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NEWSLETTER

of
The American Musical Instrument Society

Fall 2015

THE SOCIETY MEETS IN BOSTON



Above: Attendees of the 2015 Annual Meeting at the Museum of Fine Arts, Boston (Photo: A. Hartenberger)

More than sixty members of the American Musical Instrument Society gathered in Boston this past June to attend the Society's forty-fourth Annual Meeting. Hosted by the Museum of Fine Arts, Boston, the meeting featured a wide array of scholarly presentations, concerts, instrumental demonstrations, collection tours, and field trips.

The meeting began on the afternoon of Wednesday, June 3, when attendees were able to check into accommodations at Simmons College and also had the option of hearing informal musical demonstrations in the MFA's instrument gallery. That evening the Society's Board of Governors convened at a local restaurant for the annual board meeting.

On Thursday morning, paper presentations began in the MFA's Remis Auditorium. Titled "World Views of Musical Instruments," the opening panel began with Gribbon-scholar Núria Bonet giving a paper on the evolution of the Catalan tenora. This was followed by a presentation by Nino Razmadze on the Georgian changi and a lecture-demonstration given jointly by Nermin Kaygusuz and Tolgahan Çoğulu on the four-string kemençe and the adjustable microtonal guitar, the latter an instrument developed by Çoğulu.

The second session of the morning showcased recent scholarship on the ancient Greek auloi and Roman tibia. As part of an on-going research project on an important cache of auloi excavated in 1921 by the Harvard University-Museum of Fine Arts Expedition in Meroë, Sudan, the museum convened an international group of ancient reedpipe experts to meet in the days preceding the conference. Presentations were given by Susanne Gänsicke and Jayme Kurland, both of the MFA; Stefan Hagel, a senior researcher at the Institute for the Study of Ancient Culture at the Austrian Academy of Sciences; Peter Holmes, a scholar working with the Euro-

pean Music Archeology Project; and Olga Sutkowska, a PhD student at the Berlin University of Arts.

Following lunch, the Society held its annual Business Meeting. The meeting began with outgoing AMIS president Albert Rice handing over the ceremonial gavel to new president Carolyn Bryant. Reports were given on topics including the Society's recent elections; the state of its finances; the status of the Journal and Newsletter; and updates from the chairs of the Gribbon Award Committee and the Membership Committee. The meeting concluded with the official announcement by Cleveland Johnson, Director of the National Music Museum, that the Society's 2016 meeting would be hosted by the NMM.

Thursday afternoon was dedicated to two panels on woodwind instruments. Peter Bloom presented a paper on Alfred G. Badger and his role in developing the modern flute in America. This was followed by a paper by Geoffrey Bur-

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Edmond Johnson, 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,

As I begin my first President's Message for the Newsletter, I wish to remember and thank the many colleagues who encouraged me to become active in AMIS and who have supported me in the various roles I have played in the society. When I started my first "job" for AMIS, becoming bibliographer for the Densmore award committee, and even later when I joined the board, I certainly never thought that I would end up leading the society!

It has been very encouraging to find that those who have been asked to serve on committees have enthusiastically agreed to do so. The Nominating Committee has been busy making up a slate; other committees managing the Gribbon Student Travel Awards, publication prizes, and the Sachs Award have also been hard at work.

I am delighted to announce that the wild idea brought up at our recent meeting in Boston, that the 2017 AMIS meeting should be held in Edinburgh, is going to happen! After corresponding with Darryl Martin (Principal Curator of Musical Instrument Museums Edinburgh) and Jacky MacBeath (Head of Museums at the University), I can announce that we have official approval to meet jointly with the Galpin Society at the University of Edinburgh on June 1-4, 2017.

Even sooner, we look forward to our fifth trip to Vermillion, South Dakota, to hold our meeting at the National Music Museum, May 18-22, 2016. Read more about it elsewhere in this newsletter.

In approaching my tasks as president, I feel especially invigorated by the energy of younger members (former Gribbon scholars and others) who are becoming more active—joining the board, working on committees, and taking on significant tasks (the newsletter, the vice-presidency!). Their enthusiasm and ideas are bringing new life to AMIS. I look forward to working with them and others to shape the future of our society.

If you have comments on what AMIS is doing, or should do, please get in touch: cfbryant@jhu.edu

 Carolyn Bryant
President, AMIS

FROM THE EDITOR

Dear Colleagues,

I want to apologize for the tardiness of this issue of the *Newsletter*, which was originally set to be released in September. I have recently taken on an administrative position at my college, and while it has been a rewarding experience so far, it has also come with some unanticipated challenges. The result was that I have had less time to dedicate to the production of this issue than I would have liked. I am certain, however, that the items you'll find in these pages will still be of interest to the membership, and I appreciate the patience shown by those who have contributed articles, reviews, and announcements. I promise that the Spring issue, which will contain the tentative schedule for the upcoming conference at the National Music Museum, will be released on time. Finally, I want to thank Aurelia Hartenberger and Susan Thompson for contributing many of the excellent photographs that you'll see in this issue.

 Edmond Johnson
Editor, *NAMIS*

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President: Carolyn Bryant (2015–2017) 1st term
Vice-pres.: Jayson Dobney (2015–2017) 1st term
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Jean Michel Renard (Corresponding; 2015–2018)

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Program Committee: Deborah Check Reeves,
Chair; Margaret Banks; Rodger Kelly
Local Arrangements: Michael Suing, Chair; Patricia Born-
hofen

Nominating

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Janet Page, Chair 2017
Christina Linsenmeyer, Chair 2018

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Robert Green, Chair 2016
Carolyn W. Simmons, Chair 2017
Albert R. Rice, Chair 2018

Densmore Prize

Matthew Hill, Chair 2016
Geoffrey Burgess, Chair 2017
Anne Acker, Chair 2018

Bessaraboff Prize

Darcy Kuronen, Chair 2016
William Hettrick, Chair 2017
Bradley Strauchen-Scherer, Chair 2018

Gibbon Memorial Award for Student Travel

Edmond Johnson, Chair 2016
Christopher Dempsey, Chair 2017
Jayme Kurland, Chair 2018

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Darcy Kuronen
Michael Suing

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Gregg Miner
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Newsletter

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Electronic Initiatives Online (EIO)

Darcy Kuronen, Chair
Jayson Dobney
Christina Linsenmeyer

AMIS Facebook

Jayson Dobney
Jayme Kurland

AMIS ListServe

Margaret Banks

("Boston," continued from page 1)

gess that looked at the MFA's ca. 1725 Kenigsperger oboe in the context of the tonal preferences of the 20th-century period performance movement, while Heike Fricke presented on clarinet manufacturing in early America.

The second woodwind panel began with a paper by Deborah Check Reeves on the influence of flute makers Godfroy and Lot on the work of Verne Q. Powell. Carol Lynn Ward Bamford and Lynn Brostoff presented new research on the chemical composition of the glass flutes by Claude Laurent in the collection of the Library of Congress. The afternoon concluded with a paper by Robert Howe on the innovative use of micro-CT and additive manufacture to re-create Adolphe Sax mouthpieces and a presentation by 2015 Bessaraboff Prize-winner Stephen Cottrell on the Conn-O-Sax. Following dinner on Thursday night, conference attendees were invited to Alumnae Hall on the Simmons College Residence Campus to participate in a céilidh concert and dance featuring local musicians.

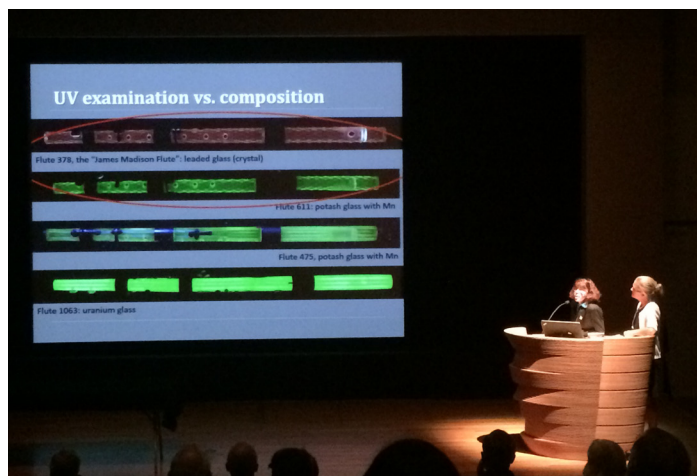
On Friday, attendees had the choice of four different field trips. One group visited both the Powell Flute factory in Maynard, Massachusetts, and the headquarters of Zildjian cymbals in Norwell. A second group visited the Frederick Historical Piano Collection in Ashburnham, about 60 miles northwest of Boston, where they were treated to demonstrations of pianos by a variety of important historical makers. A third group traveled to the residence of Marlowe Sigal to see his extensive collection and to hear several of the instruments played. Finally, a fourth group enjoyed a series of demonstrations in the Museum of Fine Arts' Musical Instrument Gallery. After returning from the various trips, attendees were treated to concert by Sō Percussion featuring a variety of unusual instruments.

Saturday morning's paper sessions commenced with a panel on brass instruments. Arnold Meyers delivered a paper on the instruments of Boston maker Benjamin Richardson and British cornetist John Bayley. This was followed by a presentation by Sabine Klaus on the arrival of the Old Mainz double-piston valve in New England in the early 19th century and an exploration of the history of the Boston Musical Instrument Manufactory by Robert Eliason.

The second panel of the morning focused on string instruments, starting with a paper by Diane Oliva on the walking-stick violin that included musical excerpts performed on an example from the MFA's collection. This was followed by a paper by Gregg Miner on the MFA's harp guitars and a presentation by Matthew Hill on two distinctive electric guitars by Alan Gittler.

Following lunch, a panel on musical instrument collections included a paper by Christina Linsenmeyer on private collectors in the late 19th and early 20th centuries, and a presentation by Sarah Deters on John Donaldson, the founder of the University of Edinburgh's musical instrument collection. The panel concluded with Helen Rees providing a history of the World Musical Instrument Collection at UCLA, along with a discussion of some of the challenges currently facing that collection.

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Top: Nermin Kaygusuz and Tolgahan Çoğulu perform on the four-string kemençe and the adjustable microtonal guitar (Photo: A. Hartenberger). Middle: Heike Fricke, Christina Linsenmeyer, and Michael Suing enjoy each other's company at the Board of Governors' Meeting (Photo: A. Hartenberger). Bottom: Carol Lynn Ward-Bamford and Lynn B. Brostoff show images of glass flutes in the Library of Congress's Dayton C. Miller collection (Photo: E. Johnson).

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The final panel of the conference focused on keyboard and percussion instruments. Allison Alcorn explored the history of the Hinners Organ Company, with a particular focus on the 1898 organ originally built for St. Peter's Norwegian Lutheran Church in Red Wing, Minnesota. Next, Edmond Johnson discussed the work of Arnold Dolmetsch during the time he spent in Boston working for Chickering & Sons. Jayson Dobney brought the panel to a close with a presentation on the paired sets of silver kettle drums now in the collections of the Metropolitan Museum of Art and the Museum of Fine Arts, Boston.

On Saturday night conference attendees gathered in Bartol Hall on the Simmons Residence Campus for a formal banquet featuring lobster and other regional delicacies. Following dinner, awards were presented to several Society members. Cynthia Adams Hoover received the 2015 Curt Sachs Award for lifetime contributions to the society. (Hoover's remarks on receiving this award can be found later in this issue.) The Nicholas Bessaraboff Prize was awarded to Stephen Cottrell for his book *The Saxophone*, while Edmond Johnson received the Frances Densmore Prize for his article "The Death and Second Life of the Harpsichord." Finally, Diane Oliva was announced as the winner of the 2015 Frederick R. Selch Award for best student paper. The conference concluded on Sunday morning with an optional tour of Symphony Hall and the Casadesus Collection of musical instruments.

The Society wishes to thank all of the individuals whose hard work contributed to the success of this conference. In particular, we would like to recognize Darcy Kuronen, Jayme Kurland, Nancy Hurrell, and Joanne Kopp for serving on the Local Arrangements Committee, as well as Michael Suing and Allan Winkler who joined Darcy Kuronen on the Program Committee. We are also enormously grateful for the hospitality of Michael and Patricia Frederick, Marlowe A. Sigal, and the staff at Verne Q. Powell Flutes and the Avedis Zildjian Company. Finally, thanks go to all of the talented performers who helped with instrument demonstrations throughout the conference. ■



Top: Bessaraboff Prize recipient Stephen Cottrell (left) with Thomas MacCracken (Photo: A. Hartenberger). Above: Selch Award winner Diane Oliva and Densmore Prize recipient Edmond Johnson with AMIS President Carolyn Bryant (Photo: A. Hartenberger). Below left: Matthew Hill demonstrates the MFA's Bar Rashi guitar (Photo: Susan Thompson). Below Right: Nancy Hurrell demonstrates the MFA's ca.1820 dital harp by Edward Light (Photo: A. Hartenberger).



Photos from the Conference in Boston



Top row (left to right): Gregg Miner plays a 1920 Gibson “Style U” harp guitar during his presentation (Photo: Susan Thompson); Peter Bloom performs on a baritone saxophone by Adolphe Sax in the collection of Marlowe Sigal; Diane Oliva plays a walking-stick violin during her presentation. Middle row (left to right): Nancy Hurrell and Jayme Kurland made sure the conference ran smoothly; Janet Page, Joanne Kopp, Christina Linsenmeyer, and Carolyn Bryant enjoy the music and dancing at the cèilidh; Jonathan Santa Maria Bouquet and Sarah Deters show off their style. Bottom row (left to right): conference attendees participate in the cèilidh dancing; Heike Fricke and Rebecca Apodaca say “cheers”; Barbara Lambert and Beth Bullard get ready to hear some papers. (All photos by Aurelia Hartenberger unless otherwise marked.)

Photos from the Conference in Boston



Clockwise from top-left: Mark Spuria, Chief Financial Officer at Powell Flutes, gives a tour to AMIS members (Photo: E. Johnson); Keith Aleo, Director of Education and Orchestral Activities at Zildjian, demonstrates the tonal variety of orchestral cymbals (Photo: E. Johnson); Marlowe Sigal with an 1808 square transposing piano by Broadwood and Son (Photo: A. Hartenberger); Jonathan Santa Maria Bouquet and Jean Michel Renard inspect an instrument in the Casadesus Collection (Photo: E. Johnson); Michael Frederick plays for visitors at the the Frederick Historical Piano Collection (Photo: Carolyn Bryant).



Traditional Kazakh Instruments, Modern Kazakh Spaces

A VISIT TO THE MUSEUM OF KAZAKH MUSICAL INSTRUMENTS

Snuggled against the north side of the snowcapped Tian Shan mountain range, Kazakhstan's former capital and current largest city, Almaty, brings an international flair to its distinctive melting pot of Central Asian and Russian cultures. Among its cultural treasures is the Museum of Kazakh Musical Instruments. Tucked in the eastern corner of Panfilov Park beyond the Russian Orthodox cathedral and World War II monuments, the museum occupies a squat historic wooden building previously host to Soviet government events; a stylized statue out front of a *kobyz*, a bowed string instrument used traditionally by traditional spiritual medics, marks its current purpose. Initially opened in 1980, the museum completed major renovations in May 2015 as a part of Almaty's Year of Culture initiative. The effort put into renovations shows; modern exhibit cases, high-contrast lighting, and audiovisual resources complement the collection of several hundred instruments on display. Signage, though more minimal than a novice to the Kazakh musical arts might appreciate, is refreshingly consistent and available in Kazakh, Russian, and English.

The museum is divided into two wings: the larger consists of Kazakh instruments, while the smaller is devoted to a modest world music instrument collection, media room, and demonstration space. The Kazakh collection is primarily devoted to string instruments, the *dombra* (a plucked string instrument) and the *kobyz*, which were largely played solo or used to accompany vocalists in the nation's not-too-distant nomadic past. One hall, devoted entirely to the two instrument types, presents an astonishing array of instruments that vary in size, number of strings, and overall construction, including both original pieces and late 20th century reconstructions of folkloric instrument types. Two other halls feature instruments (primarily *dombra*) played by Kazakh folk music luminaries of the early to mid-20th century, along with their biographical information and lists of their famous compositions. Video presentations—one showcasing a Kazakh luthier in action, another featuring documentary and movie footage of performances from the early Soviet era—highlight the instrument making and playing processes. Aficionados of wind and percussion instruments will also find a treat in the single hall devoted to a variety of “noisemakers”—the term used on many of the signs to describe a diverse set of idiophones—as well as drums, flutes, ocarinas, jaw harps, and natural horns within the collection. Brief notations on each of the instruments indicate their original purposes for hunting, military campaigns, religious rites, or entertainment.

Across the entry hall lies a relatively smaller but still impressive collection of “world music” instruments. Unsurprisingly, the largest collection of instruments is from neighboring regions within Central Asia, but other geographic areas (Africa, the Indian subcontinent, East Asia, and Eastern Europe), are represented. Most intriguing, perhaps, are the instruments from Ukraine and Korea, which



The Museum of Kazakh Musical Instruments in Almaty
(Photo: Elizabeth A. Clendinning)

include a *bandura* (a plucked stringed instrument) and a full *pungmul* (Korean percussion ensemble) set, belying international musical connections forged within this region due to voluntary and forced migrations during the Soviet era. Completing this wing are a presentation room, a small gift shop, and a multimedia exhibit in which visitors can “conduct” a Kazakh traditional music ensemble by waving their hands to add and subtract instrumental layers from an ensemble recording.

For those who are particularly interested in learning more about Kazakh culture, visitors staying in Almaty for more extended period of time may be able to arrange mu-

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Above: The Hall of Dombra and Kobyz. Below: An artistic display of Kazakh percussion instruments. (Photos: Elizabeth A. Clendinning)



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sical demonstrations or lessons on-site, though email contact is less than reliable. Though the website indicates that there are weekly music performances, finding one within the space of a short visit may be primarily up to luck, as there seems to be no consistent schedule.

The museum redesign clearly caters more towards local and regional visitors than to foreigners. In this sense, more information about Kazakh musical geography, ethnography, and history would be helpful, especially about the vast changes to traditional music culture that were a part of the nation's entry into and exit from the Soviet Union, including the transformation of solo instruments into orchestral-like ensembles and the reintroduction of extinct (or potentially non-native) folk instruments to the Kazakh musical milieu by 20th-century ethnomusicologists. Visitors interested in Kazakh traditional music culture would therefore likely derive more enjoyment from their visit by reading about local history ahead of time and visiting the museum

website, which contains more information and audio clips of individual instruments. A few display areas that are currently blank suggest that there is the potential for and perhaps interest in more growth in providing more historical contextualization. Until then, the excellent collections and inviting museum space make the Kazakh Museum of Folk Musical Instruments a must-see for music lovers visiting Almaty.

Admission: 300 TT (about \$1.50 USD); cameras, 500 TT (\$2.50 USD). Open Tuesday-Sunday, 10:00-19:00.

More information about the Kazakh Museum of Folk Musical Instruments is available on their website: <http://www.kazmusmuseum.kz/>

✉ Elizabeth A. Clendinning
Wake Forest University

Musical Iconography from the Metropolitan Museum

These three images are among numerous rarely-seen items of music iconography now available for viewing on the Metropolitan Museum of Art's website, www.metmuseum.org, under the tab "The Collections Online." All three pictures turned up fortuitously in a search for items under the term "piano," but despite their captions, only one depicts a piano. One shows a design for the exterior decoration of an Italian baroque harpsichord, including the usually missing keyboard enclosure panel, and the other is an amateurish pencil sketch of a late 19th-century harmonium, quite possibly American though the Met identifies the picture as French. Currently, searching the Met's online catalogue using the terms "harmonium" and "harpsichord" will not uncover these two misidentified items, although another Italian harpsichord lid design (accession number 49.50.204) does appear. Browsing under the term "piano" discloses other unexpected treats such as a series of 1880s baseball cards showing centerfielder George F. "Piano Legs" Gore.

Of particular interest here is the ivory miniature painted by H.F. Schalck (active in Mainz and until 1825 in Frankfurt am Main), showing the treble corner of an unusual grand piano with a quarter-circle arm (the part of the cheek flanking the keyboard) and reverse-color keys (top note C), a color scheme out of fashion by about 1815. Inscriptions

identify the men as Joseph von Klein (standing) and his ward and nephew Carl Augustus, respectively the brother and only son of Anton von Klein (1748-1810), an author, philologist, and professor at Mannheim, to whom this image is posthumously dedicated. The book lying on the

piano is inscribed "Anton/von/Klein/Leben" and the Classical-style stone monument behind the music desk carries a longer, Latin inscription naming him. His oval-framed likeness hangs on the wall.

The sheet music on the piano, almost legible, is headed *Allegro moderato* and possibly *Finale*. Crossed-out measures and the nearby pen point to compositional activity, while other symbolic elements—books by Buffon, Horace, Tasso, Voltaire and other authors, brass microscope, barometer, watercolor of a country estate,

dog's collar initialed "C.A.v K," Masonic symbol at lower left, imposing tower in the distance—further indicate the men's high culture. Karl Krükl's lengthy biography, *Leben und Werke des elsässischen Schriftstellers Anton von Klein* (Strassburg i. E.: E. d'Oleire, 1901), explores Anton's Enlightenment proclivities and his son's musical aspirations (pp. 96-99).

Graham Reynolds discusses this miniature in *European Miniatures in The Metropolitan Museum of Art* (exhibi-

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Top: "Joseph and Carl August von Klein" by Heinrich Franz Schalck (1791–1832), ca. 1815; Painted ivory. Bottom: "Decoration for a Piano [?]," Anonymous, Italian, Roman-Bolognese, 17th century; Pen and brown ink, brush and brown wash, over black chalk on light tan paper. All images used in accordance with the Metropolitan Museum's Open Access for Scholarly Content (OASC) policy.



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tion catalogue; New York: Metropolitan Museum of Art, 1996), p. 170, but more can be said about Carl Augustus, Freiherr von Klein (1794—1870). Carl was an amateur pianist and composer who had studied music with Gottfried Weber in Mannheim and with Georg Carl Zulehner in Mainz. He later became acquainted in Paris with the elderly Etienne Méhul (d. 1817), who reportedly encouraged his compositional efforts. Carl corresponded with Beethoven in 1826 and dedicated one of his seven string quartets to him (A. Eaglefield-Hull, ed., *Beethoven's Letters with Explanatory Notes by Dr. A. C. Kallischer*, London: J.M. Dent & Sons, 1926, repr. 1972, no. 420, pp. 365-66. See also Theodore Albrecht, trans. and ed., *Letters to Beethoven and Other Correspondence: Vol. 3, 1824-28*, Lincoln, Neb.: Univ. of Nebraska Press, 1996, no. 427, pp. 142-43). Carl also composed songs and a melodrama to texts by his father, as well as more ambitious works including choral and chamber music, symphonic overtures, and a symphony; an incomplete list appears in F.-J. Fétis, *Biographie universelle des musiciens*, 2nd ed., vol. 5 (Paris: Firmin Didot, 1867), pp. 49-50 (*Grove* overlooks him).

This carefully arranged and beautifully detailed miniature illustrates better than words the vital role that pianos played in German intellectual life during Beethoven's period.

✉ Laurence Libin
Ramsey, New Jersey

Left: "Design for a Piano [?] with an Owl," Anonymous, French [?], 19th century

2016 Meeting to be Hosted by National Music Museum

The American Musical Instrument Society will travel to the heartland to hold its 45th annual meeting at the National Music Museum (NMM) in Vermillion, South Dakota, on the University of South Dakota campus, from May 18-22, 2016.

Through paper presentations, performances, demonstrations, and exhibits, the conference will explore a broad range of topics relating to the history, design, and use of musical instruments, with a focus on instruments at the National Music Museum.

The conference will begin on Wednesday evening with registration and a reception at the NMM, followed by a Board of Governors' meeting and dinner at a Vermillion restaurant. Thursday morning will include registration and paper presentations in USD's Muenster University Center (the "MUC"), followed by a concert in the historic Old Main building. Lunch and dinner will be provided.

Friday morning's paper presentations and lunch at the MUC will be followed by an "Afternoon at the Museum" at the NMM. Friday evening will feature a pig-roast dinner, music and dancing. Saturday's events at the MUC will include morning paper-presentations, an AMIS business-meeting lunch, followed by a special juried program—AMIS Live!—showcasing performances by AMIS members (from accordion to zink!). Saturday evening's banquet at the MUC will be capped off by another new event: The



AMIS Story Hour, 5-minute 'micro-narratives' and member anecdotes from the musical-instrument world. On Sunday, AMIS members can tour the Museum's collection again before heading home.

Abstracts for paper presentations will be due, Mon., Dec. 7, by 5:00 p.m., Central Time. Watch for more information on how to perform at AMIS Live! or The AMIS Story Hour.

For more information on submitting a proposal, please see amis.org

(Photo source: wikipedia.org)

News and Announcements from AMIS Members

FLUΤIST **PETER H. BLOOM** gave a lecture and demonstrations on multiple instruments at the AMIS meeting in Boston in June 2015. His lecture, “Alfred G. Badger at 200: Celebrating the Metamorphosis of the Modern Flute in 19th Century America,” set the stage for his performance, later in the conference, on two exquisite Badger flutes from the Museum’s collection. In addition, Bloom demonstrated 11 historical flutes in the Marlowe A. Sigal Collection, attended by AMIS members as one of the conference field trips. Bloom can be contacted at phbloom@comcast.net.



ED **KOTTICK** has had a busy year conducting, performing, and building and repairing instruments. In the second half of 2014 he conducted productions of *Brigadoon* and *Chicago*, and this month will serve as the music director for a semi-staged production of *Man of La Mancha* at the University of Iowa. Other performances include playing trombone with the Smith Studio Big Band and the Sunday Evening Brass Quintet, as well as sackbut with the Quartetto Incongruo. His recent instrument-building activities include the construction of a King of Sweden clavichord and two “Troubadour” virginals, both of which use designs he either created or revised for Zuckermann Harpsichords International. In addition, he has repaired several harpsichords and a clavichord.



GREGG **MINER** has published three entries about the AMIS meeting in Boston on his blog, complete with many photographs. You can find them at by following these links:

- <http://harpguitars.net/blog/2015/07/harp-guitar-working-vacation-boston-part-1/>
- <http://harpguitars.net/blog/2015/07/harp-guitar-working-vacation-boston-part-2/>
- <http://harpguitars.net/blog/2015/07/harp-guitar-working-vacation-boston-part-3/>

ARTIS **WODEHOUSE** recently finished recording a full CD of Arthur Bird’s (1856-1923) music for the American Harmonium at the Church of the Epiphany in New York City. Bird’s harmonium music has never before been recorded, but its breadth and quality set a benchmark for music written for the American reed organ. Bird was an ex-pat American whose music, though published and performed in Europe, never achieved traction in the United States. Musically conservative, but a born melodist, a brilliant orchestrator, and a master of compositional craft, Bird was ideally suited to write for the reed organ. More information is available at artiswodehouse.com.

Top: Peter H. Bloom demonstrating a flute by Jacques Delusse, Paris (c.1775) from the Marlowe A. Sigal Collection, June 2015 (Photo: Susan Thompson). Bottom: Gribbon Award students in Boston (left to right) Robert Giglio, Esteban Mariño Garza, Núria Bonet, April Legatt, Jeremy Sexton, and Chesley Peabody.

GRIBBON AWARD FOR STUDENT TRAVEL

The American Musical Instrument Society is pleased to announce the availability of student travel awards to support attendance at the Society’s 45th Annual Meeting, being held from May 18-22, 2016, at the National Music Museum in Vermillion, South Dakota. The William E. Gribbon Memorial Award was established in 1989 to encourage and enable meeting attendance by college and university students with career interests that relate to the purposes of the American Musical Instrument Society. In order to be eligible, applicants must be aged 35 years or under and be enrolled as full-time undergraduate or graduate students in accredited academic programs.

Applications must be received by midnight (US Pacific Time) on January 15, 2016. For more information and application details, please visit: <http://amis.org/awards/gribbon/>

Cynthia Adams Hoover's Sachs Award Remarks

The award was presented to Cynthia Adams Hoover on June 6, 2015, at the society's annual meeting in Boston, Massachusetts, "in recognition of her distinguished service as curator of musical instruments at the Smithsonian Institution; as cultural historian and collaborator in projects and exhibitions about the history, design, and use of musical instruments; as AMIS co-founder and board member and CIMCIM president; and in acknowledgement of her scholarly contributions, particularly those relating to the history of the piano and the history of music in America." Following are Hoover's remarks to the Society after the presentation:

Thank you for this special honor. What a privilege it is to be selected as the 2015 recipient of the esteemed Curt Sachs Award.

In my fondest dreams as a young girl, an honor like this would have been worlds away. I confess that my secret dream then was to become a queen of the Buffalo Bill Rodeo in North Platte, Nebraska, where my family lived for 50 years. But there was no way that dream could happen. I could barely ride a horse—and certainly could not ride a horse *and* rope a calf at the same time!

But later dreams have come true. Here I am, receiving an award not for skill in riding horses, but for lifetime contributions to our field of musical instruments, full of gratitude and affection for this Society and for the many colleagues here this evening—and to those, alas, who are no longer with us—col-

leagues who have helped me shape my career in music and musical instruments. I am especially pleased that my husband Roland and one of our daughters Sarah and her daughter Helena could be here for this recognition.

As I recall, it was Howard Schott, an active AMIS and Galpin Society member, who believed that AMIS should recognize those who had made lifetime contributions to the field and to the goals of the Society. The AMIS Board responded by establishing the Curt Sachs award in 1983. With my involvement in the early decades of the Society as a founding member, long-term Board member, Vice-President of the Society, and Chair of AMIS Publications

(which included the launching of the Journal), I was a strong supporter of the Sachs award and served on the selection committee for the first four recipients.

And what an impressive and diverse list of contributions these colleagues have made to the field: expertise in a wide range of instruments; vision in preserving and building collections; excellence in major publications, exhibitions, performance; construction of copies of early instruments; the preservation of national cultural heritage. There have been 33 recipients (27 men, 6 women—I'd say we need some improvement here!), 18 from the US, 7 from Great Britain, and 8 from other European countries (Netherlands, Germany, Austria, France, Belgium, Slovakia, and Italy). All recipients have a unique story to tell about their lives in music and their contributions to the field.

So, what is my story? Growing up in western Nebraska (where, during sixth grade, I attended a one-room country school: 28 students, 8 grades, 1 teacher), I had limited opportunities for music. The youngest of four daughters, I sang a lot—at home, school, church, and in 4-H singing competitions at the State Fair. Among the music we sang were hymns, Handel's Messiah, American popular songs from many eras, and a little Gilbert and Sullivan. I took pia-

no lessons. I was very excited when a young, rising Metropolitan Opera singer Jerome Hines gave a community concert in the local high school auditorium.

I had a life-changing experience in 1952, my junior year in high school, when we spent almost a year in Rome, Italy, where my father was a consultant

in agriculture for the Food and Agriculture Organization of the UN and where I attended opera for the first time (at the Baths of Caracalla), and experienced music and culture from many countries.

For college, I made a big leap by choosing to go to college in the Boston area. I thought I might teach at some level but remained open to other possibilities. At Wellesley College, I finally chose music history over American history as my major. I took voice and piano lessons, conducted the madrigal group, and was introduced to many new kinds of music. I was blown away by a concert at Boston's

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Left: Cynthia Hoover reads these remarks at the annual banquet. Right: Susan Thompson presents Hoover with the award certificate. (Photos: A. Hartenberger)

Jordan Hall performed by New York Pro Musica, then a relatively new group exploring Early Music.

For graduate school at Harvard (MAT), I sang in the Glee Club (where I had Nadia Boulanger as a guest conductor), and met many fine music students who were deeply focused on becoming serious musicologists. For my studies at Brandeis I divided my time there with a job as a teaching assistant at Wellesley College. To support myself, I took summer jobs, the most memorable being Director of Student and Social Activities at the Harvard Summer School, where I discovered that I had a talent for administration and working with people. Howard Mayer Brown, a Wellesley faculty colleague, became mentor, model, and dear friend from 1958 until his untimely death in 1993.

I took a break after getting an MFA at Brandeis. In 1961 I went to Washington, D.C., for a 6-week research project at the Office of Education, had lunch and a tour with John Shortridge, then curator of musical instruments at the Smithsonian, and was two weeks into a Smithsonian summer internship when Shortridge left to build harpsichords. And after 54 years, I'm still there as an emeritus curator, among other things, still working with volunteer researchers to annotate the William Steinway Diary website.

There I was, instant curator, knowing that my main task was to complete the exhibition plans for the new Museum of History and Technology (NMHT) that would open in early 1964. I read every source I could find, walked around with a cart of catalogue cards to locate and study all the instruments. Three months after I arrived, members of CIMCIM (established one year before in 1960) arrived in New York and Washington for meetings of the International Musicological Society. I made my way to New York with a brochure that briefly described the collections in the Division of Cultural History (NMHT) and in Anthropology (NMNH), and extended an invitation for them to come to an exhibition that we had miraculously managed to organize in two weeks. The elders of CIMCIM didn't know what to make of this upstart (age 26), but they came to the exhibition opening, were impressed enough that three members—John Henry van der Meer (then at the Hague), Alfred Berner (Berlin), and Henrick Glahn (Copenhagen)—spent a day with me looking at the collections, advising me on the origins of the objects, and providing a model on how their museums

were organized. A report on this visit sent to the Secretary of the Smithsonian resulted in the hiring of Scott Odell as our conservator. (About 30 years later, I served as President of CIMCIM for six years, working with many wonderful colleagues from around the world.)

I learned quickly that Smithsonian curatorial staff members were expected to organize their work around the categories of Research, Collections, Exhibitions, and Public Service. The only immediate curatorial role model was John Shortridge, who could play and build almost every instrument he picked up. I knew that I couldn't begin to become a John Shortridge.

The *Galpin Society Journal* provided a model for scholarship, especially in the description and history of instruments. I tried that model in 1963 with the article "The Slide Trumpet of the Nineteenth Century," *Brass Quarterly* (vol. VI, No. 4, Summer 1963, as of Fall 1964) which was well received by Galpin and other colleagues. As successful as this was, I wasn't eager to continue along this path of re-

search and writing. I felt much more comfortable working on a companion to this article, "A Trumpet Battle at Niblo's Pleasure Garden," presented at the national AMS meetings and published in *Musical Quarterly* 60:3 (1969): 384-95. The second article placed the object in its cultural context, an approach I have followed for most of my career.

Throughout these years, collaborations have been key. My major research focus has been on keyboard instruments and music in American life, topics that I have discussed in papers pre-

sented at various professional meetings and that were the themes of exhibitions. I'm especially fond of the 1971 exhibition of "Music Machines—American Style," which transformed a suggested topic of "mechanical instruments" into a very lively exhibition that traced the impact of science, technology, and invention on the production, reproduction, and dissemination of music, a topic even more pertinent today. I also loved the magical evening of band music and dancing when we re-created "American Ballroom Music, 1840-1860," which resulted in a Nonesuch recording that was selected Record of the Year. The exhibition "PIANO 300: Celebrating Three Centuries of People and Pianos" pulled together my research from a Guggenheim Fellowship, featured many of the treasures

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Cynthia Hoover with her husband Roland, daughter Sarah, and granddaughter Helena. (Photo: A. Hartenberger)

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from the Smithsonian keyboard collections placed in their cultural contexts, and allowed me the privilege of collaborating with many, including AMIS scholar, performer, and dear friend, the late Ted Good, who also was co-editor of the Steinway Diary Project.

There is so much more I could say about what an adventure my life has been. I haven't even begun to touch the categories of Public Service and Collections, or to tell you about the exciting challenge we are currently working on

to identify and make accessible thousands of music-related collections and programs from about 20 Smithsonian museums and archives!

As I reviewed my life for this presentation, I was reminded that through the years some dreams do come true, often with some help from Serendipity—that is, the ability to be open to moments of insight and the unexpected, when good things and ideas align in ways you had never imagined.

Thanks again for this special honor. ■

World War II Veteran Donates Drum Set to NMM

There wasn't a dry eye in the exhibit hall at the National Music Museum in Vermillion, South Dakota, recently, as 90 year-old World War II vet and life-long drum enthusiast Roger L. Kehm sat down to play, one last time, on his vintage 1942 Slingerland "Radio King" drum set, before donating it the Museum.

It was an understandably emotional moment for Mr. Kehm. "This drum set was really special to me. I have so many great memories of playing," he said. Kehm has played since he was 17 (which would seem to confirm popular claims about drumming's cardiovascular and intellectual benefits).

A Sioux Falls native, Kehm purchased his Radio King drum set from the John Sampson Drum shop in Sioux Falls before he graduated from high school in 1942. While anticipating being drafted, Kehm and some of his buddies organized a small band, playing for dances at the Sioux Falls USO. He also played with the Varsity Club dance band at South Dakota School of Agricultural and Mechanical Arts (now South Dakota State University) in Brookings, before being drafted in 1943. Kehm served in the U.S. Coast Guard, stationed on the South Pacific islet of Atafu, working on the then-secret Loran (Long Range Aids to Navigation) program.

After the war, Kehm enrolled at the South Dakota School of Mines, Rapid City, where he played with the Clyde Keyes Combo and the Sophisticated Swingsters. As a veteran, Kehm continued to play his drums profession-

ally for several decades at American Legion Clubs, VFW halls, and other regional venues. He performed for many years with the Milt Askew Orchestra at the Arkota Ballroom in Sioux Falls.

Introduced between 1936 and 1937, the "Radio King" was Slingerland's flagship product. Unlike other drums of the era that were built with layers of wood, the "Radio King" sported drumshells made of steam-bent maple.

Kehm's drum set includes a bass drum with footpedal and spurs, a snare drum, two cymbals, wood block, cow bells, two tom-toms, and a hi-hat cymbal stand. The Radio King was Slingerland's most famous product line through the mid-1950s.

Until Labor Day 2015, Kehm's beloved rare drum set was part of the World War II-era section of the NMM's special summer exhibit "Banding Together: The American Soldiers' Musical Arsenal." After the exhibit, the drum set entered the NMM's antique and vintage drum collection.

At news-release time, the National Music Museum's Facebook-page post about Mr. Kehm's drum donation

had almost reached 64,000 views, making it the most viewed, most liked, most shared, and most commented post to ever appear on on the NMM's Facebook page.

✍ Patricia L. Bornhofen
Director of Communications
National Music Museum



Roger Kehm plays his beloved 1942 "Radio King" drum set at the National Music Museum, Vermillion, South Dakota, June 2015
(Photo: Dara Lohnes)

Recent Instrument Acquisitions at the Museum of Fine Arts

Darcy Kuronen, Pappalardo Curator of Musical Instruments at the Museum of Fine Arts, Boston, has announced the following acquisitions by the MFA since January 1 of 2007.

Images, basic dimensions, and provenance for all of these instruments can found in an online database at the Museum's web-site: www.mfa.org

- 2007.51: Banjo made by William Esperance Boucher, Jr., Baltimore, about 1845–55
- 2007.74: Guitar-shaped viola made by D. E. Ragot, probably United States, 1840s
- 2007.327: Dital harp made by Edward Light, London, about 1820
- 2007.352: Lute made by Carlo Bugatti, Milan, about 1885
- 2007.444: Guitar-lyre (*chitarra-lyra ad un braccio*) made by Luigi Mozzani, Cento, Italy, about 1925
- 2007.596: Guitar (Tilton model) made by John C. Haynes and Company, Boston, 1880s
- 2007.783: Lap steel guitar (BD model) made by Electro String Instrument Corporation (Rickenbacker brand), Los Angeles, about 1950
- 2007.900: Lamellaphone, probably Kongo people, Democratic Republic of the Congo, 20th century
- 2007.901: Lamellaphone, Holo people, Democratic Republic of the Congo, 20th century
- 2007.902: Vessel rattle, Kongo people, Democratic Republic of the Congo, 20th century
- 2007.975: Banjo made by James Ashborn, Wolcottville (now Torrington), CT, about 1860
- 2007.1007: Vessel rattle, Luba or Hemba people, Democratic Republic of the Congo, 20th century
- 2007.1008: Goblet drum, Kuba, Lele, or Kete people, Democratic Republic of the Congo, 20th century
- 2007.1009: Kettle drum, Amhara people, Ethiopia, 20th century
- 2008.20: Clapperless bell, Bamileke people, Cameroon, 20th century
- 2008.21: Side-blown trumpet, Dan people, Côte d'Ivoire, 20th century
- 2008.22: Trough zither (*inanga*), Hutu people, Burundi or Rwanda, 20th century
- 2008.23: End-blown flute, Gurunsi people, Burkina Faso, 20th century
- 2008.24: Scraper, Senufo people, Côte d'Ivoire or Burkina Faso, 20th century
- 2008.165: Carbon fiber violin made by Luis and Clark, Milton, MA, 2007
- 2008.676: Harp guitar (Symphony model, style 5) made by Larson Brothers, Chicago, about 1920
- 2008.1328: Hawaiian steel guitar (style 4) made by Herman C. Weissenborn, Los Angeles, about 1926
- 2009.2222: American bass viol made by William Green, Medway, MA, 1807



- 2009.2223: Lap steel guitar (New Yorker model) made by Valco (National brand), Chicago, 1947
- 2009.2412: Electric guitar (Gittler model) made by Avraham Bar Rashi, New York City, about 1980
- 2009.2413: Electric guitar (Bar Rashi model) made by Avraham Bar Rashi, Kiriyat Arba, Israel, about 1990
- 2009.2414: Arch-top guitar (Venetian model, style A) made by Kay Musical Instrument Company (Kay-Kraft Brand), Chicago, about 1933
- 2009.2415: Guitar (catalog model 49) made by Stromberg-Voisenet Company, Chicago, about 1932
- 2009.2416: Electric guitar (Dan Armstrong model) made by Amppeg Company, Linden, NJ, 1969–70
- 2009.2417: Electric guitar (Pro II U series Urchin Deluxe model) made by Arai Company (Aria trademark), Nagoya, Japan, 1984
- 2009.2418: Electric guitar (M5-700 MoonSault model) made by Kawai Company, Hamamatsu, Japan, 1982
- 2009.2800: Electric guitar (GL2T model) made by Steinberger Sound Company, Newburgh, NY, 1986
- 2009.5132.1-2: Bagpipe (highland pipes) and practice bagpipe (“goose”) made by Peter Henderson, Glasgow, 1896
- 2010.42: Violoncello, southern Germany, about 1700
- 2010.324: Violin made by Emery M. Wood, Grand Rapids, Michigan, about 1907
- 2010.581: Guitar made by John C. Haynes and Company, Boston, 1890s
- 2010.612: Guitar made by Giovanni Battista Fabricatore, Naples, 1803
- 2010.613.1-2: Folk violin and case made by C. W. Raborn, probably Florida, 1936
- 2010.614: Practice violin made by Charles F. Albert, Philadelphia, about 1886
- 2010.615: Resonator guitar (style O) made by National String Instrument Corporation, Los Angeles, 1935
- 2010.616: Panpipes (*antara*), Nasca culture, Peru (southern coast), 200 B.C.–A.D. 750
- 2010.617: Whistle, Paracas culture, Peru (southern coast), Peru, 600–175 B.C.
- 2010.618: End-blown flute, Chimú culture, Northern Coast, Peru, A.D. 1000–1470
- 2010.619: Transverse flute (*phred-gling*), Tibet, 19th century
- 2010.620: Flute made by Vincent Hypolite Godfroy, Paris, about 1856
- 2010.954: Melodeon (lap organ) made by James Amireaux Bazin, Canton, MA, about 1840
- 2010.955: Melodeon made by Prescott Brothers, Concord, NH, about 1860
- 2010.956: Melodeon made by Adam Stewart, Roxbury, MA, 1838
- 2011.40: Alto horn made by Fratelli A.M. Bottali, Milan, about 1900
- 2011.357: Mandolin made by Icilio Consalvi, Boston, 1895–1900
- 2011.1747: Harp (*cláirseach*) after John Kelly, 1734, made by David Kortier, Duluth, MN, 2011
- 2011.1981: Bow for double bass, New England, 1820–40
- 2011.1982: Snare drum (Black Elite Standard model) made by Leedy Manufacturing Company, Indianapolis, 1925–28
- 2011.2017: Electric guitar (ES-5 model) made by Gibson, Inc., Kalamazoo, MI, 1952

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Left: Spinet made by John Hitchcock, London, after 1763 (2014.1024)

- 2011.2143: Viola d'amore made by Johann Franz Placht, Schönbach, Austria, 1785
- 2012.36: Trompe de Lorraine made by Raoux Millereau, Paris, about 1880
- 2012.37: Bowed zither ("Alexander violin") made by Sylvanus J. Talbott, Milford, NH, about 1890
- 2012.164: Shell trumpet (*dung-dkar*), Probably Tibet, 1850–1900
- 2012.260: Piccolo made by Graves and Company, Winchester, NH, about 1840
- 2012.261: Flute made by Graves and Company, Winchester, NH, about 1840
- 2012.262: Flute made by William Whiteley, Utica, NY, about 1840
- 2012.263: Flute made by Charles G. Christman, New York City, about 1850
- 2012.264: Flute in F made by Charles G. Christman, New York City, about 1845
- 2012.265: Flute made by Bacon and Hart, Philadelphia, about 1830
- 2012.266: Flute made by Bacon and Hart, Philadelphia, about 1830
- 2012.267: Clarinet in C made by Graves and Company, Winchester, NH, about 1840
- 2012.268: Clarinet in E-flat made by Graves and Company, Winchester, NH, about 1835
- 2012.269: Clarinet in C made by William Whiteley, Utica, New York, about 1830
- 2012.322: Viola d'amore made by Jean Ouvrard, Paris, 1746
- 2012.433: Hammered dulcimer, probably New England, 1800–1850
- 2012.434: Concert zither made by Hartmann Brothers and Reinhard, New York City, 1880–1900
- 2012.466: Tenor banjo made by Bacon and Day, Groton, CT, 1926
- 2012.934: Electric violin made by Electro String Instrument Corporation (Rickenbacker brand), Los Angeles, 1936
- 2012.935: Mandolin made by Antonio Monzino, Milan, 1884
- 2012.936: Bow for violin made by Jules Lamy, Paris, late 19th century
- 2012.937: Trumpet (after ancient Greek *salpinx*) made by Gary M. Stewart, Boston, 1991
- 2012.938: Cornet in E-flat (over-shoulder model) made by Allen Manufacturing Company, Boston, 1858–1860
- 2012.939: Valved bugle in E-flat made by Elbridge G. Wright, Boston, 1864–1866
- 2012.940: Cornet in E-flat (circular model) made by Elbridge G. Wright, Boston, 1864–1866
- 2012.941: Cornet in B-flat made by Boston Musical Instrument Manufactory, Boston, about 1875
- 2012.942: Keyed bugle in B-flat, probably London, about 1825
- 2012.943: Trumpet in E-flat made by Henry Keat and Sons, London, about 1850
- 2012.944: Trumpet in E-flat made by Hawkes and Sons, London, about 1850
- 2012.945: Cornet in B-flat, France, about 1850
- 2012.946: Flugelhorn in C made by Erste Productivgenossenschaft der Musikinstrumentenmacher Wien, Vienna, about 1880
- 2012.947: Flugelhorn in C made by Christian Reisser, Ulm, Germany, about 1900
- 2012.948: Trumpet in B-flat made by Gebruder Alexander, Mainz, about 1920



- 2012.991: Pedal harp made by Sebastian Erard, London, about 1813
- 2012.1023: Cross-strung harp made by Pleyel, Wolff, Lyon et Cie, Paris, about 1900
- 2012.1078: Trumpet in E-flat made by Henry Keat and Sons, London, about 1850
- 2012.1079: Trumpet in E-flat, England, about 1850
- 2012.1387: Hammered dulcimer (*yangqin*), China, late 19th century
- 2013.357: Lute (*sarod*) made by Hemendra Chandra Sen, Calcutta, 1968–1970
- 2013.583: Trumpet (*didjeridu*), Yolngu culture, Dhuwa moiety, Milingimbi Island, Northern Territory, Australia, 1960–1980
- 2013.584: Trumpet (*didjeridu*) Yolngu culture, Dhuwa moiety, Milingimbi Island, Northern Territory, Australia, 1960–1980
- 2013.797.1-2: Electric piano (Storytone model) and bench made by Story and Clark, Chicago, about 1940
- 2013.893: Lamellaphone (*mbira*), Shona people, Zimbabwe, early 20th century
- 2013.1477: Lute (*rabab*), Kabul, Afghanistan, early 20th century
- 2013.1478: Arched harp (*waji*), Nuristan region, Afghanistan, early 20th century
- 2013.1854: Concert zither made by Franz Schwarzer, Washington, MO, 1880s
- 2013.1855.1-2: Clappers (*hyoshigi*), Kamakura, Japan, before 1868
- 2013.1856: Banjo, New York City, about 1870
- 2013.1857: Accordion ("Russian model") made by M. Hohner, Trossingen, Germany, about 1910
- 2014.468: Alto saxophone (Grafton model) made by John Dallas and Sons, Ltd., London, about 1960
- 2014.805: Violin (five-string model) made by Samuel Brooks, Ashburnham, MA, 1846
- 2014.806: Violin made by Charles P. Kellogg, Belchertown, MA, 1836
- 2014.1022.1-2: Pair of oboes (*rgya-gling*), Tibet, about 1900
- 2014.1023.1-2: Pair of trumpets (*zang-kang*), Tibet, about 1900
- 2014.1024: Spinnet made by John Hitchcock, London, after 1763
- 2014.1025: Square piano made by Stewart and Chickering, Boston, about 1825
- 2014.1126: Clarinet in E-flat made by Karl Friedrich Adler, Bamberg, Germany, about 1825
- 2014.1475: Grand piano made by Johann Peter Fritz, Vienna, 1805–1820
- 2014.1822: Lamellaphone (*kalimba*), Tanzania, early 1960s
- 2014.1986: Orchestral Horn made by D. Jahn, Paris, 1819–1826
- 2014.1987: Double neck lap steel guitar (Grand Console model) made by Valco (National brand), Chicago, about 1952
- 2015.115: Practice violoncello made by Jules Lamy, Paris, about 1923
- 2015.116: Shoe violin (*violin sabot*) made by Antoine C. Freze, Paris, 19th century
- 2015.971: Electric guitar (Glenwood 99 model) made by Valco (National brand), Chicago, 1964
- 2015.2014: Terz guitar made by Johann Anton Stauffer, Vienna, 1832–1833

Above: Panpipes (*antara*), Nasca culture, Peru (southern coast), 200 B.C.–A.D. 750 (2010.616)

Minutes of the 2015 Annual Business Meeting

JUNE 4, 2015

The Annual Business Meeting of the American Musical Instrument Society was called to order at 1:35 pm on Thursday, June 4, 2015 by out-going President Albert R. Rice in Remis Auditorium of the Museum of Fine Arts in Boston, Massachusetts.

Rice welcomed the membership and then literally handed the gavel to in-coming President Carolyn Bryant. Bryant thanked Rice for all his work the past four years and reported that Rice will continue to be active in AMIS as reviews editor for both the Journal and the Newsletter. Bryant continued by thanking the MFA staff for their work in local arrangements, and the program committee.

The minutes of the May 31, 2014 Annual Business Meeting, having been distributed to the general membership via the Newsletter, were approved (Matthew Hill/Beth Bullard) with no objections.

Bryant announced that she was excited to work with the younger members of AMIS; she and Jayson Dobney will meet with them Saturday morning at breakfast.

Secretary Deborah Check Reeves reported that there were 112 ballots cast in the 2015 AMIS Officers/BoG election. There were 111 proxy forms signed and returned as well. She introduced one of the proxies, Bradley Strauchenscherrer, who announced the results of the 2015 elections: President first term Bryant (2015-2017); Vice-President Jayson Dobney (2015-2017); re-elected to second terms as Governor (2015-2018), Margaret Banks, Robert Green, and Matthew Hill; newly elected to first term as Governor (2015-2018), Allen Roda.

Treasurer Joanne Kopp reported that AMIS finances were down a bit from the previous year. Contributing to that was a decline in membership dues. Contributions, however, both in general and for Gribbon Awards, were up 22% from the previous year. AMIS' biggest costs continue to be production of JAMIS. Costs go up yearly, mostly due to a rise in mailing costs. The amount of money awarded to Gribbon scholars ranged between \$8000-10,000. In order to finance the Gribbon Award, as well as other AMIS projects, \$10,000 in securities was cashed in.

Journal of the American Musical Instrument Society editor Allison Alcorn reported that the 2014 special 40th anniversary issue came out in 2014. The 2015 issue is ready

to go to the printer and will be out in 2015, so JAMIS is back on schedule. She announced that the 2015 publication grant has been awarded to Christina Linsenmeyer who is conducting research about musical instrument innovations, especially in stringed instruments, from 1790-1840. The first publication grant article is expected to be out in 2016.

Newsletter editor Edmond Johnson announced that the deadline for the fall Newsletter will be July 15. Bryant thanked Johnson for "transforming" the Newsletter.

Heike Fricke reported that there were seven Gribbon Scholars this year. Introduced to the general membership

were: Núria Bonet, University of Edinburgh; Esteban Mariño Garza, University of South Dakota; Robert Giglio, McGill University, Montreal; April Legatt, St. Cloud State University; Chesley Peabody, University of South Dakota; Jeremy Sexton, Wake Forest University; Olga Sutkowska, Universität der Künste Berlin.

Vice-President Dobney, speaking for the Membership Committee, reported that letters written to lapsed members inviting them to rejoin AMIS worked especially well with former Gribbon students. Jayme Kurland called for photos from this year's conference to be posted on the AMIS Facebook page. She invited everyone to "like" the page.

Cleveland Johnson, Director of the National Music Museum, invited the membership to the 2016

AMIS conference that will be held in Vermillion, South Dakota, hosted by the National Music Museum. The dates of the conference are May 18-22, 2016. Johnson promised an interesting and varied program.

Bryant introduced Anna-Lisa Santella to the membership. Santella is the Oxford University Press editor in charge of the various Grove dictionaries of music.

Several announcements were made from the floor. Bryant reported that Friedrich von Huene is gravely ill with Parkinson's. Alcorn announced that Cecil Adkins was not doing well, either. She had a card for him to pass around for the membership to sign. Doug Koepp announced that Jeanine Abel was having knee replacement surgery.

The meeting was adjourned at 1:55 (Hill/Strauchenscherrer).



Incoming AMIS President Carolyn Bryant receives the ceremonial gavel from Past President Al Rice (Photo: A. Hartenberger)

Respectfully submitted,
Deborah Check Reeves, Secretary

BOOK REVIEWS

Albert R. Rice. *Four Centuries of Musical Instruments: The Marlowe A. Sigal Collection*. Atglen, Penn.: Schiffer Publishing, Ltd., 2015. 320 pp.; approx. 755 color illustrations. ISBN: 978-0-7643-4712-2. \$69.99 (cloth).

Long anticipated and worth the wait, this gorgeous pictorial inventory reveals in its entirety the private collection of more than 600 instruments, mainly European and American, assembled over the past fifty years by AMIS member Marlowe Sigal. Sigal (b. Pittsburgh, 1930), an amateur musician, Harvard graduate, and owner of the Solutek Corporation, manufacturer of photographic chemicals, recounts in his preface how childhood lessons on piano, clarinet, and saxophone sparked his interest in instruments. Both his parents were collectors, his father of motorcycles and his mother of “Pennsylvania Dutch stuff,” and Sigal began seriously collecting on his own in 1965, when he found an 1834 Broadwood square piano in an antiques shop. Other keyboard instruments followed, among them clavichords, rare Italian, English, French, and Antwerp harpsichords, and important eighteenth-century grand pianos, many obtained from dealers or at auction, their number—ninety-three as of today, not counting free-reed types—necessitating his family’s move in 1974 to a large house in Newton Centre, Massachusetts, where most of the collection resides (some keyboards are stored elsewhere). As acquisition continued, though, shortage of space dictated a shift of focus toward woodwinds, and since 1978 Sigal has assembled more than 450 examples of various types that rival in quality the holdings of any museum. In addition, his collection embraces about sixty miscellaneous string, percussion, and other wind instruments (but nearly excluding brasses), including a few non-Western ones, that once caught Sigal’s fancy.

An opportunistic collector, Sigal has not set out systematically to represent the whole range of Western instruments or even of one family; rather, he pursues personal enthusiasms, which have grown increasingly discriminating. Sigal’s sharp eye finds expression in his own excellent photographs that form the heart of this volume; the pictures, all in color and most (except of the flutes) of generous size, some showing close-up views, render much verbal description superfluous. Nevertheless, Albert Rice provides a capsule description of each instrument, identifying its maker or dealer and sometimes its provenance,

and mentioning materials, basic measurements (except for most bassoons and other winds with U-shaped bores), and salient details such as inscriptions, decoration, constituent parts, compass, and action or key system. No reason is given for omitting measurements where these are lacking—the spacious layout allows plenty of room for them—and where the length of a reed instrument is given, it is not always clear whether this includes the bocal or mouthpiece where one is present; this inconsistency impedes visual comparison of sizes, since the photos are not of uniform scale.

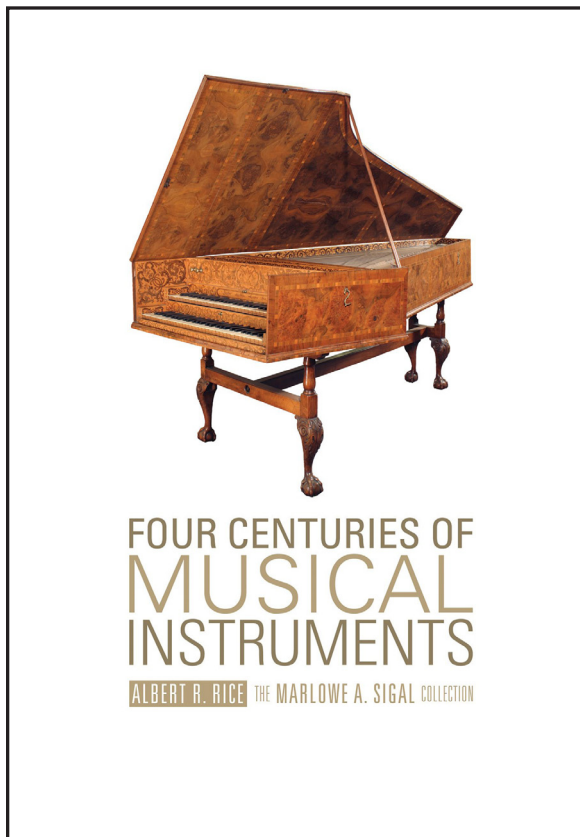
Within each main section (keyboards; flutes and whistles; double reeds; single reeds; free reeds; cup-mouthpiece; plucked and bowed strings; percussion) or subsection (e.g., recorders; flageolets; fifes; piccolos; flutes) the instruments appear in order of accession, so that closely related instruments, say by the same maker, are often separated by several pages. But two indexes, of makers/dealers and of city and country, guide the reader accurately through the book. Helpfully, Rice cites relevant, up-to-date publications in connection with many of the instruments, though some specialized studies appear only in his general bibliography. If a playable instrument has been recorded, its recording is cited.

The text would have benefited from careful editing. For example, James Westbrook receives duplicate credits in Rice’s acknowledgments; a famous Mozart aria is incorrectly titled and translated (p. 65); some words are evidently missing (“Recorders include breathtaking examples of highly decorated instruments by Gahn (ca. 1710) in ivory with a fish head mouthpiece and carved floral designs by Staub (ca. 1710)

in ivory . . .” [p. 6]; “. . . second bell resonance key a small hole” [p. 139]); the phrase “One of the only known examples” (p. 166) begs the question, how many are known?

More significantly, some information about certain instruments is questionable or needs explication, especially where discrepancies exist between photos and descriptions. There was no “Chickering Co.” and the Dolmetsch-Chickering octave virginals (p. 19) has a false, not separable, inner-outer case. The Astor piano (p. 49) seems to be missing the pedal leg and casters that Rice mentions. The compass of the Geib piano (p. 51) is FF-c4, not FF-f4. The compass of the Metzler & Co. reed organ (p. 279) is C-f3, not C-c3. The Wheatstone symphonium’s oval embouchure hole is surrounded by, not placed over, an ivory bushing (p. 278), and the instrument’s supposed pitch (not tested, but assumed, like its dimensions, to match those of

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the symphonium in Boston's Museum of Fine Arts) is a1 (not a) = 425 hertz (not Herz).

Why is the Chappell glassichord (p. 34) called a "piano or small upright piano" on a "pedal-shaped stand" (whatever that means) and grouped among pianos rather than with other keyed idiophones in the "unusual keyboard" subsection? On what basis is the Lemme piano (p. 48) assigned the date 1803, and the Chickering piano (p. 55) dated to 1827, if those years are not inscribed? (The photo of the Lemme piano includes an extraneous leg belonging to another instrument.) Why describe in some detail the later decoration added to the 1782 Goermans piano (p. 51) but not specify its action type or mention the Goermans family's importance as harpsichord builders?

Indeed, why describe features that are obvious from the photos in preference to including more technical or historical data? For example, what concordant evidence supports attribution of an anonymous square piano (p. 60) to Már-mol of Seville and of a "lying harp piano" (p. 64) to J. M. Schmahl of Ulm? The cited entries in Clinkscale Online offer no clue (but in both instances, where Rice reports ivory on sharp keys, Clinkscale reports bone, so one or the other is wrong). Even allowing for the brevity of the descriptions, it would have been appropriate to acknowledge the extensive alterations to the Geib chamber organ (of two ranks, not three; one rank is divided), formerly at the Metropolitan Museum of Art and published in my 1985 survey of the museum's American instruments, not cited here (p. 65) although listed in Rice's bibliography.

Rice is on firmer ground dealing with the splendid assemblage of woodwinds, many by renowned eighteenth- and nineteenth-century makers, though more questions arise: Why are the Cloos- and Crosby-model fifes (p. 87) attributed to Penzel-Müller? Is there a difference between "black wood" and "African black wood"? Is the odd brass flare atop the Alois Doke bassoon bell (p. 207) original or a repair? The zampogna (p. 167), one of only a few folk instruments here, is decoratively turned not with "concentric circles" but with circumferential grooves.

Sigal's string instruments, mostly of lesser historical significance, raise further issues. It seems unduly optimistic or cautious to assert that a guitar bearing a label purporting to be that of Franciscus Stradivarius, 1740, "could have been made or brought to Stradivari's shop in 1740" (p. 288) since, as Rice notes, the guitar is more likely French and considerably later. The mixed language of "viola d'amour" (p. 296) is jarring; "viole d'amour" is appropriate for the French instrument. Why is a possible origin in the United States proposed for an anonymous French-style hurdy-gurdy (p. 297)? The nondescript Hornsteiner-labeled violin (p. 298) appears to have normal purfling, not double, and the mere presence of two F-holes seems not worth mentioning; more useful would have been the violin's body length. Here and elsewhere among the string instruments, surely the dimensions given for lengths of upper and lower bouts pertain instead to their widths.

Though all too succinct, Rice's descriptions raise worthwhile questions that should prompt additional study. In any case, Sigal's photos document his instruments ef-

fectively and attractively. By thus offering his still-growing assemblage to public view, Sigal invites deeper investigation, and we can hope that eventually each instrument will receive its due in a thoroughly researched catalogue. Meanwhile we can be grateful to Marlowe Sigal and Albert Rice for this tantalizing display of a world-class personal collection.

☞ Laurence Libin
Ramsey, New Jersey

Alec Cobbe and Christopher Nobbs. *Three Hundred Years of Composers' Instruments: The Cobbe Collection*. Woodbridge, Suffolk, UK: Boydell Press, 2014. 160 pp.: 216 illustrations (color). ISBN 978-1-84383-957-6. \$165 (hardbound).

Discerning collectors judge the significance of each potential addition to their collection according to some criteria. A combination of visual or musical aesthetic qualities, utilitarian or economic value, or the instrument's content as a historical document may be the draw. Significance can also derive from an instrument's past associations with important people, places, or events. It is this last criterion that takes center stage at the Cobbe Collection housed at Hatchlands Park, a National Trust site near London. As the title indicates, instruments once owned or played by major composers distinguish the Cobbe collection. Purcell, J.C. Bach, Joseph Haydn, Chopin, Bizet, Liszt, Mahler, and Elgar are among the composers represented by instruments they owned or played, as are royal personages King Charles II and Marie Antoinette. In some cases, the link is circumstantial and more or less speculative, but still compelling. The second half of the book rounds out the collection with another twenty-two instruments not actually owned or played by major composers, but representing the instrument types or makers favored by them.

The lavishly illustrated book is more than just a star-struck encounter with instruments of the famous. While Alec Cobbe's introduction lowers expectations of the book as a technological history, the authors nevertheless take many opportunities to place most examples in a context of design innovations. The greatest emphasis, however, remains on the associations with composers. A ca. 1812 square piano by M & W Stodart, later converted to a clavichord, is included because of its use by avant-garde composer Robert Gerhard (d.1970). Consistent with Cobbe's focus on personalities, there is a preference, by no means limited to him, for naming the English single action and the English double action not by those terms, but by their inventors (Zumpe and Geib respectively). If name-dropping builds respect, consider the entry on the 1787 Shudi-Broadwood harpsichord which mentions in a single paragraph Frederick the Great, J.S. Bach, Frederick, Prince of Wales, George III, and Mozart (p.122).

Entries on each instrument in the collection range from two to seven pages and include comments and illustrations to feature whatever is seen as important or interesting about past associations with performances, musical

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compositions, technical advances, patents, and of course, people. Provenance is shown as a timeline, and a table of technical data reports date, inscriptions, compass, stringing, string lengths with striking or plucking points, action, stops and pedals, dimensions, and recent restorations.

The earliest instrument is a 1622 harpsichord attributed to Zenti. The latest—an organ by J.W. Walker & Sons commissioned for the house—was installed in 1904, long before Hatchlands became home to the Cobbe collection. Between those bookends is an impressive assortment of keyboard instruments with pianos forming 73% of the collection.

The authors have a gift for clear, concise, and accurate explanations, particularly showcased in their introductory sections on instrument types and glossary, but also put to good use wherever technical explanations are needed.

Illustrations, often including full-page overall views, take full advantage of the sumptuous context of Hatchlands, none more stunning than the photo of a Graf grand piano on page 151 and gracing the book jacket. Portraits of past owners, or the buildings that once housed the instruments, are mixed with close-ups of inscriptions and technical details. Photos also feature top views of some instruments, and decorative details, music title pages, broadsides, and other historical documents.

Cobbe's introduction makes clear that this is a playing collection, so most of the instruments have been restored over the past few decades. A few are listed as awaiting restoration, two as unrestored, and for a few, only minimal restoration was required. Liszt's and von Bülow's Bechstein grand piano is permitted to show signs of heavy wear that bespeak its use as a cherished workhorse (photo p.73), and Mahler's Graf piano is "maintained in the state in which Mahler knew it" (p.78). Restorer David Hunt surely had his hands full with Marie Antoinette's piano, which looks gorgeous in its photo despite having been "submerged for several hours" in a ca.1968 flood (p.28-29). In some places, replacement components are mentioned as such, and alterations are appropriately evident in the technical data where specifications are sometimes preceded with the word "originally..."

The collection is expertly researched and the accuracy of the text leaves little to complain about. Objectivity is a lot to ask of collectors when they talk about their acquisitions, and so the text sometimes has the ring of advertising copy. In the section on a 1636 Ruckers harpsichord, the

instruments of these celebrated makers are described as having "a beauty of sound that has never been equaled and held a position of unrivalled supremacy from their own time until the end of the 18th century" (p.98).

Alec Cobbe has honed his catalog-writing format and skills through a series of similarly structured publications featuring his collection. The present volume expands and replaces a 69-page volume published in 2000 by the Cobbe Collection Trust. Entitled *Composer Instruments: A Catalogue of the Cobbe Collection of Keyboard Instruments with Composer Associations*, the book also included technical data and featured 38 instruments. That publication was itself a major enlargement of an earlier, undated booklet of

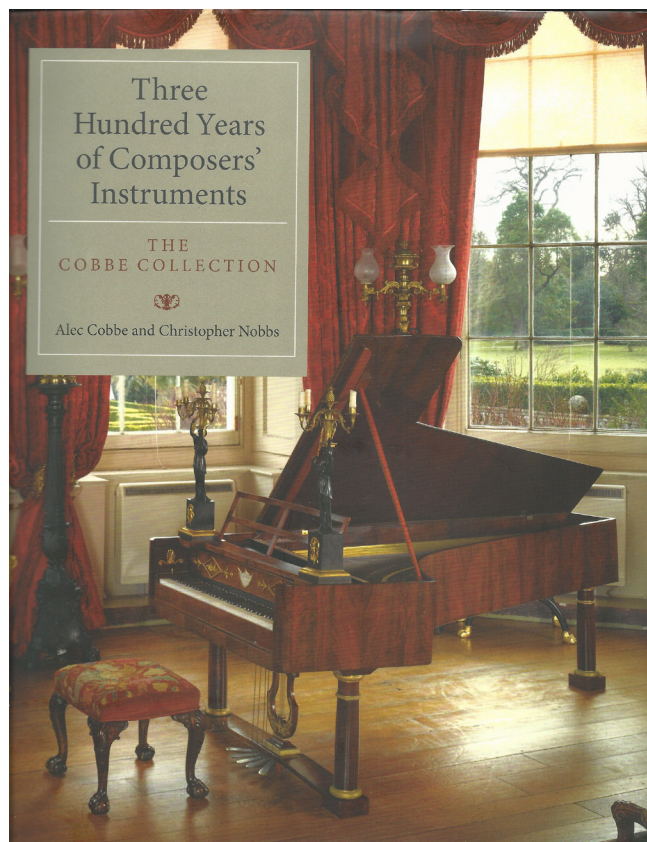
24 pages introducing 22 of the instruments. A 1983 exhibition of the Cobbe Collection at the Fitzwilliam Museum produced another catalog authored and published by Alec Cobbe. Entitled *A Century of Keyboard Instruments 1760-1860* it featured 15 instruments from the collection.

The Cobbe collection bears witness to what may be a surprise to many: the musical glitterati of the past did not always surround themselves exclusively with the finest, most current concert instruments. Bizet's composing piano was optimized for its role as desk, at the expense of its functionality as a piano. Gustav Mahler was no antiquarian, yet he purchased his Conrad Graf piano when it was already sixty years old and, as Cobbe notes, none of Mahler's scores exceed the piano's six and a half-octave compass. The piano used by

Edward Elgar to compose the Enigma Variations, among several other major works, was an 1844 Broadwood square piano. It was already 54 years old when Elgar received it following restoration by his father and uncle's piano tuning and repair firm.

With its special emphasis on composer associations and its attractive presentation, the Cobbe Collection and its new catalog offer an almost personal encounter with the people, composers, players, and makers who most shaped keyboard culture. Beautifully produced and clearly written, the book strikes a chord with readers on every level of experience.

✉ John R. Watson
Williamsburg, Virginia



Edith Reiter. *Wilhelm Heckel: Sechs Generationen im Dienste der Musik / Six Generations Dedicated to Music*. Wiesbaden: Marixverlag, 2014. 384 pages, 87 black-and-white ill., 92 color ill., parallel German and English texts. ISBN 978-3-7374-0454-9. €30.

Gunther Joppig. *Innovative Holzblasinstrumente der Heckelfamilie / Innovative Woodwind Instruments by the Heckel Family*. Meisterleistungen deutscher Instrumentenbaukunst, Band 4. Markneukirchen: Verein der Freunde und Förderer des Musikinstrumenten-Museums Markneukirchen e.V., 2014. 196 pages, 171 color ill., parallel German and English texts. ISBN 978-3-00-046041-8. €45.

The Wilhelm Heckel firm of Biebrich (nowadays Wiesbaden, Germany) is known today as a specialist maker of bassoons and contrabassoons of high quality. In earlier times, the firm produced a wide array of woodwind and brasswind instruments, as these two volumes make clear. Published independently but concurrently, these are the first original monographs devoted to the firm's history since 1931. Joppig's book, which originated as an exhibition catalog, emphasizes woodwind types and rarities, although a well-informed text traces the eras of the company's history. Reiter's book is a sampling of the firm's rich archival materials, including 108 pages of tables documenting the types and destinations of instruments delivered by the firm since 1852. She shows a welcome candor in describing the role of Carl Almenröder, the bassoonist and maker who founded the predecessor firm with Johann Adam Heckel. She also apportions credit (previously disputed) for development of the modern contrabassoon within the firm.

Edith Reiter is the grand-daughter of Wilhelm Hermann Heckel (the third-generation head of the firm). Brotherless, she continued the family tradition as a trained instrument maker, beginning her apprenticeship in 1953 and becoming head of production in 1966. After her retirement in 1997, she spent more than ten years researching the Heckel family archives, which include account books from 1852 onward, books of commissions from 1889 to 1996, business correspondence, and handwritten notebooks by employees. Even some early oral history is captured here. Wilhelm Hermann (1879–1952) was affectionate toward his aunt Elisabeth (born 1840), Reiter observes, and questioned her about past events. He later reported many of these recollections in a typescript family history (1925). Reiter's father Franz Groffy was "a master researcher,"

she writes, but his audiotaped remarks on family history were stolen in a mundane burglary, along with the family's Stammbücher (genealogical records).

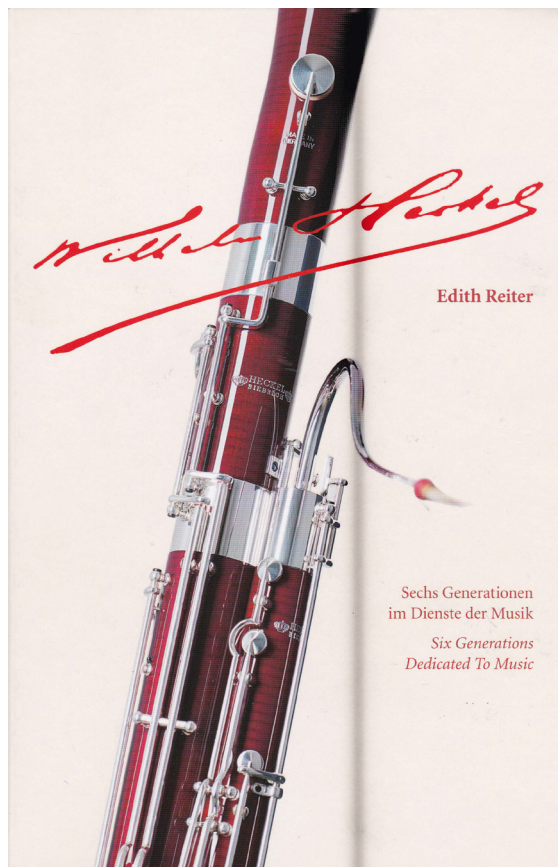
Even when holding no legal title or ownership, Heckel women were heavily involved in running the firm. During 1875, Wilhelm's sister Auguste (1858–1919) managed both office and shop; her father Johann Adam was badly ill and almost blind, while her brother Wilhelm (1856–1909) was away as a journeyman. Reiter's mother Elsa Heckel Groffy (1906–1970) and her uncle dealt with all accounting issues after 1952, and her older sister Gisela Groffy Gebhard followed in the office role. When Edith began her apprenticeship, her father banned offensive jokes by the male workers and ordered nude pictures removed from the grinding shop. "I had involuntarily disturbed the hierarchy in the workshop which upset many employees," she observes.

Punctuating the family saga are vignettes of wind-instrument production during a span of more than 180 years. A band saw was purchased in 1885, as was a camera, the source of many photos in this book. In 1900, electroplating was taken in house (earlier outsourced to a Frankfurt plater). In the 1950s, Reiter persuaded her father Franz Groffy (1896–1972), the fourth-generation firm owner, to buy single-motor drives, replacing an overhead shaft drive. Older employees, seeking to preserve their jobs, were often secretive and possessive with tools, records, and expertise, making life difficult for successors. The Heckel firm it-

self used custom-threaded screws in order to discourage repairs of its instruments by rival makers. In 1988, Reiter's children Angelika Lucchetta and Ralf Reiter (the current firm managers) introduced office computers and later a CNC (computerized numerical control) milling machine.

From its founding in 1831, the firm offered not just bassoons, but also flutes, piccolos, fifes, oboes, English horns, clarinets, and even a stock serpent and a chromatic bass horn. Reiter had long suspected that the many brass instruments sold under Wilhelm Heckel were bought in from wholesale producers. After research, however, Reiter now confirms that trumpets, fluegelhorns, and trombones were produced in Biebrich, beginning in the 1890s; blueprints, tools, and bending templates still exist. Wilhelm, "the most creative member of the family," had received training from his uncle Alwin Heckel, a brass-instrument maker in Dresden.

Beginning with the founding maker Johann Adam Heckel (1812–1877), the firm cultivated a pan-European



market, Reiter makes clear. He visited the imperial court of Russia and sold bassoons there by 1850. After he exhibited in London in 1851, Johann Adam supplied bassoons, contrabassoons, and bass clarinets to British merchants, including Boosey & Sons. His son Wilhelm worked as a journeyman or intern in Belgium, France, and Great Britain in factories that produced brass instruments and saxophones. Wilhelm's own sons later repeated the foreign learning experiences.

Reiter acknowledges that Almenräder was not a mere advisor to Johann Adam Heckel, but a competent instrument maker who had "constructed clarinets and flutes of remarkable quality." When Heckel arrived, Almenräder was already senior director of the Schott Brothers' wind instrument factory. She acknowledges that Almenräder "had already resigned from the firm in 1838," five years before his death.

Unearthed details add color and background to our picture of this instrument-making dynasty. Under the bird-loving Johann Adam Heckel, "the workshop sometimes seemed like an aviary, in which birds flew around freely." In 1875 business was slow, and sixteen bassoons lingered in stock. In 1895 all Heckel instruments were tuned to A5 = 870, equivalent to A4 = 435. Wilhelm then invented a "monophone" for tuning orchestras to A5 = 879 Hz. The first Heckel bassoon pitched at A5 = 880 Hz was sold in 1920. In 1900 a Heckel-Cerveny clarinet was planned, but the idea was abandoned. To avoid lay-offs during a recession (ca. 1931), Wilhelm Hermann borrowed bombards and dulcians from the Leipzig museum collection, and assigned workers to copy them for the firm's own museum.

Intending to imitate the compact, coiled form of Hase-neier's contrabassophon, Wilhelm Heckel in 1877 instructed his employee Friedrich Stritter to develop a suitable new system of keywork. After Wilhelm produced the prototype and was "honorably mentioned" in the local newspaper, a jealous Stritter sent a drawing to the patent office "to register it behind my back," Wilhelm wrote in a note ca. 1900. Stritter pleaded that he wanted to marry and that his bride did not want a "simple worker" as a husband. Wilhelm forgave Stritter and paid half the cost of the patent. The 1877 patent model (in Stritter's name) was short-lived; an 1879 revision is essentially the modern contrabassoon in use worldwide.

Wilhelm Heckel began the use of serial numbers on the firm's instruments in 1877. He estimated that Johann Adam had produced or sold 3,000 bassoons during 1831–

76. But tables compiled by Reiter show only 318 bassoons shipped from 1852 (the earliest surviving records) to 1876, suggesting a gross overcount. Reiter's listings document that Wilhelm continued to over-count, skipping over many serial numbers for bassoons. This fiction, employed at first to conceal periods of modest sales, became an awkward but long-lived secret. Thus the firm's production over the centuries was a fraction of what the serial numbers imply.

The numbers above are of interest primarily to bassoonists, but other tables tell a fascinating story of widely varied instrument types and oftentimes surprising destinations. Reiter's register includes comprehensive listings of serial numbers (when present), shipping dates, and destinations for dozens of woodwind, brass, and percussion instrument types. I leave the German names untranslated, because some have no clear equivalents in English:

Althorn, Bariton, Bassethorn, Bassflügelhorn, Bassklarinette, Bassposaune, Clarina, Cornett, Crest (Opus), Englischhorn, Euphonium, Fagott, Flageolet, Flöte, Flötina, Flügelhorn, Glockenspiel, Heckelphon, Heckelphonclarinette, Helikon, Klarinette, Kontrabassklarinette, Kontrafagott, Kuckucksruf, Lyra, Monophon, Musette, Oboe, Oboe d'amore, Papagenoflöte, Piccoloclarina, Piccoloflöte, Piccoloheckelphon, Posaune, Saxophon, Tambourpfeife, Tenorhorn, Tenorventilposaune, Tenorzugposaune, Terzheckelphon, Tristan-Schalmey, Tromba, Trompete, Tuba, Ventilposaune, Waldhorn, Zugposaune.



This variety of instrumental types is far richer than most observers have suspected. Many of the rarer woodwinds are pictured in Gunther Joppig's luxurious book. A retired curator, connoisseur, and tireless collector of Heckel instruments, Joppig lent 77 instruments to an exhibition mounted in the Musikinstrumenten-Museum Markneukirchen in 2014. Included here are numerous in-house inventions, including the rare Heckelphon-clarinet, which despite its name was essentially a wooden saxophone. The author cites revealing comments about early Heckel instruments from private correspondence, the Schott firm magazine *Cäcilia*, exhibition reports, and other published writings.

Seventy-seven letters from Almenräder to the Schott brothers survive in the Schott archive, and Joppig quotes from them to document the growing disaffection between Almenräder and Heckel, which ended their active collaboration by 1837. This contrasts with a sanitized account by Wilhelm Hermann Heckel, who implied that the two

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worked together until Almenröder's death in 1843 (*Der Fagott*, revised ed. Leipzig: Merseburger, 1931, p.13).

Joppig adds new detail to the Heckel family history. Johann Adam was trained in Adorf by the little-known Johann Friedrich Lots (Lotz). In Biebrich, Johann Adam outsourced much turning and key work; many instruments were assembled and finished by employees, who included Adam Heberlein and Friedrich Stritter. Some complete instruments, including ophicleides and sarrusophones by Couesnon, were later bought in and resold.

Johann Adam's son Wilhelm worked as a journeyman for the flute specialist Meyer in Hannover. There he conceived a long-lived preference for conical-bore wooden flutes. Wilhelm also developed German-fingering basset horns, a bass clarinet, and an oboe d'amour. Eventually responding to market demand, he produced a Boehm-system clarinet and flute by 1900 and the "World Model," a bassoon targeting French-system players, by 1907.

Wilhelm's sons Wilhelm Hermann and August produced an even richer variety of woodwinds, including the Heckelphon, a wide-bore oboe in the baritone range; and the clarina (somewhat like a soprano saxophone played with oboe fingerings). By 1927, Wilhelm Hermann applied the Boehm system to basset horns and bass clarinets. In the 1930s, the firm offered oboes in both German and French systems, Heckelphons in smaller sizes, alto clarinets in F and E-flat, and clarinets d'amour in G or A-flat.

Saxophones remain a question mark in the firm's history. Reiter's table records that 28 saxophones, without serial numbers, were shipped to German and Italian customers

between 1889 and 1909. None are known to survive, and Joppig concludes that these were supplied to Heckel by French makers. Saxophones illustrated in a Heckel-issued fingering chart of ca.1907 lack Heckel's patented automatic octave mechanism, which is present on surviving clarinas by Heckel. But in a photo of Heckel's brass workshop (Reiter, p.149), the wall is hung with a baritone saxophone and a contrabass clarinet, among many brasswinds.

Large, clear, color illustrations show most of Joppig's instruments from three angles. Also included are reproductions of many pages from early instrument catalogs and books of interest, as well as indexes and a bibliography. Joppig's English text presents no problems, but the parallel English text in Reiter's book (credited to a translator) is bedeviled by garblings of numerals. 1876 in the original German becomes 1867 in the English (p.40), for example, while tuning pitches of 440 and 442 Hz in the German are rendered as 400 and 420 Hz in English (p.214). Some word choices by Reiter's translator are misguided to the point of obscurity: screws are said to have "windings," not threads (p.234), and bassoons are blown with "pipes," not reeds (p.216).

Joppig's text pre-dates Reiter's, but contradictions are rare. The two books are nicely complementary, and together they offer a sharply revised view of the Heckel firm's activities and achievements, which have never been documented with such clarity. Both books will be central to future scholarship of the firm, its competitors, and its musical milieu.

✉ James Kopp
Hoboken, New Jersey

2015 AWARD RECIPIENTS

WILLIAM E. GRIBBON AWARD FOR STUDENT TRAVEL

Núria Bonet, University of Edinburgh
Esteban Mariño Garza, University of South Dakota
Robert Giglio, McGill University, Montreal
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Jeremy Sexton, Wake Forest University
Olga Sutkowska, Universität der Künste Berlin

FREDERICK R. SELCH AWARD

for best student paper at AMIS annual conference 2015
Diane Oliva, "Toward a History of Walking-Stick Violins"

NICHOLAS BESSARABOFF PRIZE

for the best book on musical instruments written in English and published in 2013
Stephen Cottrell, *The Saxophone* (New Haven: Yale University Press, 2013)

FRANCIS DENSMORE PRIZE

for the best article on musical instruments written in English and published in 2013
Edmond Johnson, "The Death and Second Life of the Harpsichord," *Journal of Musicology* 30/2 (Spring 2013), 180–214

CURT SACHS AWARD

for lifetime contributions toward the goals of the Society
Cynthia Adams Hoover