

*Journal of the
American Musical
Instrument Society*

VOLUME XI • 1985



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The author of the textual material, Thomas E. Cross, is research assistant at the Museum. Photographs were taken by Gary M. Stewart, Museum conservator.

The present volume will be of great interest to those who want to become familiar with the Shrine to Music's immensely impressive collection of over 3,500 instruments, as well as to general readers who desire a greater knowledge of the richness and variety of the world's instruments of music. Subsequent volumes in the series will continue to be published with the same format so that eventually they can be bound together into a single catalog.

ROBERT WASHBURN

Stephen Bonta and William Salzillo, editors. *The Schambach Collection of Musical Instruments*. Preface by Hans Schambach and foreword by Laurence Libin. Clinton, New York: The Fred L. Emerson Gallery, Hamilton College, 1983. 64 pp.; 12 color, 63 black-and-white plates. \$10.

William Salzillo, editor. *The Art of Music: American Paintings & Musical Instruments, 1770–1910*. Clinton, New York: The Fred L. Emerson Gallery, Hamilton College, 1984. 103 pp.; 5 color, 96 black-and-white plates. \$10.

Janice Gray Armstrong, editor. *Catching the Tune: Music and William Sidney Mount*. Stony Brook, N.Y. 11790 (1208 Route 25A): The Museums at Stony Brook, 1984. 67 pp.; 35 color, 36 black-and-white plates. \$9.50 (plus \$2.50 postage).

These full-size paperback volumes have in common the fact that they are catalogs of very special exhibitions: the first, of a remarkable private collection of musical instruments; the other two, of American paintings depicting music and instruments. All three catalogs are handsomely printed, prolifically illustrated, and bound in heavy paper covers.

The Schambach Collection includes instruments from Italy, France, Austria, Germany, England, and the U.S., and is the largest and most valuable private collection of Tourte bows in the world. The collection includes: twenty-two bows; a rosin box of ivory and gold said to have belonged to Mozart; a treble viol attributed to Giovanni Battista Gabrielli (1750); violas d'amore by Antoine Saint Paul (1762) and Nicholas Chap-puy; a rare violon d'amour by Jean-Baptiste Salomon; violins by Jacob Stainer (1669), Antonio Stradivari (1727 [ex-Joachim], plus a small Strad,

which may be a violino piccolo or intended for a child), and Jean-Baptiste Vuillaume (1855); kits attributed to Carlo Bergonzi (1733), Carlo Testore, Domenico Busan, and Joseph Nicolas Leclerc, and by unknown Italian (eighteenth century) and German (ca. 1700) makers; a miniature violin by Giuseppe Guarneri (1735); hurdy-gurdies by Claude Edmond Jean Prieur and Thibout Fils; a cittern by Gerard J. Deleplanque (1776); an archcittern by Louis Sigismond Laurent (1773); an archlute by Sébastien Renault and François Chatelain (1781); a mandore by Edmond Saunier (1773); guitars by Jean Louvet, dit le jeune (1763), Charles Barbara (1827), and an unknown French maker (seventeenth or eighteenth century); a French flageolet (anonymous, seventeenth or eighteenth century); a double English flageolet by Hastrick; a clarinet by Johann Tobias Uhlmann; a chamber organ by Richard Ferris; and a spinet (unknown Italian maker, seventeenth century) that matches a description in one of Leopoldo Franciolini's catalogs! Each instrument is described briefly and shown in clearly defined illustrations, several in handsome color. The one-page bibliography should be useful to persons for whom this volume is an introduction to the fascination of historical musical instruments.

The Art of Music: American Paintings & Musical Instruments, 1770–1910 also includes photographs of a variety of musical instruments, forty-five in all, mostly from the collection of Frederick R. Selch, member and past-president of AMIS. They are of far less exalted parentage than those in the Schambach Collection, but are of special interest since nearly all were made in nineteenth-century America. They nicely complement the paintings in this exhibit, which was shown during 1984 at the Fred L. Emerson Gallery, Hamilton College, Clinton, N.Y.; the Whitney Museum of American Art at Philip Morris, New York, N.Y.; the Duke University Museum of Art, Durham, N.C.; and the Lamont Gallery of the Phillips Exeter Academy, Exeter, N.H. Included are four violins, two bass viols, violoncello, square piano, five flutes, two piccolos, two fifes, four banjos, English guitar, two Spanish guitars, harp, two cornets, keyed bugle, military bugle, pair of trumpets, military field drum, horn, bass trombone, three clarinets, bassoon, rocking melodeon, accordion, concertina, mandolin, tambourine, minstrel bones, and hammered dulcimer.

Surveying the theme of music in American painting from the late eighteenth through the early twentieth century, *The Art of Music* includes essays that deal with four different aspects of the exhibition. Michael Edward Shapiro writes about "Sound in a Silent Medium: Thoughts on the Pleasures and Paradoxes of Musical Paintings," pointing out that "paintings of musi-

cal scenes bypass the ear in favor of the eye. They attempt to render an auditory experience visible, and, in so doing, they eliminate music's primary characteristic, sound." In discussing the complex subjective experience of responding to paintings of musical subjects, he uses examples of paintings by Hans Memling (*Angels Making Music*), Giorgione (*Pastorale* [*Concert champêtre*]), Luca Penni (*Parnassus*), Jan Brueghel (*Hearing*), Jan Molenaer (*The Juvenile Trio*), William Hogarth (*The Enraged Musician*), Jan Vermeer (*Lady Seated at the Virginals*), Nicolas Lancret (*The Music Lesson*), William Holman Hunt (*The Awakening Conscience*), Eugène Delacroix (*Paganini*), and Edvard Munch (*The Scream*). This is followed by a useful brief history by Frederick R. Selch of the instruments employed in American music during the colonial, Federal, and Victorian periods, with well-chosen illustrations from instrument tutors and advertisements.

The major focus of this volume is on American musical paintings: the period 1770–1865 is discussed by H. Nichols B. Clark, while Celia Betsky writes on the 1865–1910 era. Music, both cultivated and vernacular, has been such an integral part of American life that a survey of musical paintings during the eighteenth and nineteenth centuries gives us quite a remarkable picture of society during that period. The fact that amateur musical accomplishment was a source of much pride is reflected in the number of surviving portraits of persons holding their chosen instrument. Gentlemen amateurs were especially fond of the flute, which held high social status (contrary to a statement by Clark in his essay), while harps and keyboard instruments were considered more suitable for the ladies. Portraits of black musicians reflect changing social attitudes. The theme of courtship is portrayed in such paintings as John George Brown's *The Music Lesson* (1870), while others convey a mood of nostalgia and dreamy sensuality.

William Sidney Mount (1807–1868) is one of the artists discussed by Clark in *The Art of Music*, and he is the subject of the third very handsomely produced book, *Catching the Tune: Music and William Sidney Mount*. Its title is from one of his most famous paintings, in which a young man whistles a tune, while another listens attentively, violin in hand, ready to commence playing it. This painting is of particular interest because the violin portrayed is a special model invented by the artist, which he called the "Cradle of Harmony": it is made in guitar shape with a concave back, constructed from half as many pieces as the standard model, and designed to be "more sonorous, rich and powerful." As Laurence Libin points out in his essay on "Instrument Innovation and William Sidney Mount's 'Cradle of Harmony,'" this was one of many nineteenth-century attempts at improvement

in instrument design that did not find lasting approval. It is known today because its maker was America's first genre painter of international renown, who had a special gift for portraying scenes of everyday life on rural Long Island, including some sympathetic depictions of blacks. Mount also played flute and violin and is important for his collection of fiddle tunes, the value of which was first recognized by Alan Buechner, who began the organization of Mount's musical material at the Museums at Stony Brook. Various aspects of Mount's life and career are discussed in the essays on "Music and William Sidney Mount" by Martha V. Pike, "Micah Hawkins and William Sidney Mount in New York City" by Peter G. Buckley, and "Music and Dance on Long Island, 1800–1870" by M. Hunt Hessler. This book will be of great interest to anyone wanting to learn more about amateur and professional music-making and theatre in the New York area in the first two-thirds of the nineteenth century.

DALE HIGBEE

Victor-Charles Mahillon. *Éléments d'acoustique musicale et instrumentale: Comprenant l'examen de la construction théorique de tous les instruments de musique en usage dans l'orchestre moderne.* 2d ed. Brussels: Les Amis de la musique (avenue des Staphylins 17, 1170 Brussels), 1984. Many black-and-white drawings and diagrams. 1150 FB.

Among the contributors to our knowledge of musical instruments past and present, Victor-Charles Mahillon occupies a pre-eminent position. Any of his major works (particularly the catalog of the museum of the Brussels Conservatoire,¹ of which museum he was the founder, curator, and major builder) are of importance to those interested in musical instruments. The appearance of the present volume, a completely revised edition of the work he first published in 1874 at the age of thirty-three, is due to a "happy chance." In 1969 there was discovered in the home of his granddaughter, Marthe, the nearly completed manuscript of a new and entirely reworked edition of the *Éléments* that he had prepared at St-Jean-Cap-Ferrat in 1916. Apparently, the war and the difficult times following had prevented him from publishing the work prior to his death in 1924, and even the existence of the work had been forgotten. His family, eager to see the project that he

1. Victor-Charles Mahillon, *Catalogue descriptif et analytique du Musée instrumental du Conservatoire royal de musique de Bruxelles*, 5 vols. (Ghent, 1880–1922), reprint ed. (Brussels: Les Amis de la musique, 1978).