecilia's Hall, University of Edinburgh.

This issue features an illustrated report of the joint AMIS-Galpin Society meeting in Edinburgh, Scotland, this past June. It was a memorable conference, ending with an optional extra-day trip to Glasgow to visit collections there. During the conference we welcomed a group of nine Gribbon scholars, who were funded by both AMIS and the Galpin Society. I would especially like to thank those who worked on the program and local arrangements: Arnold Myers, Darryl Martin, Sarah Deters, Jenny Nex, Jonathan Santa Maria Bouquet, Graham Wells, Lance Whitehead, and Christina Linsenmeyer.

I hope to see many of you at the coming annual meeting (May 23–26) in Bethlehem and Nazareth, Pennsylvania, details of which will be covered in the first newsletter of 2018. (In the meantime, check the AMIS website for information.) This is my last President's Message, since I will end my term after the annual meeting! However, if you have comments on what AMIS is doing, or should do, I am still interested so please get in touch: cfbryant@jhu.edu

 Carolyn Bryant
President, AMIS

 EDITOR'S MESSAGE

Dear Colleagues,

As many of you undoubtedly noticed, 2017 came and went without the appearance of a single issue of *NAMIS*. I am very sorry for this situation, which was caused by the increasing demands of my day job. I am very pleased, however, to be publishing this retrospective issue to cover the wonderful conference in Edinburgh and share many items of importance to the Society that have occurred in the last year.

As noted in Carolyn's message above, this will be my last issue. It has been an enormous honor serving as the editor of *NAMIS* for the past five years and I am so thankful to everyone who has contributed to the newsletter during that time. I also want to express my gratitude for all of the positive feedback and messages of support I've received from so many members of the Society.

I look forward to working with Sarah Deters in the months ahead to ensure a smooth transition. Finally, I want to thank Al Rice, Carolyn Bryant, Emily Peppers, Aurelia Hartenberger, Thomas MacCracken, and James Kopp for the invaluable assistance they have provided throughout the past five years.

 Edmond Johnson
Editor, *NAMIS*

New Members 2016

We welcome the following members who joined the Society in 2016:

US MEMBERS

Angelo F. Addona, Scottsdale, AZ
Matthew B. Alton, O'Fallon, MO
Robert Warren Apple, Memphis, TN
Ronnie Wayne Banks, Fort Worth, TX
Jake Blount, Washington, DC
Lidia Chang, Boston, MA
David L. Coe, Wheatland, CA
Maxine Fawcett-Yeske, Woodland Park, CO
Jillian Forbes, Elmhurst, IL
Hannah Grantham, Raleigh, NC
Eva Marie Heater, New Haven, CT
Max C. Hembd, Fresno, CA
Partow Hooshmandrad, Fresno, CA
Kenneth Jimenez, Fargo, ND
Rodger Kelly, Vermillion, SD
Richard C. Klingler, Chatham, NY
Elisa C. Koehler, Westminster, MD
Charlotte Kolcznski, Boston, MA
David Kortier, Duluth, MN
Trevor Lamberty, York, NE
John P. Lubrano, Syosset, NY
Thomas A. Masinter, San Antonio, TX
Lester P. Monts, Ann Arbor, MI
Megan Rancier, Bowling Green, OH
Graham Raulerson, Los Angeles, CA
Rex R. Rideout, Conifer, CO
Ryan D. Romine, Winchester, VA
Daniel James Wheeldon, New York, NY
Matther J. Zeller, Durham, NC

INTERNATIONAL MEMBERS

Paul Archibald, Prestonpans, UK
Francis Lapointe, Montreal, Canada
Maria da Gloria Leita Venceslau, Cremona, Italy
Christa Liggins, Kettering, UK
Douglas M. MacMillan, Guildford, UK
Charles Pardoe, Widdington, UK
Cristina Alis Raurich, Mataro, Spain

Donations in 2016

The AMIS Board of Governors wishes to recognize the following members who made contributions during 2016 in addition to their membership dues. This list includes donations given to the general fund and those specifically for Gribbon scholarships. Members who donate \$100 or more to either fund, or a combination thereof, are designated as Friends of AMIS:

FRIENDS OF AMIS (\$100 or more)

Carolyn Bryant
Beth Bullard
Fred & Barbara Gable
Cynthia Adams Hoover
Roland Hoover
Kathryn Shanks Libin
Laurence Libin
Thomas MacCracken
Darryl Martin
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Deborah Check Reeves
Donald Sarles
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Michael Suing
Susan Thompson
John Watson

OTHER DONATIONS

Warren & Nancy Apple
Ronnie Banks
Michael Bassichis
Jane Bowers
Nicholas d'Antoni
Dorothea Endicott
Benjamin Harms
Herbert Heyde
Helga Kasimoff
Douglas Koepp
J. Kenneth Moore
Arthur Ness & Charlotte Kolczynski
Clifford Pecota
Susanne Skyrn
David Thomas

Photos from the Conference in Edinburgh



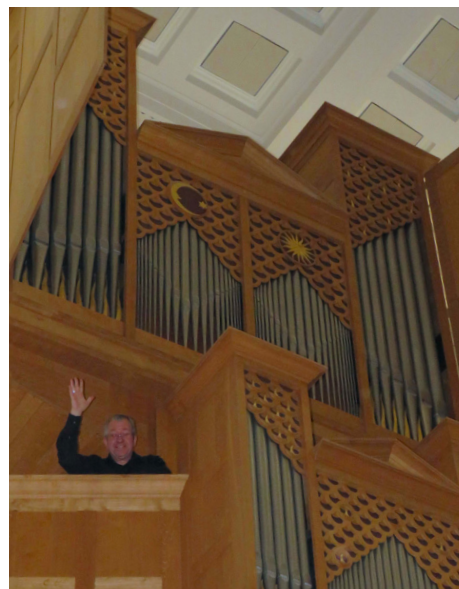
Top row (left to right): Lydia Chang presents her paper; the group from Illinois State University with AMIS President Carolyn Bryant and Galpin Society Chairman Graham Wells. Middle row: Members of the Local Organising Committee—Jonathan Santa Maria Bouquet, Jenny Nex, Arnold Myers, Sarah Deters, Lance Whitehead, and Darryl Martin; Ulrich Morgenstern holds a Russian gudok. Bottom row: John Koster delivers his presentation; David Gerrard leads a gallery tour. (All photos by A. Hartenberger except bottom left by E. Johnson.)

Photos from the Conference in Edinburgh



Clockwise from top: Sarah Deters and Jonathan Santa Maria Bouquet dance in St Cecilia's Hall; the Washboard Jazz-O-Maniacs perform for the crowd; attendees participate in a ceilidh at Teviot Row House; a member of the Wallace Collection holds up his instrument; Aurelia Hartenberger and Jeremy Montagu. (All photos by E. Johnson except for the last two, which were provided by A. Hartenberger.)

Photos from the Conference in Edinburgh



Top row (left to right): Arthur's Seat as seen from a room in the Pollock Halls; John Kitchen waves from Ahrend organ in Reid Concert Hall following his recital. Middle row: Participants in the "Organology and the Others" panel—Emily Dolan, Eliot Bates, Gabriele Rossi Rognoni, Flora Dennis, and Eric de Visscher; Edmond Johnson, Jayme Kurland Moran, and Jonathan Santa Maria Bouquet congregate during a coffee break. Bottom row: The view through the oculus of St Cecilia's Hall; Carolyn Bryant presents Christopher Page with the Bessaraboff Award at the banquet. (All photos by A. Hartenberger, except Arthur's Seat and oculus by E. Johnson.)

Photos from the Conference in Edinburgh



Clockwise from top: Gordon Ferries demonstrates a historic guitar from the collection; Gibbon Award students pose at the banquet; Geoffrey Burgess and Jeremy Sexton contemplate a fork; Jaci Miner, Jayme Kurland Moran, Gregg Miner, Hannah Sutcliffe, Daniel Wheeldon; Jack Armitage and Cassandra Balosso-Bardin chat during a tea break; Malcolm Bilson delivers his Curt Sachs Award acceptance remarks via video. (All photos by Aurelia Hartenberger except the last, which is by E. Johnson.)

project). The second session of the morning focused on luthiers, violins, and bows.

After lunch, the conference reconvened at Reid Concert Hall, a 10-minute walk from St Cecilia's. Part of the University of Edinburgh's Reid School of Music, the concert hall was built by John Donaldson (1788-1865) and opened in 1859 not only as a concert space, but also a space specifically designed for teaching music and undertaking acoustical and organological experimentation. Donaldson also established the University's first collection of musical instruments, many of which were once displayed in a series of galleries adjacent to the auditorium. The first afternoon session included a diverse group of papers that ranged from a multi-dimensional study of bagpipe playing technique to explorations of an Indian harmonium. The following session focused on string instruments, including the harp, cittern, and keyed guitar.

Later that day, attendees returned to St Cecilia's Hall for an evening of dancing and music hosted by the Washboard Jazz-O-Maniacs, a local six-piece jazz group that performed music from the early 20th century. This event paid tribute to the time, from 1933 to 1959, when the St Cecilia's Hall building was home to a popular dance venue known as the Excelsior Ballroom.

On the Friday morning, conference attendees returned to St Cecilia's for a session on brass instruments. The second morning session included papers on the British and American piano industries, the Indonesian gamelan, and the Greek *laterna*, a type of barrel piano. After lunch, the group returned to Reid Concert Hall, where the first session featured three papers related to different aspects of the pipe organ and its construction. This was followed by a fine recital by the University of Edinburgh's University Organist, John Kitchen, who performed on the hall's 21-stop organ by Jürgen Ahrend. Kitchen's performance featured 17th- and 18th-century German organ works that were well-suited for the tonal resources of the Ahrend organ.

The final paper session of the day included papers on the Ondes Martenot and the practice of digital sampling, as well as recent research on historical keyboard instruments. The day concluded with a rousing ceilidh held in the elegant Debating Hall on the top floor of Teviot Row House, the oldest purpose-built Student Union in the world. The Cosmic Ceilidh Band provided music and also taught attendees a variety of traditional Scottish dance steps.

(continued on following page)



Above: Illustration showing the original 18th-century façade of St Cecilia's Hall, still extant on Niddry Street, though no longer in use. (Published in *St Cecilia's Hall in Niddry Wynd* by David Fraser Harris; Edinburgh: Oliphant Anderson and Ferrier, 1899)

Saturday morning started with a paper session that ranged from Hermann von Helmholtz's scientific and musical instruments to the Scottish musical instrument trade and new research on paper and parchment fragments found in musical instruments. This was followed by a panel discussion entitled "Organology and the Others: Cross-Disciplinary Methods Applied to the Study of Musical Instruments." Moderated by Gabriele Rossi Rognoni, the panel also featured Eliot Bates, Eric de Visscher, Flora Dennis, and Emily Dolan. Each of the panelists had previously circulated "discussion papers" which provided insight into their own disciplinary and methodological perspectives.

After the annual AMIS Business Meeting (see page 10) and the Galpin Society's Committee Meeting, attendees reconvened in St Cecilia's Hall for a recital by the Wallace Collection. The group, led by John Wallace, featured a variety of historical brass instruments, including some from the John Webb Collection of the Royal Conservatoire of Scotland. A highlight of the performance was the rarely heard James Smyth arrangement of selections from Meyerbeer's *Robert le diable*. The last session of the day included presentations on the use of 3D-computed tomography and high-speed photography to study different aspects of instrumental construction and technique, as well as papers on pitch, instrument collection policy, and a 17th-century manuscript.

That night, the banquet was held in South Hall, part of the University's Pollock Halls residential complex. Prior to dinner, attendees were served aperitifs that were generously provided by Jean-Michel Renard. Following dinner, several awards were announced. The Frederick R. Selch Award for best student paper presented at the conference was given to Núria Bonet of Plymouth University for her paper, "Mechanised Shawms: Comparing the Development of the Tenora, Suona and Jangsaenap." The Frances Densmore Prize for most distinguished article-length work in English was awarded to Allen Roda for his article, "The Tabla Past and Present: Analysis of Materials in India's Most Iconic Drums," published in *The Galpin Society Journal* LXVIII (2015). The Nicholas Bessaraboff Prize for most distinguished book-length work in English was awarded to Christopher Page for his *The Guitar in Tudor England: A Social and Musical History* (Cambridge University Press, 2015).

The Curt Sachs Award, presented each year to an individual who has made important contributions to the goals of the Society, was presented to Malcolm Bilson. While Bilson was unable to attend the conference, his pre-filmed acceptance remarks were shown on a projection screen in the banquet hall following the presentation of the award by Katherine Libin.

In addition to the AMIS awards, the Galpin Society presented its Anthony Baines Memorial Prize to Stewart Carter "in recognition of his advancing the study of musical instruments and their history through exemplary research in diverse areas of organology and his meticulous editorial work, always promoting high standards and encouraging young scholars."

Sunday morning's first session brought the group back to Reid Concert Hall for papers on clarinets, and an interesting exploration of how 3D printing may provide new opportunities for musical instrument construction and organological research. This was followed by a session with papers on instruments and ensembles from China, Russian, and Norway. Following lunch, Edward Dewhirst and David Gerrard provided guided tours of the keyboard collections housed on the second floor of St Cecilia's Hall, while Gordon Ferries demonstrated several plucked string instruments in the new Wolfson Gallery, home to many of the instruments that were previously housed in Reid Concert Hall.

Following the demonstration, a final session was held with papers on the use of valved brass instruments in Berlioz's *Symphonie fantastique*, the instruments of the Gymnase Musical Militaire, and a previously misattributed harpsichord. While this session marked the end of the conference proper, conference attendees were invited to attend a concert that night at St Cecilia's Hall featuring the Italian early music ensemble Il Rossignolo.

On Monday, an optional add-on excursion to Glasgow was offered. Following an hour-long coach trip, the group arrived at Kelvin Hall. This was followed by visits to the University of Glasgow's Hunterian Museum and the National Piping Centre. After lunch, the group was able to see instruments from the John Webb Collection, both at the main building of the Royal Conservatoire of Scotland and at the Conservatoire's archival facilities.

Gratitude must be expressed to the conference's Local Organising Committee, which consisted of Sarah Deters, Jonathan Santa Maria Bouquet, Darryl Martin, Arnold Myers, Jenny Nex, and Lance Whitehead. The conference was exceedingly well arranged throughout, with thoughtful scheduling, excellent refreshments, and ample opportunities for exploration of both the collection and surrounding city.

Additionally, the Scientific Committee—consisting of Carolyn Bryant, Christina Linsenmeyer, Darryl Martin, Arnold Meyers, Graham Wells, and Lance Whitehead—did a wonderful job in creating a diverse and compelling array of panels from the more than one hundred papers that were submitted for the conference.

✎ Edmond Johnson

Minutes for the 2017 Annual Business Meeting

AMERICAN MUSICAL INSTRUMENT SOCIETY Annual Business Meeting June 3, 2017

After President Carolyn Bryant called the meeting to order at 12:35 pm, she thanked the conference organizers for their efforts on behalf of AMIS and The Galpin Society.

Jayne Kurland Moran reported on the Gribbon recipients for this year's meeting: nine Gribbon scholars were funded. She informed attendees that the amount of money available for Gribbon scholars had been increased from \$8,000 to \$10,000 per year, by approval of the Board. Bryant mentioned that a fund for Gribbons had been set up in the name of Peggy Baird, a long-time member who died in early 2017. She also thanked Michael Suing for his past work on the Gribbon committee.

The minutes for the 2016 business meeting were approved, after a motion put forth by Albert Rice and seconded by Matthew Hill.

Bryant presented the election report for 2017: she and vice president Jayson Dobney were reelected, along with second terms for governors James Kopp, Bradley Strauchen-Scherer, and Edmond Johnson. Alison Alcorn is a newly elected governor.

Joanne Kopp gave the treasurer's report, commenting that AMIS's assets had increased by 20.6% during the calendar year of 2016. She mentioned that the Dow Jones Industrial Average was up by 13.4%, while the Standard and Poor's index was up by 9.8% for the same period. Kopp noted that revenues and expenses were mostly unchanged from the previous year.

James Kopp reported on the status of the upcoming *Journal* for Alison Alcorn, who could not attend the meeting. Kopp said the volume would include six reviews, plus four articles.

Núria Bonet was the recipient of the 2017 publication grant, administered by the *Journal* editor. There is no lack of submissions for the 2018 *Journal*.

AMIS members number 448, as of June 3, which is up

eight members from the same time last year, according to Donald Sarles. He pointed out that e-mail messages have become the most effective way of reminding members to pay their dues. A worrying trend is the cutting of funding for institutional libraries, which has resulted in fewer institutional memberships. Laurence Libin suggested that alumni of various universities could make gifts to those institutions specifically for the purchase of AMIS memberships.

Newsletter editor Edmond Johnson reported that the 2017 spring newsletter has been delayed by three months, but will be ready to publish soon. He encouraged attendees to submit short articles.

The AMIS Facebook page now has 819 likes, according to Jayson Dobney. He encouraged people to use #amisgalpin2017 to share photos.

The 2018 meeting will be held in Bethlehem, PA at Moravian College from May 23–26, as reported by Laurence Libin. He encouraged attendees to drive to the meeting, as he said that Bethlehem was a car-friendly city. He promised to take a survey about potential attendees and dormitory usage to help finalize the conference. The Early American Industries Association (EAIA) will be meeting in Bethlehem at the same time, so Libin is concerned about availability of buses.

Libin reported that the focus of the conference would be on the American musical tradition, given its location. He commented that there would be more round-table discussions on topics such as end-of-life planning for private instrument collections.

The venue has been arranged, along with a general outline of the conference. Inexpensive and basic dormitory accommodations are available at Moravian College: the cost of a single room with shared kitchen and bathroom facilities will be \$20/night. In contrast, a nearby hotel costs \$120/night.

A report on the activities of the Working Group on Collections Management for Universities, Colleges, and Conservatories was presented by Helen Rees. There are 12 members on the committee. They decided on two projects: 1) creating a CMUCC section on the AMIS website to facilitate networking and provide information to non-specialists charged with instrument collection oversight (this could include descriptions of individual UCC-based collections, an annotated list of resources supplied by Ken Moore last year, and copies of any collection policies the collections in question are able to share online); and 2) setting up a dedicated CMUCC blog or listserv. Helen further reported on the collection she manages at UCLA, where a half-time specialist will be hired; UCLA has received \$30,000–\$40,000 for use in restoring specimens, particularly Thai and Persian instruments.

Graham Wells pointed out that the room was needed for the Galpin Society annual general meeting, so the AMIS business meeting was adjourned at 1:01 pm. There was no time to hear committee reports on the Bessaraboff Prize, the Densmore Prize, or the archives.

*Respectfully submitted by Joanne Kopp,
Treasurer, for Deborah Reeves*



Left: Joanne Kopp presents the Treasurer's Report.
(Photo: Aurelia Hartenberger)

Library of Congress Researchers Receive NEH Grant

Lynn Brostoff and I applied for an NEH Tier II grant in the Preservation and Access Division's Research and Development Grant Program, in a collaboration with the Vitreous State Laboratory of the Catholic University of America and George Washington University. We were awarded \$349,000 for our proposal entitled, "Glass at Risk: Simple Tools for Detecting Unstable Glass in 19th-century Cultural Heritage Collections."

This proposal is to create tools that assist in the identification of at-risk glass heritage collection items. The grant will support interdisciplinary, collaborative research for the development of simple tools organized into a "decision tree" that will allow end-users of varying backgrounds and abilities, from curators and collectors to conservators and conservation scientists, to better identify the risk posed by unstable 19th-century glass in historical collections.

These tools will be evaluated and implemented based on multivariate analysis of databases we compile from spectral responses, elemental compositions, dates, places and types of manufacturing methods, along with observed condition, among other variables; the subjects of the databases will be chosen from extensive and distinct groups of objects, including: glass flute musical instruments made

by Claude Laurent and studio in Paris in the first half of the 19th century. Preliminary study of the Laurent flutes has been underway at the Library of Congress; during this time, a new database that identifies 110 extant Laurent flutes in the world, along with compositional and condition information about the flutes, was compiled using non-invasive X-ray fluorescence, visible ultraviolet (UV) fluorescence photography, and visible examination under magnification. This has been conducted in collaboration with the Vitreous State Laboratory of the Catholic University of America, where preliminary studies provide a refined understanding of deterioration evident in specific formulations found in the Laurent flutes. Based on these studies, on the observed coherence of UV responses among a set of objects manufactured under similar conditions, and on prevailing theory, we propose to implement the reliable use of spectral illumination and other tools for the detection of inherently unstable glass not only among the Laurent flutes, but also among the much broader category of 19th century photographic materials containing glass.

✎ Carol Lynn Ward-Bamford
Library of Congress



Above: 1813 Glass flute by Claude Laurent which was presented to President James Madison by the instrument maker. (DMC 0378; image courtesy of Dayton C. Miller Collection, Music Division, Library of Congress.)

Charles E. Atherton: Musician and Entrepreneur

By Laurence Libin

Years ago I reported on Smith Atherton & Co., a previously obscure New York piano manufacturer active about 1860 (“Another New York Piano Company Found,” *American Musical Instrument Society Newsletter*, XXII/3 [October 1993], p. 7). The opulent square piano described there, serial number 1756, adorned a New Jersey restaurant. A year later, the Freehold Antique Gallery misleadingly advertised a “Smith Atherton harpsichord” (*Asbury Park Press*, October 8, 1994). In January 2008, Dargate Auction Galleries offered number 1500, from the late Vernon Regal’s collection. The late Kalman Detrich owned another of their highly embellished pianos, number 1797. An antique dealer in Brooklyn believed that her similarly decorated Smith Atherton & Co. piano had once belonged to Enrico Caruso (*New York Magazine*, November 1, 1971, p. 58). Recently I came across another example, number 1474, in the Kemerer Museum of Decorative Arts in Bethlehem, Pennsylvania. Subsequent investigation revealed Atherton, one of the firm’s partners, to be a multifaceted musician and entrepreneur.

According to genealogical websites, Charles Edward Atherton was born in New York State (probably in Rye, Westchester County) in 1829 but moved with his parents and siblings to Paterson, New Jersey, where he married for the first time in 1854 and again, as a widower, in 1890. The 1850 U.S. census identifies him as a “music merchant,” like two of his brothers, Francis H. (b. c.1832) and William R. (b. c.1824). The 1859 Paterson directory calls him a “music agent” at 17 Mill Street. The 1860 U.S. census, however, specifies Charles’s occupation as “piano manufacturer” in Manhattan, where directories locate his business at 409 Broadway in 1859 and 645 Broadway in 1860, though he still resided in Paterson, where he died on June 17, 1898. His father was an English immigrant cotton spinner, no doubt drawn to Paterson by its thriving textile industry.

Charles was a versatile musician who occasionally tried his hand at composing, among other works an arrangement of the popular minstrel ballad “Kitty Wells” (New York: G. B. Demarest, 1858) and the vocal quartet “Hail to our Beautiful Land” (Paterson: James Inglis Jr., 1880), the latter celebrating the outcome of the Civil War and dedicated to the American Bards quartet. Both works, oddly, are in A-flat major and have inept piano parts, showing Charles had only a primitive notion of harmony and little keyboard facility. Yet William L. R. Wurts, an organist and vice-president of the Orpheus Club of Newark, addressing the

Passaic County Historical Society on 13 May 1928 on the topic “Outstanding Figures in the Musical History of Paterson,” recalled, “Among musical leaders of that [Civil War] era may be mentioned Charles E. Atherton, violinist, tenor singer, and songwriter. He sang in the choirs of St. Paul’s [Episcopal] and the First Presbyterian Church. He led a male quartet, known as the American Bards, who sang at political rallies in the Old Wigwam.”

In fact, Charles played a central role in directing the Presbyterian church’s music. Clarence E. N. Macartney’s *History of the First Presbyterian Church of Paterson, New Jersey* (Paterson: The Church, 1913; pp. 18-19) sheds light

on his involvement there, and on the progress of instrumental music at that church:

When the first congregation gathered in the first church building in 1819 they sang the Psalms of David without the assistance of any musical instrument. In 1834 the Session granted the Singing Society permission to use a bass viol in the church. This instrument was afterwards introduced into the Sabbath services, much to the disgust of some of the congregation, among them John Benson, who said it was all right in a dance hall but not in

a church. Mr. Benson’s daughter, Mrs. Clundell, now ninety-one years of age and probably the oldest person living who worshipped in the church destroyed in 1850, sang in the choir when the bass viol was in use. She relates how on Christmas morning the chorister, Mr. Wilder, would fling his bass viol over his back and take the choir to the Falls of the Passaic, where, with the accompanying roar of the cataract, they sang the hymn “Hail to the brightness of Zion’s glad morning.”...

In 1845 Mr. Roswell Colt gave a lot worth \$300 and \$150 in cash for the purchase of an organ; \$750 was raised and the organ [by Thomas Hall] set up in the church. This organ was burned in the fire of 1850. A new organ was undoubtedly purchased for the new church... Mr. Charles Atherton had charge of the music from 1862 until his death in 1870 [sic; incorrect]. He raised the funds for the new organ [by Hall & Labagh] which was installed in 1866. This organ was moved from the gallery and placed in the arch back of the pulpit when the church was repaired in 1894. In 1907 it was replaced by the present instrument. The old organ now sounds the “Te Deum” in the Holy Communion Protestant Episcopal Church on Park avenue.

Minutes of First Presbyterian’s Board of Trustees amplify Macartney’s account. On 24 October 1865 the Trust-

(Continued on next page)



A notice regarding Smith Atherton & Co. pianos in the *Edgefield Advertiser* (South Carolina) from November 23, 1859.

(Continued from previous page)

ees responded to a letter from Atherton proposing to sell the existing “dilapidated” organ and buy a new one, by appointing a committee to carry the project forward; Atherton had already raised \$2000 toward that goal. In May 1868 the Board authorized payments to reimburse Atherton for advancing cash to pay the balance for the new Hall & Labagh organ, the largest in the city, costing \$3200, and re-engaged him to conduct the church’s music. His salary had been set at \$500 (reduced from an initially proposed \$700) in April 1867 but he resigned in December and negotiations followed; eventually his salary was raised to \$650 but he was dismissed in 1869, an action he protested in a lawsuit. His responsibilities and costs included providing an organist and choristers, of which he was one, and someone to pump the organ, the previous “blower” having been dismissed in February 1867 (William Nelson, ed, *The First Presbyterian Church of Paterson, New Jersey*; Paterson: Call Printing and Publishing, 1893, pp. 111-28).

Regarding the 1866 organ, the *Paterson Daily Press* (October 26, 1866) remarked, “This new instrument ... has been procured through the energy and enterprise of Mr. Charles E. Atherton, the leader of the choir.” As one outcome of Atherton’s initiative, George Washbourne Morgan, eminent organist of Grace Church, New York, presented a well-attended fund-raising recital at First Presbyterian on November 13. When the previous organ was advertised for sale (*New-York Tribune*, October 18, 1866), inquiries were directed to Atherton at 163 Grand Street; it was reportedly sold to Fr. William McNulty for the Roman Catholic chapel in Ridgewood, New Jersey. (First Presbyterian’s organist in 1870 was a Mr. Cooper, reportedly followed by Percy Goetschius, later an eminent music theorist.)

Though musical, Atherton was not a practical piano maker; his interest seems to have been more in the mercantile side. The 1856-57 New York directory lists a Charles Atherton, cabinetmaker, at 161 Laurens, but whether he was Charles Edward is uncertain. An advertisement by Cummings & Canfield (*New York Times*, 11 September 1858), “manufacturers of the celebrated American Improved Piano” at 419 and 637 Broadway (the latter address the same as on Smith Atherton & Co.’s piano number 1500), named Charles E. Atherton as their agent. Perhaps it was he who arranged for Cummings & Canfield to provide a piano for a large singing convention in Bedford, New York, in August 1858 (*New-York Musical Review and Gazette*, IX, p. 279-80). A Cummings & Canfield square, number 1167, reputedly presented to Harriet Beecher Stowe—though this claim is dubious—with nameboard painted with scenes from *Uncle Tom’s Cabin* (1852), was restored before 1985 by the late Bjarne Dahl and played by John Khouri in a 1998 concert in Berkeley, California; Khouri recalls its colorful, interesting sound and ornate decoration (telephone conversation, July 6, 2016). Dahl once owned a second piano by this firm (restoration report, 13 June 1985, obtained courtesy of Tom Winter). In 1999 the Penobscot Marine Museum, Searsport, Maine, acquired another Cummings & Canfield square, of Maine provenance, number 1507, and the Old Colony History Museum in Taunton, Massachusetts, also has one, number 1431. The late William Gar-

lick’s example, number 1312, was acquired by the National Music Centre in Calgary, Canada, but destroyed in a flood in 2013. Another, number 1315, was auctioned by Charlton Hall Galleries, West Columbia, South Carolina, on April 8, 2016. The Blount-Bridgers House in Tarboro, North Carolina, preserves yet another Cummings & Canfield square.

Atherton’s subsequent piano venture was short-lived; his partnership with James A. Smith (unidentified) and Al-lerton Cushman Jr. (1809-92; a piano maker, previously a varnisher at 314 Third Avenue) doing business as Smith Atherton & Co., successors to Cummings & Canfield (*New York Daily Tribune*, December 16, 1858), initially at 409 and 637 Broadway, was dissolved by mutual consent on October 20, 1859. The Antique Piano Shop of Friendsville, Tennessee, claims that a Smith Atherton & Co. piano they sold in 2009 was manufactured in 1862 on the basis of a dated bill of sale accompanying the piano, but either it was sold second-hand or was a remnant of the dissolved company’s unsold stock. (The Friendsville shop received another Smith Atherton & Co. example for restoration in 2016.) Thereafter the firm consisted of Atherton and Samuel H. Cooper, operating under the name Cooper & Atherton (*New York Herald*, October 29 and 30, 1859) at 156 and 158 East Twenty-first Street, a manufactory address also inscribed on Cummings & Canfield’s number 1167, and 645 Broadway, their showroom, premises shared with a confectioner and a dance teacher. Cooper (probably not the Presbyterian church’s organist) had the same home address as Samuel S. Cooper, a piano case maker working at 94 East Thirty-first Street. (156 East Twenty-first was occupied 1854-56 by the piano maker William Miller, and 1862-66 by the Norwegian immigrant makers Lars C. Ihlseng and Conrad Narvesen. The United States Piano Co. had taken over 645 Broadway by 1871.) A Cooper & Atherton square, with nameboard decorated like the previous pianos’ and bearing the 645 Broadway address, was reported in 2004 on the UK Piano Page Forum (<http://www.piano-tuners.org/piano-forums/viewforum>, accessed December 15, 2017).

On March 6, 1860, in United States Circuit Court, Atherton moved for an injunction to terminate the Cooper & Atherton partnership, as reported in the *New York Times*, 7 March 1860:

Motion for an injunction. Charles E. Atherton vs. Samuel H. Cooper and others. – Two of the parties to this action were formerly partners in business, at Nos. 94, 96, 98, 100 and 102 East Thirty-first-street, and Nos. 156 and 158 East Twenty-first-street, and at No. 645 Broadway, in the manufacture and sale of pianos. The plaintiff claims that two chattel mortgages given to the firm, one to Erastus F. Mead, and the other to Edward N. Bloom, to the amount in all \$3,600, were fraudulent. These mortgages were foreclosed and the property sold, and bought in by Knox & Trimble. This sale is alleged by the plaintiff to have been improperly conducted, and it is also averred that there was collusion between the defendant Cooper, the mortgagees, and Knox & Trimble, the purchasers.

This action was brought to wind up the partnership, and

(Continued on page 17)

In Memoriam: André P. Larson (1942–2017)

A version of this article was published on the website of the National Music Museum on June 21, 2017. It is reprinted here, with minor revisions, by their kind permission.

André P. Larson died on Friday, March 24, 2017, at the age of 74. He not only realized the dream of his father, Arne B. Larson, of establishing a musical-instrument museum on the Great Plains, he took its collections to world-class distinction. Music was André's birthright and element. Born November 10, 1942, in Littlefork Village, Minnesota, to music-educator, collector, and bandleader Arne B. and his wife Jeanne (Kay) Larson, André Larson grew up in Brookings, South Dakota.

Steeped in music, André was a four-year member of the South Dakota All-State Band and also played his clarinet in the All-State Orchestra. After graduating from Brookings High School in 1960, he pursued a B.F.A. in music education at the University of South Dakota in Vermillion. Degree in hand in 1964, he ventured into business for himself, owning and operating The Larson Music Company, a music store in Brookings, until 1968. Drawn more to scholarship, André returned to the University of South Dakota, earning a M.M. degree in Music Literature and a minor in Theatre. His thesis topic was on the double-reed instruments in his father's collection.

André then began doctoral studies at West Virginia University, in 1968, in Morgantown. In 1974, he was awarded a Ph.D. in Musicology (his dissertation focusing on the 19th-century British keyed brass instruments from his father's collection) with a minor in European History. He then began traveling and voraciously studying fine musical instrument collections at museums like the Smithsonian, the Metropolitan Museum, and at Yale University.

In 1972, funded in part by the South Dakota Arts Council and the National Endowment for the Arts, André took over management of his father's instrument collection and in July 1973 was named the first Director of the Shrine to Music Museum (now known as the National Music Museum), in Vermillion, housed in the grand former Carnegie Library building on the campus of University of South Dakota.

Working closely with University officials like Fine Arts Dean Wayne S. Knutson, and the Museum's trustees, including its first President, Barnes Abell, André began con-

ceptualizing, articulating and implementing the long-term vision for the Museum. He focused on the development of its collections—"the ultimate measure of a museum's greatness." André placed his father Arne's more than 3,000 instruments at the National Music Museum's core and then built boldly on those holdings for the rest of his career. The NMM's treasures now include many of the earliest, best-preserved, and historically most important instruments known to survive. Among André's favorites—acquired under his leadership and donor-inspiration—are the famed "King" cello (mid-1500s) by Andrea Amati; the "Harrison" Stradivari violin; Johnny Cash's "Bon Aqua" guitar; and the D'Angelico/D'Aquisto/Gudelsky guitar-workshop collection.

André was also a Professor of Music at the University of South Dakota and established the Center for Study of the History of Musical Instruments there, offering the nation's only graduate degree in the history of musical instruments.

While providing the resources of the NMM to manage the Membership Office of the American Musical Instrument Society (AMIS) for 18 years (1976-1994), he edited the society's newsletter (1976-1994), and was elected President of the AMIS for three consecutive terms, 1981-87. In 1990, he was presented with the Society's Curt Sachs Award.

André Larson will be remembered for his bold vision and fierce determination to drive and support the arts, especially in his state of South Dakota. In 2006, he was inducted into the South Dakota Hall of Fame, and upon his 2011 retirement from the National Music Museum, Governor Dennis Daugaard named May 13, 2011, "Dr. André P.

Larson Day" in South Dakota, citing André's 38 years of service to the state.

At the time of André Larson's passing, he was living in Arvada, Colorado. He is survived by his brother Arnor Larson; two sons, Nathan and Nikolas; four grandsons and one granddaughter; one great-granddaughter; among many other loved ones. André was preceded in death by his parents Arne and Jeanne (Kay), his sister Annette (Tieszen), and his brother Aaron.

At the request of the Larson family, memorial donations may be directed to the National Music Museum, University of South Dakota, 414 E. Clark St. Vermillion, SD 57069. Gifts can be made online as well, at <http://nmmusd.org/Support-Us-Donate>.



André P. Larson. (Photo: Aaron Packard)

In Memoriam: Ivan Mačák (1935–2016)

This tribute to Ivan Mačák was written by Bernard Garaj and originally published in the January 2017 issue of the Bulletin of the International Council for Traditional Music. It is reprinted here by the kind permission of the author.

Ivan Mačák, one of the most prominent and well-known Slovak ethnomusicologist and ethno-organologist, passed away on 2 September 2016.

After studying musicology at the Faculty of Arts of the Comenius University in Bratislava, a milestone in his professional career came in 1965 when he started working at the Slovak National Museum, first at its Historical Museum, and later at the Music Museum, to which he remained until his retirement in 2001.

His lifelong effort was the documentation of traditional musical instruments. A result of collaboration with Oskár Elschek from the Institute of Musicology of the Slovak Academy of Sciences in the 1970s was an extensive questionnaire about the research on traditional musical instruments and four documentaries: *Kôrová trúba* [Rind trumpet], *Malé oktávky* [Small stringed instruments], *Veľké oktávky* [Large stringed instruments] and *Kôrová basa* [Rind bass], that became a part of a unique television series dedicated to Slovak traditional musical instruments.

The gradual extinction of bagpipes, *fujara*, signal horns and trumpets, and other instruments in the second half of the twentieth century led to new projects that focused on the documentation of the Slovak musical heritage. In 1977 Mačák became one of leading protagonists of a new type of research conducted within the competition of traditional musical instrument makers connected with the Ladislav Leng Award. The research was based on three- to four-day-long meetings between traditional musical instrument makers and members of a research team that included Mačák and Elschek.

If we are today witnessing a great revival in the production of traditional musical instruments in Slovakia, it is in great measure thanks to Mačák's work. As a recognized authority with a clear opinion and unprecedented respect by both instrument makers and instrumentalists he played an extremely positive role in maintaining regional peculiarities in the field of instrument making as well as interpretation of style.

An important part of Mačák's activities was the presentation of his research within the ICTM Study Group on (Folk) Musical Instruments. There he presented and published several articles on the typology of bagpipes, string instruments and folk music ensembles in Slovakia, the history of shepherds' musical instruments, and the complementarity of musical instruments in ensembles.

From 1966 to 1978, Mačák published, in cooperation with Elschek and Erich Stockmann, ten volumes of the *Annual Bibliography of European Ethnomusicology* at the Slovak National Museum. He also collaborated with the Comité International des Musées et Collections d'Instruments de Musique (CIMCIM), where he organized seminars and authored numerous articles.

As director of the Music Museum, Mačák actively participated in the foundation of a musical instrument collection in Dolná Krupá in 1986, where 2386 traditional musical instruments, both Slovak and non-European, were deposited. Of these, 2216 instruments were acquired by



Ivan Mačák. (Photo provided by Bernard Garaj)

Mačák, including Slovak folk musical instruments and instruments of traditional musical cultures of the world, especially Indian, Chinese, and Arabian.

Mačák was also an author of numerous exhibitions of musical instruments, including "Musical instruments in Slovakia" (1975-1986), the outstanding exhibition "Slovak Folk Musical Instrument Heritage" (1995), and an exhibition of Indian musical instruments in their cultural context (1997).

Mačák reached many important work achievements thanks to his contacts with friends and colleagues from a wide range of disciplines developed on his long-term study stays in Canada and India. In 2004, the American Musical Instrument Society bestowed on Mačák the Curt Sachs Award. He was also the recipient of a grant to conduct research at the Metropolitan Museum of Art in New York in 2005.

Despite the fact that he struggled with a severe illness for many years, optimism did not leave Ivan Mačák until the very last days of his life.

In Memoriam: Peggy Flanagan Baird (1942–2017)

Long-time AMIS member Peggy Flanagan Baird passed away on January 13, 2017, at her home in Huntsville, Alabama. She was a loyal and active member from at least 1978, when she attended the first annual meeting held at Yale University. She served on the Board of Governors 1992–98, as local arrangements chair for the 1993 meeting in Nashville, and as journal manager 1995–2001.

Peggy was born and raised in Alabama. She received a B.Mus. degree (flute) from Western Kentucky University and later a M.Mus.Ed. from the University of New Mexico. While teaching music in elementary schools in Oak Ridge (TN), she met her future husband, James Baird, who was pursuing his Ph.D. dissertation research at the Oak Ridge National Laboratory, and they were married there.

They moved to Alabama when Jim joined the Chemistry Department at the University of Alabama in Huntsville, and Peggy continued her teaching career, which spanned nearly 50 years, by giving private lessons in piano and



flute in her home. She assembled a collection of flutes illustrating the development of the instrument over the course of the 18th and 19th centuries, and she presented papers (notably, on musical instruments as they appear as props in European portrait art) at meetings of the AMIS, the Society for American Music, and Yale University. She retired from teaching in 2013 due to ill health.

On a personal level, Peggy was one of the first people I met at the first AMIS meeting I attended, in Elkhart in 1994 (where she chaired the Show and Tell session). I was impressed then, and later, with her energy and her enthusiasm for AMIS.

Because Peggy loved AMIS so much, her family chose to ask friends who wished to pay tribute to her to donate to the Peggy F. Baird Scholarship Fund of

AMIS. Thanks to this generosity, some \$2400 was donated to AMIS to support students coming to our meetings.

✍ Carolyn Bryant

2017 AMIS Award Recipients

William E. Gribbon Award for Student Travel

ROBERT APPLE, University of Memphis

PETER ASIMOV, Cambridge University

NÚRIA BONET, Plymouth University

LIDIA CHANG, City University of New York

SALVATORE MORRA, University of London

BYRON PILLOW, University of South Dakota

JEREMY SEXTON, Wake Forest University

MARIA DA GLORIA LEITAO VENCESLAU,

Sapienza University of Rome

TYLER YAMIN, University of California at Los Angeles

Frederick R. Selch Award

(for best student paper at the 2017 conference)

NÚRIA BONET, Plymouth University, "Mechanised Shawms: Comparing the Development of the Tenora, Suona and Jangsaenap"

JAMIS Publication Grant

NÚRIA BONET

Nicolas Bessaraboff Prize

(for the best book on musical instruments written in English and published in 2015)

CHRISTOPHER PAGE for *The Guitar in Tudor England: A Social and Musical History* (Cambridge University Press, 2015)

Francis Densmore Prize

(for the best article on musical instruments written in English and published in 2015)

ALLEN RODA, "The Tabla Past and Present: Analysis of Materials in India's Most Iconic Drums," *The Galpin Society Journal*, LXVIII, March 2015

Curt Sachs Award MALCOLM BILSON

The 2017 award was presented to Bilson "in recognition of his pioneering advocacy of the fortepiano, its repertoire and performance practices; his magnificent recordings of early piano music, particularly the complete piano concertos of Mozart; his generous support of builders who replicate early keyboards; his infectious enthusiasm and eloquence in cultivating new audiences of historically informed listeners; and his tireless dedication to educating new generations of fortepiano players, during his career in the Cornell University Department of Music and in countless lectures, workshops, and master classes throughout the world."

for the appointment of a Receiver, and for an injunction to restrain the purchasers from using or disposing of the property. ...

The judge, Justice Leonard, ordered the partnership liquidated and their stock of "7-octave pianos, in plain and carved cases, single and double round corners, carved and octagon legs, pearl and ivory keys, plain, carved, and serpentine mouldings, pearl inlaid with landscapes, fruits, &c" sold; the receiver was the piano dealer John McDonald (*New York Times*, August 20, 1860) and the auction was conducted on December 29 (*New York Herald*, December 29, 1860). McDonald was still advertising left-over Cooper & Atherton pianos in 1861 (*New York Herald*, March 25, 1861), and by 1868 Cooper himself was bankrupt. Knox & Trimble was a wood molding business in the same neighborhood as the disputed property.

Atherton was not listed in 1861 or 1862 New York directories; he evidently withdrew from the city to concentrate instead on activities in Paterson, where on November 6, 1860, he obtained U.S. patent 30,556 for improvements to vapor (gas) lamps. But music remained his chief occupation. *The Paterson Daily Press* (November 15, 1866) noted that Atherton had offered free instruction one afternoon each week for young people in the theory and practice of vocal music, if a suitable space could be provided. The 1880 U.S. census recorded him as a customs house officer, but during 1890 he advertised in Paterson's *The Morning Call* as a teacher of piano, organ, and singing and as a tuner of pianos and organs who also provided pianos for practicing and offered advice to piano and organ buyers "in reference to the best makers, and in the selection of the same."

Patrick H. Brady, who signed the topmost key of piano number 1756, was a member of Metropolitan Hose Company No. 39 in 1855, along with George and William Simpson, providers of piano hardware at 345 Third Avenue and 97 East Thirty-first Street respectively; at that time Brady's address was 61 East Twenty-fifth Street, but from 1857 to 1860 he lived at 342 Third Avenue. These addresses, close to Smith Atherton & Co.'s, hint that Atherton's and related ephemeral firms assembled pianos from parts supplied by others such as Brady, the Simpsons, and Frederick Sebald or John Sansom (makers of mother-of-pearl key tops and japaners' pearl, i.e., thin slips for inlaying), perhaps producing only the fancy cases or simply applying their names on pianos made for them anonymously. At least the piano legs, pedal lyres, and scrollwork music racks were likely obtained commercially, and the remarkable nameboard decoration was surely contracted out to a specialist.

Smith Atherton & Co.'s serial numbers seem to indicate an extensive output, but this is illusory. Considering how briefly that partnership lasted, most likely their numbers continue a sequence from Cumming & Canfield's.

Smith Atherton & Co.'s instruments, like Cummings & Canfield's, were distributed at least as far as South Carolina and Georgia. The *Edgefield Advertiser* (South Carolina) during November 1859 announced their sale in Augusta, Georgia, about 25 miles south of Edgefield, by John L. R. Jennys (1813-1900), a temporary local agent. In his

announcements Jennys claimed that Smith Atherton & Co. had received premiums at many fairs throughout the country, but this has not been verified. Describing the pianos' characteristic mother-of-pearl natural keys and other features, Jennys noted,

This material for keys is by far superior to Ivory, as they never change their color; while at the same time they are much more durable. These PIANOS are overstrung in such a manner as to afford a length of string equal to the Grand Piano, and a fullness, sweetness, and great volume of tone, hitherto unknown on any square Piano, is produced, being in all respects equal to any Grand Piano that can be produced at One Thousand Dollars. ... While at the same time, their prices for these Elegant Instruments are much less than are usually charged for inferior Pianos. These Instruments will be offered at great bargains, and every Piano fully warranted for any number of years.

Jennys' cut-rate sales in Augusta preceded an auction in Memphis, Tennessee, by Monsarrat, Dupree & Co., of seven Smith Atherton & Co. pianos "which have been thoroughly tried in this city" (*Memphis Daily Appeal*, January 28, 1860). A remnant of the firm's Southern outreach, a disassociated Smith Atherton & Co. nameboard elaborately painted with hunting scenes, was auctioned in February 2015 by Copley Fine Art in Charleston, South Carolina.

The Civil War apparently brought Jennys back to New York, where around 1858 he (or possibly his son) had been a customs house inspector, as Atherton was later to be. After the war, from 1864 to 1869 Jennys was in partnership with Lawrence P. Cummings in the New York piano firm Cummings & Jennys, initially at the familiar address 156 and 158 East Twenty-first Street (*New York Times*, October 6, 1864). Around 1869 Cummings withdrew; he might have been the Lawrence P. Cummings who in December 1869 purchased the mortgage on property on Fortieth Street and from 1875 was a pastor of Potts Memorial Presbyterian Church. Overlapping with Cummings & Jennys, from at least 1867 until 1872 Jennys and his son John Jr. traded as Jennys & Son at 233 and 235 East Twenty-first Street, a workshop (later occupied by Conover Bros.) they shared with Cummings. In 1872 Jennys & Son were bankrupt. Previously Cummings had partnered with Napoleon and Francis Haines as Haines Bros. & Cummings (1854-55) and, as noted above, with Ardon V. Canfield (a minor political official from Bedford, N.Y.) as Cummings & Canfield.

Incidentally, Atherton's sometime publisher James Inglis Jr. (1834-1914) at age 14 reportedly worked six months as a helper in a piano factory on Amity Street in Manhattan. In 1858 in connection with Samuel B. Field he began selling stationery and music merchandise including instruments in Paterson, eventually widening his scope to become a prominent businessman and political figure. Atherton's son Henry W. (1862-1922) continued in the music profession in Paterson as a teacher and piano salesman. ■

BOOK REVIEWS

Laurence Libin, ed. *Instrumental Odyssey: A Tribute to Herbert Heyde*. Hillsdale, NY: Pendragon Press, 2016. xv, 318 pp: 47 illus. ISBN: 9781-1-57647-252-1. \$60.00 (soft back).

This valuable volume, published to celebrate Herbert Heyde's unique lifetime contribution to organology, contains 17 concise essays by many of the world's leading musical instrument experts. From the title of the volume, the reader is encouraged to draw comparison between the dedicatee and the Greek hero Odysseus, whose journey home to Ithaca following the Trojan War was punctuated by storms, shipwrecks, and man-eating monsters. Heyde's journey was from the former East Germany (where as a free-thinking scholar in the 1970s and 80s he was at odds with the Marxist regime) to the United States, where he retired in 2010 as Associate Curator in the Department of Musical Instruments of the Metropolitan Museum of Art in New York. This volume helps to tell that story.

Following a short preface by Jeffrey Nussbaum, President of the Historic Brass Society, Laurence Libin provides a pithy summary of Heyde's illustrious career as museum curator, cataloger, and instrument historian, first in East Germany (Leipzig) and later in the United States (Pottstown, Vermillion, and New York). The reader is also provided with a very useful bibliography of Heyde's writings (pp. xii–xv), which serves to underline his outstanding contribution to our discipline. An excellent study on the typology of the shofar (pp. 1–12) by the distinguished British organologist Jeremy Montagu then acts as a trumpet call for a succession of writers to pay their respects to their esteemed colleague.

As befitting a celebratory volume dedicated to a wind specialist, there is a concentration of authors, who, like Heyde, have devoted their lives to playing and studying brass and woodwind instruments, as well as to examining their social and musical contexts. These include Sabine K. Klaus, Arnold Myers, Jeremy Montagu, Trevor Herbert, Edward H. Tarr, Stewart Carter, James B. Kopp, and Albert R. Rice. In addition, several of the writers are ex-colleagues or successors at various museums with which Heyde has been associated: Eszter Fontana (Leipzig University, renamed Karl Marx University from 1953 to 1991); John Koster (National Music Mu-

seum, University of South Dakota, Vermillion); and Laurence Libin and E. Bradley Strauchen-Scherer (Metropolitan Museum of Art, New York).

Moreover, strong parallels appear between the subject matter of some of the articles and the life of Herbert Heyde: two, for example, relate to musical instrument making in Saxony, the German state in which Heyde grew up. One of these, by Monika Lustig, explores the violins of the Vogtland region preserved in the Stiftung Kloster Michaelstein (pp. 209–220), a collection on which Heyde had important influence. Similarly, Klaus concentrates on the migration of late 18th-century brasswind makers from the same region (pp. 73–100), who, like Heyde, emigrated to America, discussing why they left, the towns they settled in, and the variety

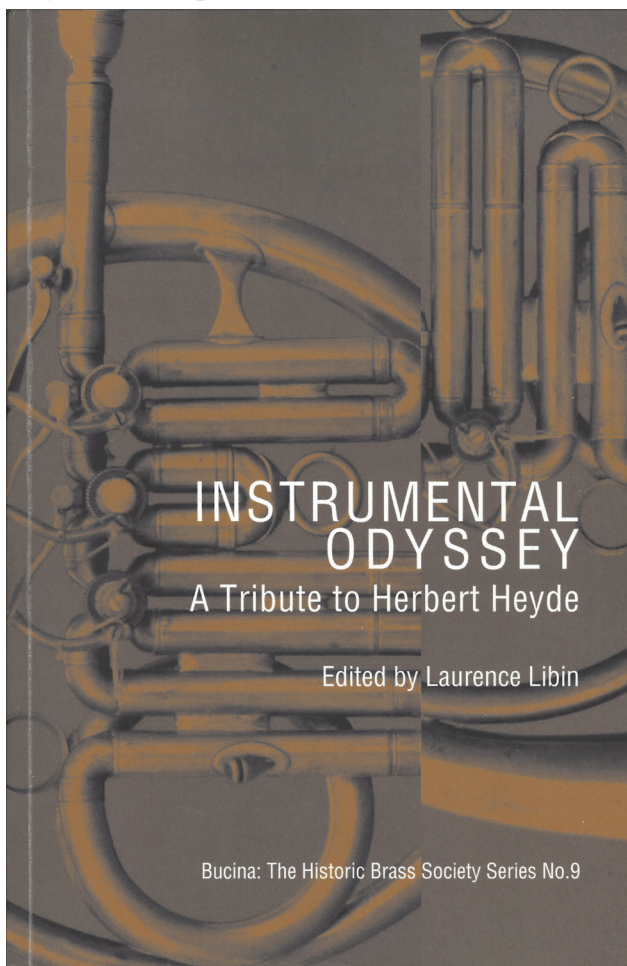
of models and designs they produced. The extreme difficulty of working in Eastern Germany during the 1960s, 70s, and 80s as a non-member of the Communist Party apparently goes a long way in explaining Heyde's emigration to America. Libin's topic of social unrest within the New York piano industry immediately after the First World War, and the conflict between Marxist and capitalist systems portrayed in the play *The Gibson Upright* (pp. 269–278), is thus particularly pertinent.

Some contributors echo Heyde's own research interests. Tarr, for example, discusses the adoption and subsequent rejection (by some players) of trumpets with vent holes during the 1960s and 70s (pp. 109–116). Fontana details the manufacture of so-called “Bach trumpets” some 60 years earlier (pp. 101–108), and specifically an example by Alexander Bros., c. 1908, purchased by the Gewandhaus Orchestra specifically for the third Leipzig Bach Festival in 1908, and gifted to

the University of Leipzig almost a century later in 2002. In a highly thought-provoking article, Herbert discusses the importance of military bands in the development of brass and woodwind instruments with particular reference to a treatise by Carl Florian Mandel (pp. 59–72).

Two of the essays engage with a topic chosen by Heyde for his PhD dissertation, *Trompete und Trompeteblesen im europäischen Mittelalter* (University of Leipzig, 1965): Kopp extends the subject area to cornetts and sackbuts at the French royal court from 1492 to c.1670 (pp. 13–40); Carter investigates wind musicians in the early reformed churches of Bern Canton (pp. 41–58). Alfons Huber engages with the topic of metrology (pp. 239–256), first discussed by Heyde

(Reviews continued on following page)



(Reviews continued from previous page)

in his book *Musikinstrumentenbau*, to probe into the design and construction of clavichords—in particular an instrument preserved in Paris that appears to have been entirely derived from a string length of seven Venetian *once* for the note F2.

These and further contributions come together to form an excellent volume worthy of its renowned dedicatee: a wide range of topics with individual essays lucidly written and amply illustrated. Indeed, the variety of topics and approaches to the study of musical instruments adopted by the authors also makes the volume an excellent introduction to the study of organology, its usage, and meanings—a topic to which Heyde has himself given much consideration. The concluding essay by Arnold Myers offers highly revealing and often frank insights concerning the establishment of the John Webb Collection at the Royal Conservatoire of Scotland in Glasgow (pp. 279–288). Rarely have challenges faced by donor and recipient been recorded in such detail, and one wonders how often similar difficulties may have been confronted with other collections, sometimes ironed out, forgotten, or deliberately erased from museum records.

It is regrettable that the reproduction of the images is variable across the volume, ranging from the professional photos by Mark Olencki that illustrate Klaus's article most beautifully, to the more amateur photos of John Foster (Fig. 6, p. 116) and Monika Lustig (Figs. 3–7, pp. 216–20), and those very poorly reproduced (especially Fig. 1, p. 162). In her very interesting article focusing on the so-called Verona portrait of Mozart (pp. 257–268), Kathryn L. Libin could perhaps have made more of the Naples scene executed by Pietro Fabris, which shows Mozart and his father performing side-by-side at a concert party in the home of Kenneth Mackenzie, 1st Earl of Seaforth (Fig. 4, p. 267). Mozart is apparently improvising his keyboard part on a small, perhaps octave-pitched spinet, next to his father, who is playing the harpsichord; and this may be the only pictorial record of a high-pitched spinet or virginal in an ensemble setting. The few corrigenda—including the first line of text of p. 51 mistakenly appearing as part of Table 1 on the previous page—are listed on the publisher's own website. The volume is highly recommended to all those interested in the study of various facets of organology.

✉ Lance Whitehead
Edinburgh

Lance Whitehead studied music and organology at the University of Edinburgh, 1983–1994. Initially concentrating on the design and construction of early keyboard instruments, he has since widened his research field to include socio-economic aspects of musical instrument building in 18th- and 19th-century Britain. Lance has had a portfolio career as school music teacher, museum curator, and crime scene investigator. He currently teaches aspects of music at both Edinburgh and Napier Universities, plays the organ at his local church, and edits The Galpin Society Journal.

David Lasocki, *Marc-Antoine Charpentier and the Flute: Recorder or Traverso?* French Baroque Flûte Series, no. 3. Portland, Oregon: Instant Harmony, 2015. xiv, 2 parts, 141 pp.; 168 pp. of 48 musical examples. E-book, <http://www.instantharmony.net>; ISBN 978-0-9834048-7-3, \$12.00.

Recent years have seen a surge of interest in the music of Marc-Antoine Charpentier (1643–1704), who is now rightly acknowledged as the leading native French composer of his generation. Working for the most part outside the orbit of the court, opera house, and royal chapel, but instead for a range of different patrons and performing groups in Paris and elsewhere, he left a considerable output, amounting to over 500 works across a range of genres. As more of this music is made available, questions of performance practice come to the fore. While Charpentier's theoretical writings include little of direct relevance to performance, we are fortunate in having a

large body of autograph manuscripts (the main source, the *Mélanges autographes*, comprises 28 substantial volumes), and Charpentier's method of notating and annotating his scores provides copious clues relating to performance, making them a particularly valuable source of information. Aside from questions raised by the composer's distinctive notation, matters of scoring loom large. This was a composer who did not routinely specify his scoring in his manuscripts. We often learn about it by chance, purely because changing the layout of a score necessitated clarification about which



line was which.

Flûtes of some kind are specified in over 120 of the composer's works, where they function both as solo and doubling instruments. The principal question that arises here is precisely what kind of instrument Charpentier had in mind when he employed the generic term "flute" without further qualification—that is, whether he intended recorder or transverse flute. And this is the main concern of the present study by David Lasocki. Other areas of consideration include the use of recorders other than alto, the number of players intended on obbligato lines, and the question of whether *flûtes* of one sort or another were intended where no instruments are specified.

Some of these areas of discussion are not raised here for the first time: my own 1997 doctoral thesis contained a chapter on Charpentier's use of *flûtes*, focusing particularly on the types of instrument intended and the number required on obbligato lines and in trio scoring. Lasocki draws on this and

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subsequent studies while developing arguments on the basis of his own interpretation of the evidence. Cross-references are made to a second volume of 48 transcribed musical examples. The majority of these are from Charpentier's works, but a handful are by other composers—Mersenne, Lully, Campra. For the most part, modern clefs are employed, though there are a few instances where C clefs are erroneously retained (notably in Examples 4 and 35), contradicting the author's statement that "All clefs have been changed to the usual modern ones, for ease of understanding and performance" (p. iii). In one instance (Example 13), a vocal line is notated an octave too low.

Lasocki nevertheless gives the reader confidence in his close scrutiny of Charpentier's *flûte* parts: there is not only detailed information here relating to the ranges of lines and the use of keys, but the author engages with the instrumental writing from the perspective of a player who is able to assess the "fit" to one instrument type or another. He makes the point early on (p. 6) that it is necessary to become steeped in "the totality of a subject," and there is a real sense of that here. There is not space in this review to report all of Lasocki's conclusions, which are usefully consolidated into a bullet-point list of "Some Rules of Thumb for Performers" (pp. xi-xii). But among the most convincing is his discussion of Charpentier's pairing of recorder and transverse flute on obbligato lines, and of the likelihood that the composer intended this scoring more often than the labeling in the manuscripts might suggest.

Not all of Lasocki's arguments appear so robust. For instance, in relation to the group of works H.123-125, he concludes (p. 57) that both obbligato lines should be taken by transverse flutes; yet this does not explain Charpentier's unusually explicit and consistent labeling at the start of each piece in the set, which carefully distinguishes between "flute" on the upper part and "flute allemande" on the lower. Similarly, on the question of the number of players the composer intended on a single obbligato line, Lasocki (p. 75) takes the presence of any plural indication to indicate multiple players; yet it is now generally understood that annotations on individual lines in Charpentier's scores were not necessarily a literal description of what was happening on each line, but rather an indication to be written into a partbook to inform the player about what was happening generally in the ensemble at that point. In both this and the previous example, Lasocki nevertheless ensures that the reader is aware that an alternative conclusion has been reached elsewhere.

A noteworthy aim of the present study is to avoid examining the works in isolation, but rather to link them to particular periods of Charpentier's life. If we can establish known or likely performers, then our understanding of what scoring the composer intended is enhanced. In this respect, Lasocki is indebted to the work of Patricia Ranum, to whom the book is dedicated and who is well represented in the useful bibliography. Given the scarcity of factual information about Charpentier himself, Ranum's analysis of an immense amount of archival evidence relating to those with whom he was associated has undoubtedly illuminated our understanding of the context within which he worked. In turn, this has contributed to ongoing debates about the chronology of his works,

enabling possible links between specific works and patrons and/or establishments to be proposed. But it is the hypothetical, albeit well-informed, nature of some of this material that needs to be remembered, and there was scope in the present study to make this clearer, lest some statements appear as fact when they are not. Furthermore, linking a particular set of works with a particular patron does not necessarily identify the performers; indeed only in a relatively small number of cases can we be sure who Charpentier's performers were.

That said, Lasocki incorporates an impressive amount of contextual detail here; indeed, it is possible that the non-specialist reader might be overwhelmed by the range of personalities, establishments, and circumstances introduced alongside the detailed consideration of the *flûte* parts. It was presumably these circumstances that lay behind the author's own thinking when he decided to begin the book with his conclusions, which are then repeated verbatim at the end. He argues that he does so because of the "detailed, complicated argument" (pp. vii, 88) to follow. Yet it is surely by working through such detail, and in the process fully appreciating Lasocki's expertise, that the reader will be convinced. Better then, to consider a more effective way of leading the reader hand-in-hand towards the conclusions. Had the study begun with those instances where Charpentier is explicit with his recorder and flute labeling (currently the focus of Chapter 9), there might have been a firmer foundation for a subsequent discussion of those instances where he is less explicit.

The author himself suggests that the reader seeking only conclusions may well choose not to read the book in its entirety. And the provision of two indexes—one allowing a search by work title, and the other by personal names—should assist anyone who wishes only to dip in. Certainly, to properly digest the amount of detail here requires some concentration; scrolling to and from the endnotes makes it harder still. But for anyone intending to perform Charpentier's music, engaging with the whole of Lasocki's study should prove worth the effort, bringing as it does to existing scholarship the unique perspective of a woodwind specialist.

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Antonio Romero y Andía: Editor, Inventor y Clarinetista, Bicentenario del nacimiento de Antonio Romero y Andía. Exposición en la Biblioteca y Museo Real Conservatorio Superior de Musica de Madrid Abril-Junio 2015. MQE4IE, Real Conservatorio Superior de Musica de Madrid, 2015,

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69 pp. I.S.S.N. 05581992. (For those interested in a copy of the catalog, contact the Madrid Conservatory at <http://www.rcsmm.eu>).

The bicentenary exposition of Antonio Romero y Andía's birth (1815-1886) was celebrated at the library and museum of the Madrid Royal Conservatory of Music from April to June 2015. The exposition catalog is a supplement to the journal *Música: Revista del Real Conservatorio Superior de Música de Madrid* no. 23 (2016). The catalog was written as a homage to one of the most important musicians in Spain during the middle of the 19th century, Antonio Romero y Andía. Over several decades, he was a military musician, composer, clarinetist, and professor at the recently founded Conservatory of Music; author of a new method for his instrument; inventor of a new key system for the clarinet; owner of an important music publishing company; and concert promoter at the Salón Romero. Romero also served on the commissions of international exhibitions in London and Paris.

The front matter includes an introduction to Romero and the exhibition by Ana Guijarro Malagón, Director of the Conservatory of Music in Madrid (p. 3); and details on Romero's life and accomplishments as a musician, publisher, and his contribution to Madrid's society by José Carlos Gosálvez Lara, Director of the Department of Music and Audiovisual, Biblioteca Nacional de España (pp. 5-6). Part one (pp. 7-18), prepared by Elena Magallanes Latas and Fernando Jiménez de las Heras, Madrid Conservatory librarians, is a list of several exhibited items and documents. These include Romero's music for clarinet and piano; his method books for clarinet, trumpet, bassoon, piano, organ, music theory, and solfège; programs of concerts at the Salón Romero; reports on his 1845-1846 clarinet method at the Madrid Conservatory; music and instruction works by several Spanish composers published by Romero; archival documents on Romero's work at the Conservatory before and after he became a professor; and books and articles about Romero's life and work. Five pages clearly reproduce several items exhibited at the Exposition, including a map of Madrid with the locations of the principal music dealers in Madrid during the 19th and first part of the 20th centuries.

Part two (pp. 19-21), prepared by Eva Jiménez Manero of the Museum of the Madrid Conservatory, generally describes the clarinet exhibition, and Romero's importance in promoting his clarinet system or mechanism at Expositions in Paris (1867 and 1868), Vienna (1873), Philadelphia (1876), and Zaragoza (1868). The exhibited instruments are: four clarinets from the Conservatory's museum and 19 clarinets and one anonymous Boehm-system oboe from the collection of Professor Pedro Rubio Olivares. The clarinets and oboe were made from the beginning of the 19th through the middle of

the 20th centuries. They include the only example in Spain of a Romero-system clarinet made by Lefèvre, Paris, ca. 1880 and a unique example of an Adolphe Sax, Paris, prototype clarinet, ca. 1843, illustrating Sax's Paris patent of May 6, 1843 (no. 15213).

Part three (pp. 23-31) by Rubio Olivares is on the life and work of Romero, including a detailed explanation of many 19th- and 20th-century clarinet systems; descriptions of Romero-system clarinets; their use at the Conservatory; Romero-system clarinets at the 1867 Paris Universal Exposition; Romero and the oboe; and the objectives of Romero's system. Part four (pp. 33-34) by Rubio Olivares states that the descriptions of the exhibited instruments follow the descriptive content by Heike Fricke in the 2007 catalog of the Nicholas Shackleton collection at the University of Edinburgh, and

is followed by a biography of the clarinetist and musical impresario Vicente Respaldiza, who owned the exceptional Romero-system clarinet. The catalog (pp. 36-61) has large color photos of each instrument and a photo of the maker's mark, with its nominal pitch; type or system; maker; length; instrument description; maker's stamp; mouthpiece; and provenance. Part five (pp. 63-66) includes biographies of makers and dealers at the exhibition, followed by a bibliography and table of contents.

There are very few typos, only the birth and death dates of Shackleton (p. 33), which should be corrected to 1937-2006. Overall, the photos are clear; unfortunately, most (but not all) of the African blackwood and ebony clarinets are so dark that it is difficult to see the keys clearly. This occurs in many of the maker's marks, also.

However, the catalog is interesting and instructive with its inclusion of very rare instruments, such as the Romero-system clarinet, the Adolphe Sax prototype, and the four Spanish clarinets that complement the other exhibited clarinets. These instruments are by Eugène Albert, Brussels; Augustín Altimira, Barcelona; Enrique Bergali, Seville; Francisco Bernareggi Butti, Barcelona; Louis Auguste Buffet, Paris; Buffet-Crampon, Paris; Buisson, La Couture; Clementi & Co., London; C. G. Conn, Elkhart; Dolnet, Lefèvre & Pigis, Mantès; Erviti, dealer in San Sebastián; Goulding & Co., London; H. N. White, Cleveland; Lefèvre, Paris; Estanislao Luna Ramón, Pamplona, dealer for Pelisson, Guinot & Blanchon, Paris; Metzler, London; Montserrat, Barcelona; Oskar Oehler, Berlin; Piering, Graz; Carl Schubert, an Austrian tradename; Thibouville Frères, La Couture, maker of a McIntyre-system clarinet; and Thibouville Fils, La Couture.

The biographical notes on makers and dealers are well written and the bibliography is full and useful. This catalog is recommended to all musical instrument collections, libraries, and clarinet enthusiasts.

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Photos from the Glasgow Excursion



Clockwise from top right: Marlowe Sigal looks at items in the collection of the Hunterian Museum (photo by T. Winter); Instruments on display in the Hunterian Museum (Photo by A. Hartenberger); Stewart Carter, Michelle Winter, Ana Sofia Silva, Robert Giglio, Sebastian Kirsch, and Tom Winter look at instruments in the Royal Conservatoire of Scotland's archives (photo by C. Bryant); Sue Ryall gets a lesson from James Beaton at the National Piping Centre (photo by A. Hartenberger); Hugh Cheape, Joanne Kopp, Katharina Preller, Sebastian Kirsch, Ana Sofia Silva, and Christina Linsenmeyer have lunch at the National Piping Centre (photo by A. Hartenberger).