NEWSLETTER
of
The American Musical Instrument Society
Volume 48, No. 2 Autumn 2019

2019 ANNUAL MEETING REVIEW


Left: Name plate of Schantz piano on display at the Carolina Music Museum, photo by Micheal Lynn. Middle: Nikolai Manttari Morales heralding visitors to the Utley Collection. Right: Al Rice and Jeff Hartenberger examine a copy of the Konter ukulele. Photos by Aurelia Hartenberger.

This year's annual meeting took place at the newly opened Carolina Music Museum from Tuesday May 14,to Saturday May 18 2019. The packed program included 37 papers, 3 concerts, and a panel discussion on woodwinds. The conference was supplemented by a wonderful opening reception, an excursion to the Joe R. and Joella F. Utley Collection of Brass Instruments, as well as a delicious banquet filled with South Carolina delicacies. As always, there were fantastic discussions, thought provoking papers, opportunities to meet colleagues old and new, and time to catch up with friends from across the globe.

Although conference events officially began on Wednesday, many attendees began making their way to Greenville on Tuesday. Throughout the evening the lively downtown restaurant district was a scene of reunions, as conference attendees crossed paths on the street and met up for pre-conference dinner and drinks.

It was on Wednesday that the events truly kicked off with the Board of Governors' convening for both a strategic planning session (please see the results of the meeting on page XX) and the Board meeting. While the Governors met, conference attendees registered at the Carolina Music Museum and had the opportunity to take a guided tour of the museum with artistic director and curator, Tom Strange. This informational tour included demonstrations of the keyboards, interesting stories relating to their history, provenance, and how the instruments fit within the musical scene of the region. The opening reception was held at the museum in the late afternoon. This was the perfect opportunity for AMIS members to reconnect over a glass (or two) of wine and it also provided an opportunity to meet the ten recipients of the William E. Gribbon Award for Student Travel.

Following the reception, Patricia García Gil played a recital on two instruments from the collection: the Schantz grand piano of 1825 and the Erard grand piano of 1863. The program included music by Beethoven, Schubert, Chopin and Pedrell. The selected pieces showed off the timbral capabilities of both instruments and the audience enjoyed García Gil's nuanced and sensitive performance. The concert

(Continued on page 3)

IN THIS ISSUE

Annual Meeting 1
Selch Award: "Womanish Overtones" 8
Boehm's Ghost 12
Collector's Corner: A Tribute to Dr. Joella F. Utley 14
Curt Sachs Award: Elizabeth Wells 15
Book Review 18
AMIS Strategic Planning Meeting 21
Nominations for Densmore Prize 22

NEWSLETTER of the
American Musical Instrument Society

ISSN 2374-362X

Sarah Deters, Editor

Nuria Bonet, Asssitant Editor

Albert Rice, Reviews Editor

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

Contributions to the Newsletter and correspondence concerning its content should be sent to:

amisnewsletter@gmail.com

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

American Musical Instrument Society
6704 SE 20th Avenue
Portland, OR 97202
Phone: (971) 930-7524
j2kopp@aol.com

President's Letter

In 2018, the Board of Governors of AMIS decided to embark on a strategic planning initiative. As we look to the 50th anniversary of AMIS in 2021, we thought it was a good time to consider both our past accomplishments and to consider the future of the organization. This document will guide the Board's work in future years. We began the process by soliciting input form members of the society to guide our conversations. I am pleased that we can share some initial thoughts from that process and I look forward to sharing more with the society in the coming months and years.

Best Wishes,
Jayson Kerr Dobney

New from the Editor's Desk

A cool wind is starting to blow as fall begins to turn the leaves vibrant colors and the long summer days begin to draw in. Fall is often a time for reflection and this issue of the *Newsletter* looks back on the wonderful conference and memories AMIS shared at the Annual Meeting at the Carolina Music Museum.

In this issue you will find a review of the conference, complete with fantastic pictures taken by Aurelia Hartenberger and Michael Lynn. Thank you to both of these photographers for sharing these images, which add so much to the collective memory of AMIS members. The Gribbon Scholar spotlight for this issue is Saskia Keller, who won the Frederick R. Selch Award for best student paper at the 2019 meeting. Her presentation on the cello endpin has been expanded into an article for you to enjoy. The acceptance speech of Elizabeth Wells, this year's winner of the Curt Sachs Award, has also been included. Elizabeth was unable to give her speech in person and sent a lovely video that was played at the banquet and we are happy to print the speech in the *Newsletter* for all to read. Jeremy Sexton gives an overview of *Boehm's Ghost*, an exhibition of historic flutes on display at Duke University. Additionally, the minutes of the Board's Strategic Planning Session are included for members to review.

The Collector's Corner section of this *Newsletter* has been dedicated to a tribute to Joella F. Utley. It was with great sadness that we heard of Joella's passing, particularly as many of us had just recently visited her home during the 2019 meeting and were honored to talk with Joella during the week in South Carolina. We thought that highlighting her and the amazing collection she and her husband Joe put together would only be fitting in this issue.

Finally, this issue marks the beginning of Núria Bonet's tenure as the assistant editor of the *Newsletter*. A big welcome to her and her editing and organising abilities!

As always, we welcome short submissions as well as short articles. Email all submissions and suggestions to: amisnewsletter@gmail.com.

Sarah Deters
Editor



Patricia García Gil performance during the opening night concert. Photos by Michael Lynn.

marked the end of the official program for the day and attendees headed to town for dinner and a late night reception for the Gribbon students at the Carolina Ale House.

Conference guests were heralded to their seats for the start of Thursday's first paper by Nikolai Manttari playing a fanfare on his handmade natural trumpet. This set the scene not only for the welcoming remarks from Tom Strange, Alexandra Cade, and Jayson Dobney, but more importantly for the theme of the session: Valves, Slides & Keys. The first half of this brass session focussed on the nineteenth-century brass traditions of Italy with papers by Robert Apple and Stewart Carter. Robert looked into the use of keyed trumpet traditions in Italy and posed the idea that the instrument was more common than previously thought. Stewart dived into the interesting world of Italian trombones, following the development of the instrument in the nineteenth century from slide to valve and back again. He also taught the audience an important lesson: "Never trust the trombone." Following the exploration of Italian brass, Bob Pyle (with contributions from Sabine Klaus) explained the different styles and acoustical properties of echo cornets, particularly those of the Utley Collection. Next, April Legatt showcased two tortoise-shell keyed bugles made by George Shaw. In her paper she explored where the instruments fit within tortoise-shell products of the time, as well as construction techniques gleaned through her scientific analysis.

Then, things got a bit hot under the collar with the second paper session: "Gender, Sexuality, Disguise." All three papers in this session where presented by Gribbon awardees and the session was a wonderful example of recent scholarship. Arianna Rigamonti described the various ways instruments were disguised or created using unusual objects in her presentation on "fantastic"' musical instruments used in Italian theater during the sixteenth and early seventeenth centuries. Esteban Mariño explored the connection between the cittern and sexuality, including fascinating excerpts of poetry and writing which linked the instrument to promiscuity, erotic love, and infidelity. Saskia Keller's paper discussed how the use of cello's endpin influenced gender roles associated with the instrument. The paper also included a look at the Victorian "side saddle" playing position for lady cellists, which a few audience members remembered learning when they were in school!

Thursday afternoon included a much anticipated trip to view the Joe R. and Joella F. Utley Collection. After a bit of a rocky start with the buses and organising an impromptu lunch at a local grocery store (a big thanks to Jayson Dobney for his quick thinking and available credit limit for paying for everyone's lunch) it was off to Spartanburg, SC for the visit. The visit included more trumpet heralding by Nikolai, guided tours of the Collection as it is beautifully displayed throughout

Sabine Klaus discussing instruments from the Utley Collection. Photo by Michael Lynn.

the Utley home by Sabine Klaus, and an opportunity to speak with Joella about her husband's and her passion for brass instruments. After enjoying the visit, it was back to Greenville for dinner before the last paper session of the day which appropriately continued with the brass theme. The session included two short papers. The first was a lecture demonstration on the capabilities of early cornets by Kenneth Jimenez, where the audience could hear instruments similar to ones they had just seen in the Utley Collection. The second paper was presented by Gribbon student Michela Albano and discussed the scientific research, conservation plan, and "virtual restoration" of two Nüremberg horns in the collection of the Castello Sforzesco in Milan.

Stephanie Schmidt performing on Thursday evening. Photo by Aurelia Hartenberger.

The second concert of the conference concluded the events on Thursday. The concert was given by Stephanie Schmidt who featured the more domestic side of keyboard music making by playing two "unichord" square pianos of the Carolina Music Museum collection, one by Robert & William Nunns of 1830 and the other by Robert Nunns, Clark & Co of 1835. The program featured music from more obscure composers as well as music that would have been familiar to household music makers of the nineteenth century.

Friday was a marathon day of paper sessions. The day started with the session, "In the Museum," with Michael Suing giving an update on the progress of the refurbishment and expansion of the National Music Museum and of the newly built storage facility. Bradley Strauchen-Scherer gave insight of the curatorial process in the design of the Met's new "Art of Music" galleries. The presentation included a wonderful video of the installation of the "Fanfare" display which includes everything from an ancient Peruvian pottery trumpet to a modern vuvuzela. Massimiliano Guido discussed an interesting way he interprets keyboard instruments in Cremona using imagined conversations of two people represented in artworks featuring the piano. The session ended with Katie Palmer giving an inspiring overview of the learning programs occurring at MIM, Phoenix.

The next session, "Instruments & Their Materials" got off to an eye opening start with Jason Leininger's look at the world of historic leather making. The audience was completely amazed with the research Jason has conducted into this lesser known aspect of musical instrument materials (brain tanning – who knew?) and we were duly impressed with the samples of the leather he had made using historic methods. We also learned that "every animal has enough brains to tan its own hide." Brian Applegate explored alternative woods that could be used for tonewoods in light of continuing restrictions on woods through the Convention on International Trade in Endangered Species of Wild Fauna and Flora (otherwise known as CITES). Gribbon student Geovanna Ochoa Manzo presented on her internship with the National Music Museum where she worked on the conservation of the painted decoration on one of the museum's harpsichords.

Following the morning papers, the AMIS Business Meeting took place. This was followed by a lunch break and concert by the Gamelan Gunung Biru ensemble of Western Carolina University. The concert set the tone for the first afternoon session which looked towards "East Asia." The papers started with Burmese Slide Guitar tradition presented by Andre J. P. Elias and its

The instruments of the Gamelan Gunung Biru. Photo by Aurelia Hartenberger.

sometimes controversial aspect of cultural exchange. Next, Núria Bonet gave a report on her research into the improved shawms of China. Jokingly calling the report "all the shawms I loved before," Núria had travelled to China with the support of an AMIS grant. We stayed in China for the next two papers, both of which focused on the *qin*. Yuanzheng Yang presented the fascinating history of Liu He who, when he was buried in 59 BCE, was interned with a number of instruments including five *qin*. Yang's paper explored the information that could be gained about Liu He's beliefs through the study of the placement and design of the *qin*. The final paper of the session was given by Tsan-Huang

Tsai, who presented on the challenges of displaying and interpreting the *qin* in a museum setting.

The next sessions featured two short papers. Gribbon student Luca Rocca explored if Hellenistic automata were real or just a myth. Using contemporary descriptions of the time, Luca argued that these items did exist at the time but were not used for musical purposes, but instead for scientific purposes. This was followed by Dick Boak describing the Konter ukulele from the Martin Museum. Dick gave an interesting telling of how the instrument was stowed away on an airplane that flew over the North Pole during the Byrd Expedition. He also described how the use of spectral light imaging had helped document the names of everyone who subsequently signed the instrument.

The late, post-dinner session entitled "Trends in Organology" started with Edmond Johnson's enlightening look into the *vox humana* organ stop. The paper presented the conflicting views of sound of the stop, including Burney's description of the *vox humana* as "sounding like a fine oboe" while Hillborne L. Roosevelt said "the only human it resembles is a 90 year old French tenor with a very bad cold." Edmond finished his presentation by bringing the *vox humana* back to the source with an absolutely terrifying clip of the "vocal track organ," an instrument which uses 3D printed vocal tracks to produce sound. M. Elizabeth Fleming continued to explore the role of the body when it comes to sound with her presentation on "re-embodiment and disembodiment" in regards to valves in brass instruments. The late-night session finished with a presentation by Lidia Chang and Matthew Zeller on what transpired during the Organology Study Group at the most recent American Musicology Conference.

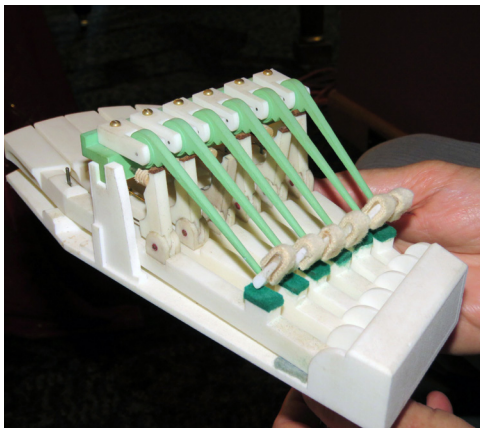
The "vocal track" organ in all of its terrifying detail. Photo by Sarah Deters.

All too suddenly the conference reached its final day. Saturday started with parallel sessions, putting keyboards papers up against ethnomusicology papers. The keyboard session explored the making traditions of both the old and new world, starting off with William Hettrick's paper on the mainly nineteenth-century American trend of adding attachments to pianos that allowed the instrument to sound like another string instruments, such as a mandolin. Tom Strange followed immigrant piano makers as they established themselves in America and explored the challenges they faced. John Watson gave a presentation on the work he undertook to make a reproduction of George Washington's harpsichord. The paper presented a plethora of interesting discoveries which were only possible through making a copy of the original. The session ended with Frank Hollinga's impressive presentation on his master's thesis in which he is reconstructing the original state of Cristofori's 1720 piano. The concurrent "Ethnomusicology & Organology" session started with Dustin Wiebe's look at the influence of Christianity on the gamelan ensembles of Bali. Focusing on the iconography of the instruments, Wiebe explored the inter-religious and inter-cultural nature of the instruments within church worship. Gribbon student Aaron Wolff followed with his paper on the development of the "Irish" Bouzouki and how this Greek instrument was transformed into an instrument used in Irish traditional music. He even related that the instrument possibly obtained its new form through a bar fight! The highlight of the paper was Aaron demonstrating the "jangly" sound of the instrument as he performed traditional tunes and accompanying Lidia Chang on the flute.

It was back to keyboards and their role in education in the next session. Nicholas Gattis presented the interesting story of the desire to maintain shape notation in the latter half of the nineteenth century. His paper explored how shape notation was adapted to organs to allow singers and keyboard player to perform together. Bonny Miller explored the influence of John Bernhard Logier and his method of group piano teaching called the Logier Method. Miller discussed how Logier, a somewhat controversial figure during his lifetime, was an innovator in the field of music education.

The paper sessions wrapped up in the afternoon with one on plucked string instruments. Gribbon scholar Daniel Wheeldon impressed his audience with his presentation on the *Tastengitarre*, a six-string keyed guitar made in the first half of the nineteenth century. As part of his PhD thesis, Daniel made a copy of the guitar, using innovative methods, including 3D printing, and performed on the guitar for a delighted audience. As Daniel said, his guitar is now the only fully functioning keyed guitar of this type in public hands, so it was a delight to hear this "lost"

(Continued on following page)



Left: 3D printed *Tastengitarre* guitar action. Right: Daniel performing on the guitar. Photos by Aurelia Hartenberger.

sound. Kristina Gaddy followed Daniel with her look at the early history of the banjo. Exploring language, cosmology, and construction techniques, Gaddy gave an informative presentation on little known history of the early banjo and explored how the name was used for a number of different instruments during its development into the instrument we know today. Finally, Gregg Miner finished the session with a trip "down the rabbit hole of organological research" of the archguitar. In his presentation Gregg gave us a more complete definition of the terminology of the more recently invented instrument.

The last session of the conference was a panel discussion on Woodwinds in Early America led by Douglas Koeppe. Brief papers were presented by Koeppe, Al Rice, and David Thomas. The panel explored both the making traditions of American woodwinds and the context in which they were played.

The conference wrapped up with a delightful banquet at the Carolina Music Museum. The second floor gallery, where much of the conference took place, was transformed into an elegant setting for an evening of local cuisine (including delicious Carolina BBQ and lobster grits), conversation, and camaraderie. As is tradition, the recipients of the Densmore Prize and Nicholas Bessaraboff Prize were announced with the prizes going to Robert Adelson for his article "'A Museum of its own': The Musical Instrument Collection of Antonio Gautier (1825–1904) in Nice" and Pascale Vendervellen and her coauthors for the book *The Golden Age of Flemish Harpsichord Making: A Study of the MIM's Ruckers Instruments* (Brussels: Musical Instrument Museum, 2017), respectively. The Frederick R. Selch Award for the best student paper was awarded to Saskia Maxwell Keller for her paper on the cello endpin. Elizabeth Wells was the recipient of this year's Curt Sachs Award. She was unable to attend the conference and sent a video of her award speech (for a transcript please see page XX-XX). At the end of the banquet there were many heartfelt goodbyes as AMIS members went their separate ways, all with the promise of "seeing each other next year" at the next annual meeting.

The AMIS conference would not have been a success without the hard work of the local arrangements committee of Tom Strange, Anne Acker, and Sabine Klaus who worked hard to accommodate the needs of AMIS members, and the program committee of Janet K. Page (chair), Carolyn Bryant, and Will Peebles, who scheduled a jam-packed conference of fascinating papers and performances. Lastly, a note of thanks to the Carolina Music Museum for hosting this year's conference. The setting was welcoming and the staff of the museum went out of their way to make everyone feel at home.

From left to right: Bradley Straucher-Scherer, Jane and Bill Hettrick, and Cynthia Hoover enjoying the banquet. Photo by Aurelia Hartenberger.

Gribbon Scholars goofing around. From upper left: Luca Rocca, Chung Wan Choi, M. Elizabeth Fleming, Michela Albano, Esteban Mariño, Daniel Wheeldon. From lower left: Geovanna Marianne Ochoa Manzo, Saskia Mawell Keller, Arianna Rigamonti. Not pictured: Aaron Wolff. Photo by Aurelia Hartenberger.

MORE PICTURES FROM THE CONFERENCE









From upper left to right: Aaron Wolff and Lidia Chang perform a traditional Irish tune; Executive Director of the Carolina Music Museum, Alexandra Cade welcoming the group; trumpet ready for study at the Utley Collection. Middle left to right: Robert Apple demonstrating a keyed trumpet; Ed Kottick and Sue Carole DeVale enjoying the banquet; David Thomas discussing early American-made flutes. Lower left to right: Massimiliano Guido at a square piano on display; Andre JP Elias and the Western Carolina University Gamelan Gunung Biru; Bonnie H Miller presenting Logier piano methods. Left: flutes on display at the Carolina Music Museum. Photos by Aurelia Hartenberger and Michael Lynn .

GRIBBON SCHOLAR:
SELCH AWARD FOR BEST STUDENT PAPER

"Womanish Overtones": The Side-Saddle Seating Position and its Relationship to the Popularization of the Cello Endpin During the Victorian Era

Saskia Maxwell Keller

The origin of the cello endpin is surrounded by myth. Adrien François Servais is often credited with the invention of the endpin around 1845.[1] The inspiration behind his so-called invention is recounted in several ways. First, that Servais started using an endpin in his old age. Second, and perhaps my favorite, that Servais was so overweight that he needed an endpin to support the instrument. And third, that Servais' Stradivarius cello, now in the Smithsonian Collection, was so large that it necessitated an endpin.

While entertaining, none of these mythologies are completely factual. Servais did not invent the endpin, although he was one of the first cellists to popularize it. In fact, cello endpins had existed since the early seventeenth century, as evidenced by an illustration in Michael Praetorius' *Syntagma Musicum* (figure 1). While the endpin had existed for centuries, it was not until the late nineteenth century that the device gained popularity. This boom in popularity coincided with the rise of professional female cellists, as well as the side-saddle position, an alternative cello seating position for ladies.

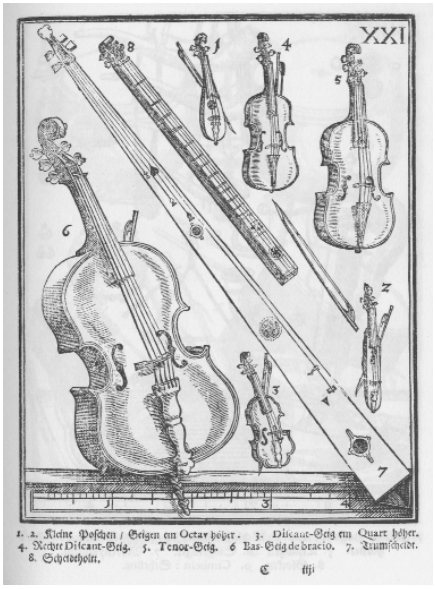


Figure 1 - Michael Praetorius, *Syntagma Musicum* (1619)

Scholars have offered conflicting explanations for the relationship between the endpin's feminine associations, and its rise in popularity. Tilden A. Russell proposes in "The Development of the Cello Endpin" that the endpin's popularization by female cellists led to its general acceptance.[2] However, Valerie Walden, in *One Hundred Years of Violoncello*, writes, "Among nineteenth-century players, [the endpin's] use had decidedly amateur or womanish overtones and professional musicians probably regarded it as an affront to their male pride."[3] How and when did the endpin's "womanish" associations transition from hindering, to helping its popularity among cellists of either sex?

I believe that a key piece in this equation is the side-saddle seating position, popular from c.1880 to c.1915. Historical sources describing the position come mostly from Britain and Germany, although it was likely used elsewhere in Europe and the United States. The side-saddle position encompassed three ways of holding the cello that allowed ladies to play without immodestly spreading their legs (see figures 3, 4, and 5).

The side-saddle position was impossible without an endpin, which anchored the instrument to the floor, thereby freeing the player's legs. While retractable metal endpins existed during this time, also popular were wooden endpins that were detachable and/or adjustable in length (figure 2). Regardless of material, historical endpins were generally shorter than their modern-day counterparts, which affected the way that the cello was held. Using an endpin furthermore changes the sound of the cello, as it helps transmit the vibrations through the floor. Playing the cello *da gamba*, on the other hand, dampens the resonance through more contact with the player's legs.

Figure 2 – Endpin from the Dipper-Givens Collection, courtesy of Andrew Dipper

1 William E. Braun, "The Evolution of the Cello Endpin and Its Effect on Technique and Repertoire" (The University of Nebraska, 2015), 41.

2 Tilden A. Russell, "The Development of the Cello Endpin," Imago Musicae 4 (January 1987), 352.

3 Valerie Walden, *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740-1840* (Cambridge: University Press, 1998), 98.

Edmund van der Straeten, in *The Technics of Cello Playing* (1898), describes three seating positions that are echoed in the cello manuals of his contemporaries:

> Ladies hold the violoncello in different ways.... The first and best is to turn both legs to the left, bending the right knee and placing it under the left one. The left edge of the back should rest against the left knee, and the instrument against the chest, in a slanting position. The second is, to rest the right knee on a cushion or stool concealed by the back of the instrument, the latter leaning against the left knee. Some ladies cross the right leg over the left and rest the instrument against the right leg. This is, however, not to be recommended as it necessitates a forced and unnatural position of the whole body in handling the instrument.[4]

Figure 3 – Position 1, as described by Van der Straeten

Figure 5 – Position 3, as described by Van der Straeten

Interestingly, in the second edition of *The Technics of Cello Playing*, Van der Straeten writes that holding the cello between the knees "has now been almost universally adopted" and that "the other methods, which were considered more graceful, have become almost obsolete on account of the obvious disadvantages," suggesting that by 1905, the side-saddle position had already fallen from popularity.[5]

Carl Schroeder, in his 1893 *Handbook of Cello Playing*, writes:

> In Germany it is usual for ladies to place the instrument in the ordinary way between the knees. If this is deemed ungraceful, another plan may be successfully adopted; i.e., by turning both legs to the left, sinking the right almost to a kneeling posture (it may, if found more convenient, rest upon a stool which is concealed by the dress, at the back of the instrument) and then bringing the instrument as close against the body as possible.[6]

Schroeder's account, which echoes the first two positions described by Van der Straeten, suggests regional differences to the side-saddle position.

Hugh Reginald Haweis, an English cleric and music writer, writes in his 1893 article, "Violins and Girls," "I first saw a lady violoncellist in 1857; she held the instrument, as a man holds it, between her knees, and it seemed to me ungraceful. Girls now have a strong supporting-rod fixed in the instrument, which lifts it from the ground for them, and with more or less grace the body of the instrument is held flat against their knees without defining them."[7] While the precise position that Haweis describes is uncertain, he clearly refers to some sort of side-saddle position using a "supporting-rod" or endpin.

Figure 4 – Position 2, as described by Van der Straeten

Likewise, Arthur Broadley writes in *A Complete Course of Instruction in Violoncello Playing* (1903):

> The female player… must so depress the right knee that it serves to act as a support, pressing as it does against the back of the 'cello at its lower part. In order to more easily adopt this attitude, the player should put her right foot quite under the chair... The 'cellist will have full command

4 Edmund van der Straeten, *The Technics of Violoncello Playing*, 1st Edition (London: "The Strad" Office, 1898), 18.

5 Ibid., 2nd Edition (1905), 19.

6 Carl Schroeder, *Handbook of Violoncello Playing*, trans. J. Matthews (London, 1893), 22.

7 H.R. Haweis, "Violins and Girls," *The Contemporary Review,* July 1898, 112.

> of her instrument and will not shock the susceptibilities of her many female admirers by any ungainly attitude.[8]

This way of holding the cello resembles position 2, although it does not mention a cushion or stool. Broadley's insistence on uninhibited technique is deceptive, as Van der Straeten admits "obvious disadvantages" to the side-saddle position in 1905.

Finally, Carl Fuchs, a German cellist, remarks in 1907, "Ladies always use a spike. They can either cross the right leg over or put it back under the left leg and place the cello against the right side or hold it as nearly as possible in the way men do."[9] Fuchs, who describes positions 1 and 3, contradicts Schroeder's earlier statement that "in Germany it is usual for ladies to place the instrument between the knees" when he claims, "ladies always use a spike." While these five sources are inconsistent regarding the pervasiveness of the side-saddle position, they are remarkably consistent about the position itself, suggesting that it was already well-codified by this time.

The term "side-saddle," while used liberally in this paper, is surprisingly absent from historical texts: what, then, are its origins? In relation to equestrian practices, the term probably dates to the fifteenth century. While riding "aside" had existed for centuries, the side-saddle design was significantly improved during the Victorian era, and new fashions such as riding habits made the pastime even more accessible for women. Thus, the term "side-saddle" in relation to the cello seems to conflate Victorian equestrian and musical practices.

The earliest use of the term "side-saddle" in relation to the cello appears to be a joke featured in the 1937 issue of the *Illustrated Sporting and Dramatic News*: "Have you heard of the lady who was so prude that she even played her 'cello' side-saddle?"[10] The term "side-saddle" likewise appears in 1956 issues of the *Daily Mirror* and *Liverpool Echo*.[11] The term is used in Ian Fleming's 1966 short story "The Living Daylights," in which Bond takes a fancy to a cellist who plays in an all-female East-German orchestra: "There was something almost indecent in the idea of that bulbous, ungainly instrument between her splayed thighs.... they should invent a way for a woman to play the damned thing side-saddle."[12] It appears that the term "side-saddle" in relation to the cello was used retrospectively to refer to a practice that was already considered antiquated and a bit prudish by the mid-twentieth century.

While literary sources for the side-saddle position are ample, iconographic sources are frustratingly sparse. Arthur Hughes' *The Home Quartette* may be the only painting of the side saddle position (figure 6). In terms of photographic sources, a photograph found on Ebay.com may show a woman playing with the side-saddle position, although she is obscured by a long dress (figure 7). Additionally, a photograph from Beatrice Harrison's 1924 broadcast on BBC radio shows a modified side-saddle position, although curiously Harrison never played this way in concert (figure 8). George Kennaway explains: "the side-saddle posture was adopted for posed photographs but may not necessarily (or occasionally) have been used in actual performance." [13]It appears that this era possessed a lingering reticence to depicting female cellists, which may explain the lack of iconography, as well as Harrison's self-conscious posing.

Figure 6 - Arthur Hughes, *The Home Quartette* (1883), The Watts Gallery, Guildford

As previously mentioned, this period saw the rise of professional female cellists, who, unlike their amateur counterparts, generally used a standard seating position with an endpin, likely due to the restrictions that side-saddle placed on left hand technique as well as its general discomfort. While it is unknown whether Lisa Cristiani

8 Arthur Broadley, "A Complete Course of Instruction in Violoncello Playing," *The Strad* 13, no. 156 (April 1903): 367.

9 Carl Fuchs, *Violoncello Method,* vol. 1 (London: Schott, 1907), 1-2.

10 "From Cocktails to Port," *The Illustrated Sport and Dramatic News*, 10 September 1937, 550.

11 "How Crazy Can a Screen Kiss Get?," *Daily Mirror*, 24 September 1956, 9; Ted Ray, "My First Romance – And How I Became a Busker," *Liverpool Echo*, 15 December 1956, 6.

12 Ian Fleming, *Octopussy and The Living Daylights* (Random House, 1966), 105.

13 George Kennaway, *Playing the Cello, 1780–1930* (Farnham: Taylor & Francis, 2014), 190.

played with an endpin, Freia Hoffman writes that when the cellist performed in Berlin in 1846, the audience was so keen to catch a glimpse of her playing position that some stood on chairs, although they were disappointed by a long, concealing gown.[14] Photographs suggest that British cellist May Mukle used a standard seating position with an endpin, which may have helped her, as she played on a large Montagnana cello.[15] Anita Mercier writes that Guilhermina Suggia played with a standard seating position from a young age, as evidenced from childhood photographs.[16] As mentioned before, Beatrice Harrison adopted a side-saddle position for some staged photographs, but played with a standard position in concert. It would be overgeneralizing, however, to argue that all concertizing female cellists during this time used a standard seating position. Margaret Campbell writes that Béatrice Bluhm, Paul Tortelier's first teacher and principal cellist of les Fêtes du Peuple, played side-saddle.[17] Likewise, George Kennaway proposes that cellist Jeanne Fromont-Delune may have been a "supporter of the old posture for ladies."[18]

Figure 7 – Anonymous photograph, courtesy of ebay

Figure 8 – Photograph of Beatrice Harrison (1924), courtesy of BBC Magazine

While modern sensibilities render it tempting to view the side-saddle position as a repressive symbol, during this period, which also witnessed first-wave feminism and the suffragette movement, the side-saddle position may have symbolized progress, as women came to play a traditionally male instrument.[19] I believe that the side-saddle position, made possible by the development of the endpin, attracted women to the cello, which they could now play without compromising their modesty. As female music-making moved from the domestic realm to the concert hall, the side-saddle position became too unwieldy. Many professional female cellists transitioned to a standard seating position but continued to use an endpin. It then appears that these prodigious cellists helped popularize the endpin; by the early 1900s, the endpin was standard equipment for cellists of either sex. During this transition from side-saddle position to standard seating position the endpin went from having amateurish associations, to being associated with musical excellence. While the side-saddle position was only popular for a few decades, it may have had a greater influence on the history of the cello than previously believed.

14 Freia Hoffmann, *Instrument und Körper* (Insel Verlag, 1991), 61.

15 Margaret Campbell, "Mukle, May," Grove Music Online, 2001.

16 Anita Mercier, *Guilhermina Suggia: Cellist* (Routledge, 2017), 3.

17 Margaret Campbell, "Chapter 25: Ladies on the Bass Line," in *The Great Cellists* (London: Faber & Faber, 2011).

18 Kennaway, 190.

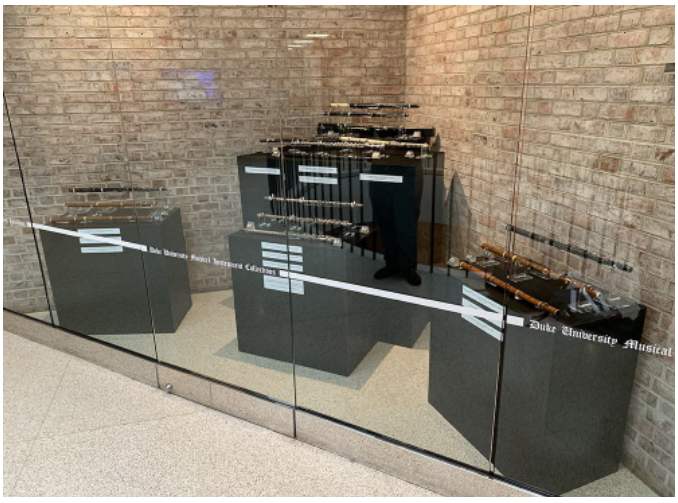
19 Paula Gillett, *Musical Women in England, 1870-1914: "Encroaching on All Man's Privileges"* (Basingstoke: Macmillan, 2000), 219.

Boehm's Ghost: Flutes of the Duke University Musical Instrument Collections

Jeremy Sexton

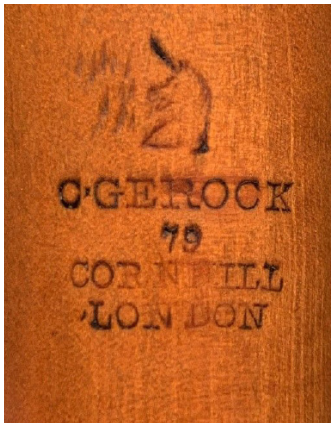
In March 2019, a new exhibit of historic flutes opened at Duke University. Titled *Boehm's Ghost: A Vicarious Portrait of a Flute Maker in London*, the exhibit offers a social and historical perspective on the history of the flute in the nineteenth century. Its premise is that viewers of the exhibit can better understand the history of the modern Boehm flute by learning about the context in which Theobald Boehm developed this instrument. The sixteen featured flutes are selected to paint a "vicarious portrait" of Boehm's work by illustrating certain details of this context: the "flute mania" that constituted a dramatic expansion of the importance of the flute in the public musical culture of late eighteenth- and early nineteenth-century Europe, as well as the variegated boom of competing designs that followed during the nineteenth century. The exhibit places special emphasis on London, a particular strength of the Musical Instrument Collections and a city of great importance both for Boehm himself and for the manufacture of flutes in the nineteenth century.

Three of the featured flutes exemplify the vibrant environment of early nineteenth-century London flute makers: instruments produced in the workshops of George Astor & Co. (1798–1814), Christopher Gerock



Boehm's Ghost exhibit space

& Co. (1827–37), and Richard Bilton (c. 1826–27). The Astor and Gerock flutes have the same makers' address of 79 Cornhill, London, bearing witness to the relationship between these two makers: both were members of the German émigré community in London, and some years after Astor's death in 1813, Gerock formed a business partnership with Astor's widow and eventually assumed control of the firm as its primary owner. Gerock also adopted the unicorn head stamp used by the Astor firm—a mark visible on both the Astor flute and the Gerock flute displayed in the exhibit. A similar unicorn head appears on the Bilton instrument. Investigation of this curious detail reveals that the use of the unicorn emblem by several London makers of the early nineteenth century can be traced to their common connection with George Miller, another London maker. This exploration demonstrates that the unicorn's head stamp likely was transmitted through networks of makers in the late eighteenth-century and early nineteenth-century London scene, illustrating the community and mobility of these flute makers.



Detail of unicorn's head stamp on a one-key flute – Christopher Gerock & Co. (1827–37)

Three more flutes typify the output of Clementi & Co., also based in London. Two of these three feature enlarged tone holes associated with the famous British virtuoso Charles Nicholson, who sanctioned the manufacture of flutes marked "Nicholson's Improved" by Thomas Prowse on behalf of Clementi. (In fact, one of the displayed instruments bears this "Nicholson's Improved" marking.) The large tone holes contributed to Nicholson's famously powerful sound, which was important to the development of Boehm's sound ideal. Boehm visited London on a performing tour in 1831. During this visit, he heard Nicholson play and received unfavorable reviews for his own performances in comparison to the British virtuoso. Boehm later recalled that his inability to match Nicholson's power of tone was a motivating force in his decision to begin remodeling his flute. His two most famous flute designs, from 1832 and 1847, adopted the enlarged tone holes favored by Nicholson.

The centerpiece of the exhibit is a Boehm-system flute made around 1858 by the Paris firm of Clair Godfroy aîné, to which Boehm had sold exclusive rights to produce his 1847 model instrument in France. In addition to its beauty (both visual and sonic) and its excellent state of preservation, this flute is noteworthy for its

interesting provenance. The instrument belonged to Lamar Stringfield (1897–1959), an important figure in the musical history of North Carolina. Over the course of an active career as a composer, conductor, and performing flautist, Stringfield helped to establish an Institute for Folk Music at the University of North Carolina at Chapel Hill and organized the North Carolina Symphony Society, which persists today as the North Carolina Symphony. Later in life, he retired from performing to open a woodwind instrument repair shop in Charlotte, NC.

Eight-key "Nicholson's Improved" flute – Clementi & Co. (1822–31)

The flute output of the London firm of Rudall, Rose & Carte illustrates the variety of responses that the Boehm flute generated in England. While many British players embraced Boehm's adaptations of the flute, others objected to them. Richard Carte, a skilled craftsman and a canny businessman, manufactured and promoted the Boehm flute but also designed instruments to accommodate the needs of those who dissented from Boehm's design. The Boehm's Ghost exhibit includes examples of three of Carte's designs. For players who appreciated the enhanced intonation and timbre of a Boehm flute but preferred to retain the traditional fingering system, Carte's "Old System" flute adapted the size and spacing of Boehm's tone holes to a more traditional fingering system. For those who found the Boehm flute's "facility of execution" lacking, Carte offered an 1851 patent flute, with a fingering system that he designed to moderate the extensive use of the thumb and pinkie finger in Boehm's 1847 design. Carte's 1867 patent flute synthesized the fingering systems of his 1851 flute with elements of the Boehm system. The "Old System" instrument and the 1867 patent flute both became significant competitors to Boehm's design in England.

1847 Boehm flute – Clair Godfroy Aîné (c. 1858)

Finally, the exhibit features alternatives to the Boehm flute produced by makers other than Rudall, Rose & Carte. Instruments by John Clinton, Abel Siccama, and Louis Drouet hit the market in early-to-mid nineteenth-century London but ultimately lost out to the more popular models of Boehm and Carte. Examples by each of these makers appear in the exhibit. Of the three, only Siccama managed to attract substantial attention from British performers.

In mainland Europe, the Boehm flute did not achieve the widespread popularity that it did in England in the nineteenth century, in part because French and Germanic tastes did not share the British sound ideal that had helped to motivate Boehm's design. The French were slower to adopt the Boehm system than the British, and French examples of the Boehm flute often modify some aspects of Boehm's original models to make them better suited to French musical tastes. Meanwhile, other French flautists preferred modifications of the traditional flute, such as that developed by Jean-Louis Tulou. A mid-century Tulou flute made by Buffet-Crampon appears in the exhibit as a representative of this resistance to the Boehm flute among some French players. Finally, most German-speaking lands in the nineteenth century remained largely committed to the traditional flute, with such updates as added keys, larger tone holes, altered bore, and tuning slides. One of the best-known makers of these instruments was the firm of H.F. Meyer in Hanover. The exhibit features both a Meyer flute and one of the copious "nach Meyer" flutes that German workshops produced for export.

Carte's 1867 patent flute – Rudall, Rose & Carte (1882)

Fifteen of the sixteen instruments in *Boehm's Ghost* belong to Duke's G. Norman and Ruth G. Eddy Collection of Musical Instruments. The remaining flute is a gift to Duke from Keith W. and Karen Bryan. Additional information about the displayed instruments and their position within the history of the flute may be found in an essay that accompanies the exhibit. This essay may be accessed online at https://music.duke.edu/dumic/exhibits/boehm or in a hard copy at the physical exhibit space. *Boehm's Ghost* can be viewed onsite during the regular public hours of Duke's Biddle Music Building. Please direct questions and comments to the exhibit curator (Jeremy Sexton, jws74@duke.edu) or to the curator of the Duke University Musical Instrument Collections (Roseen Giles, roseen.giles@duke.edu).

Photo credits: all photos taken by Roman Testroet.

COLLECTOR'S CORNER
A TRIBUTE TO DR. JOELLA F. UTLEY (1935–2019)

Many members will have met Joella Utley when she hosted the American Musical Instrument Society on two occasions in her magnificent timber-framed home near Spartanburg, South Carolina, in May 2001, and during the most recent meeting in May 2019.

Joella Utley in her home during the AMIS 2019 visit. Photo by Aurelia Hartenberger.

Dr. Joella Faye Jordan Utley was born on September 20, 1935, in Clinton, a small town in western Oklahoma. She earned an undergraduate degree in music education from Oklahoma State University. In 1956, she married Joe Roy Utley, who, after moving to St. Louis, encouraged Joella to attend medical school at Washington State University, where she trained as radiation oncologist. From 1972 to 1977, the Utleys were on the staff of the University of Kentucky Medical Center in Lexington, Kentucky, and from 1977 to 1983 at the University of California in San Diego. In 1983, the Utleys moved to Spartanburg, South Carolina, where Joella worked in the Department of Radiation Oncology at Spartanburg Medical Center and served as substitute organist at Trinity Methodist Church.

After retiring from her medical career, Joella earned a MM degree in Music History from Converse College in Spartanburg in 2007, aged 72. Joella was a long-time member of several boards of trustees, including the Brevard Music Center in North Carolina; the National Board of Advisors for the Trumpet Competition at George Mason University; and the National Music Museum in Vermillion, South Dakota, where she served for 20 years. At the time of her unexpected death, on July 11, Joella was still writing program notes for the Spartanburg Philharmonic (of which she was a former President), the Greenville Symphony Orchestra, and Tryon Concert Association, and continued to play the piano.

After the donation of the Joe R. and Joella F. Utley Collection of Brass Instruments to the National Music Museum (then the Shrine to Music Museum) in 1999, Joella kept 90% of the collection on long-term loan in her home in South Carolina on shelves that Joe had put up for it. This allowed the National Music Museum to have a semi-public satellite facility in South Carolina for twenty years. Joella opened her house to many interested groups: trumpet students from Brevard Music Center in North Carolina, students from nearby colleges, and members of church groups were regular guests. Specialists, among them members of AMIS, the Galpin Society, and the Historic Brass Society, were also allowed generous access. When I arrived at Joe and Joella's doorstep in July 1999 for a job interview for the position of Utley Curator of Brass Instruments, I was equally welcomed. Soon I realized that I had not only gained a job but a very close friend.

After Joe's death in 2001, Joella became president of the Utley Foundation which has funded the research and writing of Trumpets and Other High Brass, a history of high-brass instruments based on the Utley Collection. With her patient and welcoming nature Joella Utley has contributed significantly to brasswind organology and enriched the world of musical instrument museums with a very personal touch.

Sabine K. Klaus




Images of the Joe R. and Joella F. Utley Collection of Brass Instruments on display in the Utley home in Spartanburg, South Carolina, May 2019. Photos by Micheal Lynn.

CURT SACHS AWARD, ACCEPTANCE SPEECH
ELIZABETH WELLS

Elizabeth Wells, 2019. Photo by Laurence Libin.

I am deeply honoured that the Board of Governors of the American Musical Instrument Society has chosen me as the recipient of the 2019 Curt Sachs Award. It came as a wonderful surprise and I am delighted that the work of the Royal College of Music Museum is being recognised in this way.

It means a great deal to me personally since this award is held by such distinguished predecessors and commemorates the pioneering work of Curt Sachs. Furthermore it comes from a Society for which I have both admiration and affection, having enjoyed conferences and exchanges with members over many years.

Interior of the Royal College of Music. Courtesy of the Royal College of Music.

The building of the RCM Museum of Instruments and the ensuing developments that it made possible could not have been achieved without the support of generous donors and funding bodies, dedicated staff and volunteers, and collaboration with specialists world-wide. So I see this award as being also a tribute to all who assisted towards those developments. I am profoundly grateful to them and we are all in their debt: there are too many to list now, though a few names will emerge in what follows.

I wish I could be with you at the Meeting. Since that isn't possible, I would like to show you some photos of the outstanding collection I was privileged to look after for 41 years, and offer some personal reflections and memories.

As a 4th-year student at the College, already fascinated by early repertoires and instruments, I was fortunate to be appointed part-time Assistant in the Parry Room Library. It had been re-opened the year before by our inspirational new Director, Sir Keith Falkner, after its war-time closure. The Librarian, Oliver Davies, asked me to reply to research enquiries about the sorely neglected collection of instruments dispersed around the corridors of the College: he later proposed to Sir Keith

THE DONALDSON MUSEUM, ROYAL COLLEGE OF MUSIC.

This most interesting, and, indeed, unique collection of musical instruments, presented to the Royal College of Music by Mr. George Donaldson, who is said to have spent £20,000 on its formation, is now located in a spacious and elaborately decorated room on the ground floor of the new College in Prince Consort Road. Among the most notable exhibits may be mentioned a fifteenth-century upright spinet of North Italian make, said to be the oldest in existence; a clavicembalo dated 1531; a seventeenth-century Bible organ; a pair of ebony and ivory mandolines which belonged to the last Doge of Venice; the tortoiseshell guitar on which Rizzio played before Mary Queen of Scots; and a chitarra which belonged to Titian the painter. There are also some MSS. of Mozart, Spohr, and other composers. Mr. Donaldson himself is honorary curator of the museum.

Donaldson Museum, 1894, reproduced in the *Musical Courier*.

that I should catalogue them. They had been removed from the original Donaldson Museum, given by George Donaldson to house his superb collection[1] and from the

1 See Elizabeth Wells, 'The Donaldson Collection in the Royal College of Music Museum of Instruments, London', *Les Collections d'Instruments de Musique, 2ème partie, Musique, Images, Instruments*, 9 (2007)

'General Museum', which had contained further instruments given by Tagore, Hipkins, Grove, The Prince of Wales and others.

As soon as I started to examine the instruments it was clear that conservation and re-housing were urgently needed to rescue the collection from woodworm infestation, poor atmospheric conditions, vandalism and theft. This was the start of a life-long passion for the instruments, their care and study. I requested permission to fumigate the wooden ones, move the keyboard instruments to safer areas and start planning a Museum. Sir Keith was highly supportive, selected an architect and started the fund-raising process.

Keane Ridley with clarinet and Geoffrey Hartley with serpent, 1985.

My first article on the collection and our objectives, published alongside a trenchant outburst by Madeau Stewart, and a BBC Sound Archives broadcast of two pochettes, eventually helped to raise the support of a consortium of Trusts. The article also led Keane Ridley to donate his important collection of wind instruments.

This was immensely encouraging: since two-fifths of the collection listed in 1929 had disappeared, gifts had virtually ceased, and it took time to restore confidence in potential donors.

I knew I had a huge amount to learn and am grateful to those who trusted me when young and inexperienced and gave sound advice - especially to Anthony Baines, who said he considered that the great value of the RCM collection lay in the fact that it had not suffered ignorant restoration. This was a helpful counterbalance at a time when most people wanted everything to be playable. I remain convinced to this day that in many instances a copy is the safest way to learn about an instrument's playing qualities.

Visits to other collections were immensely illuminating, and included Paris, where I was fortunate to meet Geneviève Thibault, Mme H de Chambure.

The Museum was opened by Her Majesty Queen Elizabeth The Queen Mother in 1970, when we mounted a short concert on a few instruments that had just been restored. She was genuinely interested and said it was the most enjoyable concert she had ever heard: Sir Keith replied: "I think, Ma'am, you must mean the shortest!"

Opening of the Museum, 1970: Her Majesty Queen Elizabeth The Queen Mother with Elizabeth Wells.

My aim was to display as much as possible of the collection so people could study the evolution of instruments; also because a high proportion were beautifully decorated works of art, like those in the Victoria and Albert Museum's instrument collection down Exhibition Road. It too had been languishing in a store but was displayed in a new gallery in 1968.

Now that we had an air-conditioned museum we could start to commission restorations to playing order for appropriate instruments and explore the music for which they had been built, in specially researched concerts lecture tours, broadcasts and recordings, creating our own sound archive. Much later we made a CD Rom Virtual Tour, which the visitors used when there was no "live" tour.

It was exciting bringing together gifted students and fine instruments, helping them to bring out the particular qualities of the instrument, transcribing unpublished pieces and gaining new light on familiar music. There were several supportive professors who were expert in the field - notably Ruth Dyson, whose former pupils constitute a significant "school." The Early Music department had not yet been established so it was the Museum that gave students such as Melvyn Tan and Sophie Yates their first opportunities.

At that time, however, there was a general lack of interest within the College: this was a situation we had to work hard to change. How different from today, when there is widespread appreciation of the collections and an impressive Historic Performance Department.

Clavicytherium, South Germany, c.1480. Photo courtesy of the Royal College of Music.

Since funds were limited, I decided that the best course, apart from essential conservation, was to leave most of the rest of the instruments well alone until more

knowledge had been acquired. This would benefit research and left the way open for future work.

The Clavicytherium, c.1480, believed to be the earliest surviving stringed keyboard instrument, was unique and exceedingly fragile due to woodworm infestation; having made an extensive photographic and radiographic record of the original, we commissioned a playable copy from Derek Adlam. It was made at Finchcocks under his direction and delivered to the Museum on the day of its inaugural concert (having been completed around midnight!),when he spoke and played with great eloquence. An unforgettable experience, transporting us back to its world. We planned further copies, of the 1531 Trasuntino harpsichord, the exquisite Celestini virginals and a number of other instruments: I hope funding will be found for these in the future.

Virginal, Giovanni Celestini, Venice, 1593. Photo courtesy of the Royal College of Music.

Soon after the opening there were many requests to measure certain instruments and I decided we should commission plans of key instruments. As a result there are many copies of those instruments all over the world.

Harpsichord, Alessandro Trasuntino, Venice, 1531. Photo courtesy of the Royal College of Music.

Catalogue Part III, European Stringed Instruments, 2007.

Some of these copies were played in Museum concerts and lectures: there was one particularly exciting event when Malcolm Rose brought in the two copies he had made of the 1531 Trasuntino harpsichord, one being of the original state and the other its later state.

Because there was so little documentation in 1964, this seemed a high priority. It took many years to achieve the catalogue volumes we published in book form and on our website. I am proud that with much generous collaboration and support we succeeded in completing them.

I am also proud that the collection grew from 261 instruments in 1964 to some 900 objects when I retired. These included many gifts, including several significant collections (Hartley, Fleming, Walton, Steele-Perkins and Freddy Hill); also some important purchases, including the Broadwood and Bertsche grand pianos, the 'Father' Smith chamber organ and the Harp Ledgers of the London firm of Erard.

Grand piano, Bertsche, Vienna, 1821. Photo courtesy of the Royal College of Music.

In parallel to the development of the Museum, the RCM Department of Portraits and Performance History, set up in 1971, had been developed into a third international resource by its founding Keeper, Oliver Davies. It was designated as the British Office of RIdIM in 1975. Today the iconographic collection is curated by the Museum, bringing its total holdings to more than 25,000 items.

The Museum was a catalyst and enabled us to bring together different disciplines and cross boundaries between musicology, organology, art history, science and performance practice. It has made a far-reaching contribution to the education of RCM students, to scholarship and museology, and to the historic performance movement.

AMIS, CIMCIM and Galpin Society Conference, 2003, visit to the RCM

(Continued on page 20)

REVIEWS

Jeremy Montagu. *Shawms Around the World*. [Oxford]: Hataf Segol Publications, 2019. 112 pp., 58 figs. On www.jeremymontagu.co.uk. PDF, EPub, and Kindle.

Instrument collectors' minds can be a treasure trove of knowledge and experiences at risk of being lost if they are disinclined to write about and share them. Thankfully, this does not apply to Jeremy Montagu, who writes as avidly as he has collected instruments for decades. He describes himself, amongst other things, as an "ethno-organologist" (and even a historical one, sometimes), as he studies instruments outside of the Western Classical music world. His latest book, *Shawms Around the World*, is more than just an annotated catalogue of the shawms in his collection. In fact, the book expands on his previous *Reed Instruments: The Montagu Collection, An Annotated Catalogue* (Lanham: Scarecrow Press 2001) by adding the historical context and illustrations that the previous work lacked.

Shawms around the World is organized in nine chapters that cover the shawms' development historically and geographically. The first chapter discusses the evidence for the earliest shawms and suggests that most were cylindrical because such a bore is far simpler to make. Although the author does not possess any examples of such antique instruments, he substantiates his claims with iconography. The second chapter covers the geographical expansion of shawms from the Maghreb to East Asia. The comparison of shawms in different cultures demonstrates the variety but also astonishing commonalities between instruments used in such different times and places of the world. A very short third chapter discusses so-called shawm whistles, which consist only of leaf, which forms both the double reed and the body of the instrument. Although Montagu owns only three examples of such whistles and only one illustration is provided, the chapter is both welcome and informative; I had personally not heard of these before!

The subsequent chapters trace shawms by their country of origin. European and Central-American shawms are covered in the same chapter, due to their introduction to Central America by 1600's conquistadors before being appropriated in local customs. Although the chapter does by no means provide a complete tour of the European shawm, for example, the objects shown represent an interesting range of instruments from France, Spain, Italy, Hungary and Mexico—including anecdotes from meetings with illustrious makers. It would have been interesting to find other Latin American shawms which did not arrive through this route; I am thinking in particular of the *trompeta china* of Cuba which is nothing other than a Chinese *suona* imported by nineteenth-century immigrants! Of course, the range of instruments described in the book is limited by the range of the impressive collection of the author. The fifth chapter describes shawms of the Ottoman Empire and Africa. Many of these have the peculiarity of being "forked" shawms, which are cylindrical but have an expanding "fork" in the top which creates a more conical bore. While Montagu has not met the makers of these instruments, the anecdotes of their acquisition are more spectacular (including military operations during the Gulf War). Shawms of Central Asia are not discussed—the author does not own any—so the voyage resumes in South Asia with two Tibetan *rgya-gling*. We find another oddity from India: a *shahnai* [*shehnai*] with a windcap. The author sees a strong influence from Scottish Highland bagpipes, which can now widely be found in India; another fascinating example of how instruments can travel halfway across the world. The seventh and eight chapters cover South-East Asia. Particularly interesting are the Thai *pi chawa* and *pi nai* which come in more unusual shapes and use quadruplex reeds (each side of the reed has two layers of leaf). The final chapter deals with cylindrical-bore shawms. As well as presenting examples from China, Japan, Iran, Armenia, and Turkey, Montagu shows us reed pipes with different bores and reeds, which he built to demonstrate acoustical differences.

(Continued from previous page)

Jeremy Montagu's latest book is a fascinating addition to his oeuvre, which presents his shawm collection in an informative and entertaining manner. His distinctive tone, numerous anecdotes and insightful opinions make this book a must-read for both shawm experts and novices. Those "in the know" will delight in seeing excellent examples of shawms and reading about shawm anecdotes (the sound engineers scrambling to turn microphones down when shawms play appears to be a universal experience...). For newcomers to the topic, the book provides an accessible introduction to the subject and shows a vast range of important instruments. I found it regrettable that the author did not include any references to further reading for those that wishes to investigate certain theories or information, for example the history of forked shawms. While much further reading is available on Montagu's website, I wish that the information could have been provided in the book. Nevertheless, I greatly enjoyed reading this accessible book, which is in fact freely available on the author's website in PDF, EPub, and Kindle formats!

Núria Bonet
University of Plymouth

Frignani, Lorenzo, Anna Radice, and Tiziano Rizzi. *La chitarra in Italia. Tra la fine settecento e l'inizio dell'Ottocento. The guitar in Italy. From the end of the eighteenth to the beginning of the nineteenth century*. Modena, Italy: LF Edizioni, 2015, 167. ISBN: 9788896202135, €50

The intention of this book is to describe the various styles of guitar-making in different provinces of Italy at the turn of the nineteenth century. It provides histories of Piedmont, Lombardy, Tuscany, Emilia and Naples before making a technical study of important instruments arranging them by region. The authors are all well-established makers and restorers of fine instruments and so have had a unique vantage point to document guitars in this study. In many cases these instruments have been taken apart and put back together again.

There is a short section entitled "Italian Influences on the Viennese Guitar and its Music" written by Stefan Hackl. This is a very interesting section, and albeit short, it raises important points about the interaction between Italy and Vienna. I am glad that this section made it into the book as this kind of cultural exchange is essential for understanding the guitar in either Italy or Vienna.

In-depth histories of the Italian provinces are given with little reference to the history of the guitar in Italy, only occasionally explaining the significance of large-scale political shifts on local instrument makers. It seems that a lot of attention is given to general histories of Italy and little said to set the scene for the guitar. The time window chosen by the authors immediately precedes the standardisation of the six-string guitar, arguably the most important change in guitar design in the last two hundred and fifty years. For a book entitled The Guitar in Italy, it seems an essential story even if only explained in a few paragraphs, instead we are given seven full pages of dense text dealing with the intricacies of general political histories over the previous three centuries state by state.

It is difficult to discern the intended audience; it is highly technical, but it would be of limited use to guitar-makers as it omits many crucial details

for example, no thickness dimensions on the soundboard are given, the neck joints are never explained (only named), and no useable templates or profiles are given. Yet the information is far too technical for a casual readership.

This book will interest those who study the proportional design of musical instruments. Each of the twenty-five guitars used in this study has been measured in the same way and

(Continued on next page)

a standardized table of measurements is provided at the back of the book allowing easy comparison for each instrument. I only wish there was a legend visible when open at this point, as the reader is forced to flip backwards and forwards to identify which measurement is shown.

The authors have also done very well in selecting interesting and important instruments which should be studied by anyone interested in the Italian guitar. They all come from well-established design forms and no lyre-guitars or other neo-classical shaped instruments, popular at this time, were used for this study.

The entire book is written in parallel Italian and English totalling 167 pages, though the English is mostly poor and makes the information very hard to access for Anglophones. As this is a work of multiple authors, it is also a work of many translators, some sections are very elegantly translated others are barely intelligible. Fortunately, this does not infringe upon the chief virtue of this book: the beautiful photographs.

Full color photographs are included of each instrument which benefit from the heavy glossy paper to provide an excellent resource for those looking for a visual overview of important Italian guitars c.1800. Towards the end of the book, eight guitars are used for a geometric study of the body profiles after Kevin Coats' Geometry, Proportion and the Art of Lutherie (1985). This is well done and is convincing. My only regret for the photographs was the messy stringing of some of guitars, often with vast coils of excess lengths of string hanging off the heads.

The book might have benefited from clearer tables and the addition of some explanatory diagrams. For example, an index or table of materials could have been used instead of the rather complex pages describing the materials in sentence form. The conclusion section would have benefited from diagrams showing the basic types and forms of the guitar instead of a text description, which leaves the reader none the wiser.

This book could have been significantly reduced in length by removing peripheral information and general histories. The authors are clearly experts in their field but like many self-published works it lacks strong editorial direction and suffers for it. The authors could have been more generous with their expertise, providing technical diagrams of the guitars' construction. I hope that this book might be reproduced for a second edition as there is tremendous potential, the subject is ripe for research and the authors are well placed to create an excellent study. A truncated version would bring down the cost of the book, which for the price is very sloppy. This book would be of interest to guitar researchers for its excellent photographs, but a lot of this type of content can often be accessed online through the work of MIMO and others.

Daniel Wheeldon
University of Edinburgh

and museology, and to the historic performance movement.

It presented so many opportunities for collaboration: I loved the sheer variety of work and enjoyed participating in numerous international conferences (some of them partly hosted by the Museum) and the chance to see many other museums.

There were however many challenges, demanding great loyalty from the part-time staff and volunteers, and requiring constant fundraising for projects.

I was naturally sad when the Museum building that meant so much to me was demolished two years ago: it held wonderful memories of exceptional people and objects and so many pioneering developments took place in there. But the RCM now has an excellent curatorial team led by Gabriele Rossi Rognoni preparing the new Museum that will open next year - exactly 50 years after its forerunner. I much look forward to seeing the collections again and wish all success to the new Museum, hoping at the same time that the impact and objectives of its predecessor will be remembered.

Thank you again so much.
Elizabeth Wells, 2019

AMIS STRATEGIC PLANNING SESSION

The American Musical Instrument Society launched a Strategic Planning effort in early 2019, concluding with a planning retreat with the board during the Annual Meeting in May.

The board engaged Addy Matney of TMPR to help lead them through the process. The first step was to gather data from key stakeholders. Interviews were conducted with 9 individuals, representing various groups such as: collectors, university professors, museum professionals, performers, and scholars. A membership survey was conducted in the spring and 108 members chose to participate. Feedback from the stakeholder phase was used to develop the agenda for the board's planning retreat.

Key findings from the data collection phase included:

- 97% of survey respondents indicated they are satisfied with their AMIS membership.
- 82% of survey respondents indicated the main reason they joined AMIS was to connect with others who share in interest in musical instruments.
- When asked about future AMIS initiatives, stakeholders were most interested in AMIS developing a section of the website to serve as the repository for information about musical instruments to include databases, original material such as guidelines for the proper care of instruments, and links to related resources.
- The people of AMIS were cited as the biggest strength of the organization. Specifically, the diversity of interests among members, a willingness to share expertise, and the ability to maintain strong and authentic relationships.
- The high quality of major membership offerings such as the journal, annual meeting, and website were named as strengths of the organization.
- While stakeholders agree that AMIS is a financially sound organization, the perception is that AMIS has available funds that could be spent on new initiatives, but doesn't have policies in place to address spending or what projects could/should be funded.
- The perceived challenges of the organization fell in two categories – membership growth and communication. Members would like to see AMIS reach a broader audience and find a way to connect with a younger demographic. There is also a desire for AMIS to be more consistent with its communication to its members and to offer more access to information.
- While a majority of respondents believed the name American Musical Instrument Society captures the mission and purpose of the organization, there was concern that the name could be confusing to non-members and could alienate some potential members.

After reviewing the key findings from the survey and interviews, the consultant helped develop questions to address during their half-day retreat. Discussion questions covered three key topics – Membership, Future Initiatives, and AMIS Name.

Addy Matney facilitated the conversations and developed a draft strategic plan based on these discussions.

The board is excited to share an outline of the key strategies addressed in the plan.

1. **Increase outreach efforts to potential members to support membership growth.**
   - Develop an AMIS toolkit to promote membership value and benefits.
   - Increase collaboration with other societies/instrument interest groups.
   - Develop a discounted 1st year membership fee structure for target audiences.
2. **Develop new initiatives to increase exchange of information among AMIS members.**
   - Update the AMIS membership list and simplify the way information is shared with members.
   - Update information on the AMIS website and ensure members know how to access information.
   - Evaluate feasibility of maintaining additional information on the AMIS website.
3. **Strengthen board governance and internal organizational operations.**
   - Increase board efficiencies (update committee procedures, develop job descriptions for AMIS board leaders and committee chairs).
   - Update financial policies and procedures.
   - Appoint ad hoc committees for specific one-time projects (50th Anniversary, AMIS Name).
   - Develop a plan to add a staff member to assist with administrative and communication activities.

Please contact Jayson Dobney if you'd like more information about the plan, or if you have an interest in helping implement some of the goals.

MEMBER ANNOUNCEMENTS

Nominations sought for Densmore Prize

Each year the AMIS awards a prize for the most distinguished article-length work in English which best furthers the Society's goal "to promote study of the history, design, and use of musical instruments in all cultures and from all periods." The prize is named to honor Frances Densmore (1867-1957), the pioneering ethnographer who recorded musical practices of Native Americans on hundreds of wax cylinders and in important books, and consists of the sum of $500 and a certificate.

Nominations (including self-nominations) of articles published in 2018 are invited by this year's committee, consisting of Thomas MacCracken (chair), Jayme Kurland, and Allison Alcorn. Eligible publications may come from journals, conference reports, festschrifts, or other similar sources. Nominations should be sent by December 1 to MacCracken at tgmacc@eathlink.net; the winner will be announced at the Society's annual meeting in July 2020 and in this Newsletter. A list of previous recipients may be found at https://www.amis.org/frances-densmore-prize.

AMIS COMMITTEES AND APPOINTEES 2019

Annual Meeting Local Arrangments Committee 2019
Jesse Moffatt
Darcy Kuronen

Nominating
Carol Lyn Ward-Bamford, Chair
Edmond Johnson
Aurelia Hartenberger

Curt Sachs Award
Cleveland Johnson, Chair
Sabine Klaus
William Hettrick

Densmore Prize
Thomas MacCracken, Chair
Jayme Kurland
Allison Alcorn

Bassaraboff Prize
Stephen Cottrell, Chair
Stewart Carter
Bob Green

Gribbon Memorial Award for Student Travel
Núria Bonet, Chair
Jonathan Santa Maria Bouquet
Manu Frederickx

Conference Location Planning
Stewart Carter, Chair
Jimena Palacios
Matthew Zeller

AMIS ListServe
Margaret Banks
Carolyn Bryant, Moderator
Edmond Johnson, Moderator

Membership
James Kopp, Chair
Gregg Miner

Archives
Albert Rice
David Thomas

Journal
James Kopp, Editor
William Hettrick, Associate Editor
Albert R. Rice, Reviews Editor
Carolyn Bryant, Advertising Editor

Journal Editorial Board:
Margaret Banks, Edmund A. Bowles, Beth Bullard, Geoffrey Burgess, Stewart Carter, Robert E. Eliason, Cynthia Adams Hoover, Edward L. Kottick, Thomas G. MacCracken, J. Kenneth Moore, Ardal Powell, Harrison Powley, Susan E. Thompson, Janet Page, Robert Adelson, Allison Alcorn

Electronic Initiatives
Darcy Kuronen, Chair
Christina Linsenmeyer

Facebook
Byron Pillow
Hannah Grantham
Núria Bonet

Website
Byron Pillow
Carolyn Bryant, Monitor

Ethnomusicology working group
Jayme Kurland

Banjos, mandolins, guitars, working group
Daniel Wheeldon

University and college collections working group
Sarah Deters

American Musicological Society liaisons
Matthew Zeller
Lidia Chang