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Reviews

William Lichtenwanger *et al.* *A Survey of Musical Instrument Collections in the United States and Canada*. Ann Arbor, Michigan: Music Library Association, 1974. 137 pp. \$5.50; paper \$4.00.

This useful little book lists and describes 572 collections of musical instruments in the United States and Canada. It includes instruments in public, private, and commercial museums as well as those collected by private individuals. Sensibly, the compilers decided that about fifteen instruments constitute a "collection," and so they omit individuals and museums who own fewer than fifteen instruments, unless those few are of exceptional interest. Each entry gives the name, address, and telephone number of the museum or of the collector, together with a very brief indication of the size and scope of the collection, whether or not it has been catalogued, and whether the owners or curators will consider loans, sales, or exchanges. Even for the major collections, such as those in New York, Washington, Boston, New Haven, and Ann Arbor, the descriptions are scarcely ever more than a page in length, and most take up only three or four lines of print. Moreover they are doubtless unequal in accuracy and detail, since most seem to have been made up from questionnaires sent to various institutions and individuals.

The preface—which is curiously apologetic in tone as though the editor wishes or expects us to criticize him—makes rather more of the inadequacy of these descriptions than perhaps they really deserve, for it is difficult to know what else the compilers of such a survey could have done. Even if each entry is short, incomplete, sketchy, and impressionistic (and some may even include incorrect information, heaven forbid), the only alternative would have been to include detailed information about each instrument in each col-

lection, clearly an impossible task; any compromise between those two extremes is not only virtually impossible to imagine, but bound to create even more problems and ambiguities than the present brief survey. In truth, the survey serves an extraordinarily useful function in identifying literally hundreds of collections that most of us never even knew existed, and in telling us approximately what each contains. I only regret that there are not similar surveys for other countries and other parts of the world. In keeping their goals relatively modest, the compilers have provided us with new sources of information that most of us will have occasion to tap in the immediate future. Any more ambitious project might never have got off the ground, and would certainly have delayed the appearance of this book by decades or more. Even if some few of their decisions might be challenged—I do not understand, for example, why they have included collections of modern reproductions of old instruments owned by universities—they have by and large done what could be done efficiently and well.

How many instruments survive in America and Canada and of what sorts? We do not need the survey to learn about the instruments in the Metropolitan Museum or the Smithsonian Institution, for those important collections are well known and even relatively well studied. But it is astonishing to learn how many of our local historical societies and smaller museums include instruments among their possessions. Many of these small collections are made up of instruments associated with the region where the institution is located. Relatively large numbers of instruments associated with Indians and the first European settlers have been preserved, and this survey should therefore become an important reference work for all students of American music, and it can even suggest new directions for research. The survey may also prove to provide an important source of information for ethnomusicologists, for it is surprising to see how many of our smaller museums own musical instruments from Asia, Africa, Australasia, Oceania, and Middle and South America.

In sum, this brief directory is important not so much for the information about instruments that it contains (valuable as that is) as for the primary sources of information (the instruments them-

selves) that it can lead us to. Ultimately it will be judged on how complete its coverage is, and no one can know that until we have all used it for awhile. Under Chicago, for example, I note that they do not list the small group of Civil War band instruments owned by the Chicago Public Library (perhaps there are not enough instruments there to comprise a "collection," or perhaps the instruments are not of sufficient interest). But that omission must be balanced against the fact that I learned about several collections in Chicago that I had not known about before, including one in the Oriental Institute of the University of Chicago, in the building just next to the one in which the Department of Music is located. Doubtless many users of the survey will find other omissions, and they should surely communicate their new information to the compilers of this book, for we should hope that from time to time new editions will be made—such directories obviously can no more be completely accurate than a telephone directory—and that eventually we shall all regard the Lichtenwanger (*et al.*) survey as the organological equivalent of the Blue Guide or the handy green Michelins, to be packed automatically whenever Fortune leads us to Port Chilkoot-Haines (Alaska), Aptos (California), Saguache (Colorado), Culdesac (Idaho), or Peru (Indiana).

HOWARD MAYER BROWN

Karl Gustav Izikowitz. *Musical Instruments of the South American Indians*. Wakefield, Yorkshire, England: S R Publishers Ltd., 1970 (first ed. Göteborg: Elanders Boktryckeri Akiebolag, 1935). 433 pp., 265 fig.

Karl Gustav Izikowitz, a follower of Baron Erlan Nordenskiöld, professor at the University of Göteborg, is the author of a book dedicated to the comparative study of the musical instruments of the aborigines of South America. A unique book of its kind, it was first published in 1935 and was out of print for many years.

Izikowitz used, in the writing of his book, documentation from museums, archives, and libraries of Europe and America. Izikowitz considers, in his introduction, that comparative ethnographic stud-

ies can be carried out "either 1) on a single tribe, or in a limited area, and the origins of the different cultural elements found within that area traced, or else 2) by studying similar elements and groups of elements, like basket weaving, mythology, etc., in a certain number of different cultural areas. Both methods have their advantages and disadvantages, but, in their totality, they are complementary." Izikowitz used the second method which "requires considerable knowledge on the part of the researcher of the internal characteristics of the different areas under study" (p. 1).

Izikowitz considers that in order to carry out these studies—of musical instruments, in this case—the researcher should first be familiar with various cultures, since otherwise he would never be able to discern the elements which converge in one culture in particular; but, by the same token, he would be unable to begin comparative studies without a complete familiarity with each particular culture. Thus the author studies each instrument within its cultural complex, and he is concerned not only with its appearance, but with its function; and the function generally has a bearing on the instrument's ornamentation, which in turn often has a ritual function. In addition, he is concerned with the instrument's origin and dispersion, which in every case is linked to other elements of the culture under study.

In this regard the author was not always able to carry out his wishes, since he worked with material from museums, often with incomplete or deficient documentation. Undoubtedly this conditioned the design of his work, which was unable to include musical aspects properly speaking. As a result he can tell us nothing about the performance of these instruments, or about the music or playing techniques. Neither was he able to measure the sounds they produce because, although he traveled with a Strobocconn, he would have found a great difference between the playing of an instrument by an organologist, an ethnomusicologist, or an orchestral player, compared with the playing of the Indian or folk musician, because the Indian knows the traditional technique which allows him to obtain from his flute, for example, sounds undreamt of by the professional flautist. And if this is the case with a simple flute, which can be sounded by blowing, a researcher confronted

with a series of strange instruments would often not even know how to tune an instrument and prepare it for playing. This was, beyond a doubt, Izikowitz's great problem; it forced him to rely on the texts of chroniclers and anthropologists, or to make his own descriptions of museum instruments, and sometimes to dispense with the technical musical aspect.

The author's control of documentary sources is truly exhaustive, but limitation stems from the very documents themselves. *In situ* work is needed—work which can only be undertaken by numerous specialists, who will travel, as a part of a broader scheme of musical research, to research the different groups of aborigines who still make and play autochthonous instruments. (This is being carried out by the Instituto Interamericano de Etnomusicología y Folklore, which I direct. When Izikowitz undertook his work, he couldn't do other than what he did.)

For the systematic classification of the material, Izikowitz follows the model of Hornbostel and Sachs, adapting it to the South American material.

In conclusion, we can say that the work of Izikowitz achieves the goal sought by its author: namely, to make a historical study and a dispersion study of the aboriginal musical instruments of South America. Therefore, no new work on this material can be undertaken without taking this book as a point of departure.

It should be noted here that the book is copiously illustrated, which permits the recognition of the instruments dealt with. It contains useful pictures about the tribes possessing certain types of instruments and the authors who describe them or the museum where they are found, all complemented with a bibliography which is, for all practical purposes, exhaustive.

ISABEL ARETZ

Translated by Mary Lusky

Reine Dahlquist. *The Keyed Trumpet and Its Greatest Virtuoso, Anton Weidinger*. Nashville: Brass Press. \$2.50, \$.35 postage.

This very valuable little booklet brings together at last the known sources of information about the keyed trumpet. Although the inventor of this instrument remains nameless, and the exact place and time of its origin remain in doubt, the facts gathered and sifted here bring to light accounts of the instrument possibly as early as the 1760's and certainly by the 1770's. Dahlquist writes concisely and draws conclusions squarely from documented sources. This twenty-five-page booklet has more pertinent information than one would expect to find in a book twice its size.

Unfortunately only two older instruments are illustrated, one of them a keyed bugle. A third photograph is a modern reproduction of a keyed trumpet by Adolf Egger, Basel. The one photograph of an early (1820-1830) keyed trumpet is dark and lacking in detail. The keyed bugle photograph is also disappointing, for without explanation it shows an unusual bugle with a fingering system quite different from traditional models. More photographs of better quality would certainly have added another dimension to the booklet but it is a fine study nonetheless and is highly recommended.

Mr. Steven L. Glover and his Brass Press are to be commended and encouraged for publishing Dahlquist's work. Brass Press appears to be filling a need for publishing and distributing works for and about brass instruments. Address: Brass Press, 159 Eighth Avenue North, Nashville, Tennessee 37203.

ROBERT E. ELIASON

Arthur LaBrew. *Francis Johnson (1792-1844): A Study in 19th Century Military and Terpsichorean Music History*. Baton Rouge, Louisiana: Arthur LaBrew, 1974. \$3.00 (available from the author, 13560 Goddard St., Detroit, Michigan 48212).

A unique part of American music history is the development of the key bugle and its use as a virtuoso solo instrument in the mid-nineteenth century. The instrument had largely been discarded by

European musicians in favor of the valve cornet, but in America it was developed and refined to serve as the most popular solo wind instrument in military bands and dance orchestras. The three soloists most responsible for the bugle's popularity were Richard Willis, who first introduced it to a wide public audience, Francis Johnson, who continued and added to its fame, and Ned Kendal, probably its greatest virtuoso. Of the three the most interesting is the black band leader Francis Johnson, whose story is told in this extremely well researched and documented study. The widespread influence of Johnson's band and his many compositions may well place him among the most important American musicians of his time. A larger work on Johnson including his collected works and more detailed information will also be available soon from the author.

Unfortunately Mr. LaBrew has had to publish this important work himself and it lacks the grammatical smoothness and organization a good editing could have provided. There are typographical errors, and the illustrations are xerographic copies. In spite of these shortcomings the work is important for anyone who is seriously interested in the music of mid-nineteenth-century America.

ROBERT E. ELIASON

Theodor H. Podnos. *Bagpipes and Tunings*. Detroit Monographs in Musicology, Number 3. Detroit: Information Coordinators, Inc., 1974. \$8.00.

Mr. Podnos presents a summary of the state of research in bagpipe studies, giving in English information which previously was available only in foreign-language publications. He begins with a chart listing the locations, names, constructions, and sources of bagpipe types found throughout the world. Then follows a discussion of tunings, chronology (in Chart II), and etymology and a country-by-country description of the instruments.

Mr. Podnos presents many problems and ideas without carrying them through to any conclusive endings. The area of tunings is a prime example. Tunings from various areas of Eurasia are given

with some detail in regards to neutral thirds and pentatonicism. However, he does not offer comparisons between more than just a few of these nor does he attempt to set up a geographic pattern of tunings or to hypothesize about the development and relationships of the various types of scales. The same is true of his etymologies.

The two charts are also disturbing. Chart II especially seems to be lacking in detail and direction. It purports to be "A Selective Chronology of Bagpipes." However, the author seems to have selected only minor examples as compared with the details he gives in the text. The first chart, although impressive in the information it provides, is not as well documented as one would like; for some of the instruments, names and details of construction are given, but the source of these data is lacking. Some of his basic statements, although probably true, are not well documented. The idea that the bagpipe developed in India and spread west through Europe cites Gustav Reese's *Music in the Middle Ages* as the source. A quick check of this reference indicates only parenthetical mention of the origin of the bagpipe and no mention of its spread to Europe. Certainly there are better, primary sources to document this type of statement.

The country-by-country descriptions of various types of bagpipes is the best part of the text. Mr. Podnos has drawn on many sources for this information and his summaries appear to be quite accurate. Unfortunately the same data were not always available for each instrument, nor does he always transfer this information to Chart I. The index of "Bagpipe Names" is a convenient and helpful list of nomenclature for this instrument from India to Scotland.

Despite its weaknesses this study presents important information previously scattered among many sources, and does much to promote the cause of the bagpipe as a significant folk instrument.

J. RICHARD HAEFER