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Day Book (1847–1857). The original bears the handwritten title “Day book Tuesday 8th June 1847/ belonging to Tho^s Glen Edin^r”. The handwriting is thought to be that of John Glen, whose signature is written on the inside front cover. In this book, part of the National Library of Scotland since 1983, accession No. 8396/16, Glen recorded credit sales, partial exchanges, repairs, cleanings, payments, loans, and rentals; no cash sales were entered. The customers were primarily bands. Only the entries relating to the sales of instruments have been excerpted for inclusion in the appendix to the transcription of the *Glen Account Book*.

Though in his introduction Arnold Myers supplies basic but somewhat scanty information about the firm and about Glen as an instrument maker, he suggests that as a supplement the reader might consult his article “The Glen and Ross Collections of Musical Instruments,” *Galpin Society Journal* 38 (1985): 4–8 for further details of the history of the firm. This overly modest recommendation should be reinforced, for the article adds so much that the *Glen Account Book* should not be studied without it.

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James M. Borders. *European and American Wind and Percussion Instruments: Catalogue of the Stearns Collection of Musical Instruments, University of Michigan.* Ann Arbor, Mich.: University of Michigan Press, 1988. 171 pp.; 254 black-and-white illustrations. ISBN: 0-472-10070-X \$42.50.

James Borders' *Catalogue of the Stearns Collection* is a welcome addition to a recently published group of books describing wind and percussion instruments in public musical instrument museums around the world. With more than two thousand items and many significant instruments for study, the Stearns Collection is one of the major public musical instrument museums in the United States.¹ Borders' *Catalogue* provides concise descriptions of 516 woodwind, brass and percussion instruments constructed from the fifteenth through the twentieth centuries. The

1. Laurence Libin, “Instruments, Collections of,” *The New Grove Dictionary of American Music*, 4 vols., ed. H. Wiley Hitchcock and Stanley Sadie (New York: Macmillan, 1986), 2: 492–94. Three important permanent collections were omitted from this article: the Kenneth G. Fiske Museum of The Claremont Colleges, Claremont, California; the Streitwieser Foundation's Trumpet Museum, Pottstown, Pennsylvania; and the private collection of Richard Colburn, Los Angeles and New York, bowed strings.

makers represented include two celebrated Germans, Jacob Denner and Heinrich Grenser, as well as several other important makers such as Thomas Cahusac, Graves and Co., Halary, Thomas Key, Stephan Koch, Claude Laurent, Carlo Palanca, Tebaldo Monzani, Chabrier Peloubet, Marcel-Auguste Raoux, Jean-Nicolas Savary, Adolphe Sax and Elbridge Wright. Two important brasses are especially noteworthy: a natural trumpet by Johann Carl Kodisch, Nuremberg, 1689, and a buisine engraved with the name of Petrus Asina Longa, 1451.² This collection holds a fine assemblage of American-made instruments by thirty-one makers, as well as collections of twenty-seven woodwinds and brasses by Guiseppe Pelitti and fifteen instruments from the shop of the forger Leopoldo Franciolini.³

Borders provides the overall length of each instrument in centimeters. Other dimensions selectively given are the sounding length (for the transverse flutes, from the center of the embouchure hole to the end of the instrument), width, and height; the diameter of bells and tuning slides for brasses; and the bore diameter for woodwinds. The two hundred and fifty-four black-and-white photographs illustrate the majority of the most important instruments and are clear and of uniform quality. Among these are some useful photographs of details such as a maker's mark, specific keys, or other unusual aspects of an instrument. A brief but detailed commentary is given for each instrument that includes several aspects of construction, noteworthy features of pitch-changing devices, the pitch of the instrument, the lowest sounding pitch (for some woodwinds), details pertaining to accessories, and the condition of the instrument. Borders describes the physical structure of some instruments by referring to specific details of instruments illustrated by Herbert Heyde in his important catalogues of the flutes (1978), trumpets, trombones and tubas (1980) and horns and cornetts (1982) in the Musical Instrument Museum of Karl-Marx University in Leipzig.⁴ Other

2. For more information on Longa's instruments and other extant buisines see John Webb, "The Billingsgate Trumpet," *Galpin Society Journal* 41 (1988): 59–62.

3. Pelitti is primarily known for his duplex brass instruments that combine the characteristics of two instruments such as the flugelhorn and cornet, alto horn and E-flat trumpet, euphonium and valve trombone, and tuba and bass trumpet. See Niall O'Loughlin, "Pelitti, Giuseppe," *The New Grove Dictionary of Musical Instruments* (1984) 3:30. For a discussion of the business practices and the extant catalogs of Franciolini see Edwin M. Ripin, *The Instrument Catalogs of Leopoldo Franciolini* (Hackensack, N.J.: J. Boonin, 1974).

4. Karl-Marx-Universität Leipzig, Musikinstrumenten-Museum, *Katalog des Musikinstrumenten-Museums der Karl-Marx-Universität zu Leipzig*, vols. 1, *Flöten* (1978); 3, *Trompeten*,

details concerning the construction of specific woodwinds are described by referring to illustrations in Phillip Young's important study, *Twenty-Five Hundred Historical Woodwind Instruments* (New York: Pendragon Press, 1982). A brief bibliography of sources concludes the catalogue along with two indexes, the first of makers or dealers mentioned in the catalogue, the second of accession numbers of instruments with catalogue location.

The following comments and corrections concern individual instruments; perhaps they may be incorporated in a future edition. A double flageolet by William Bainbridge (p. 13, no. 515) should be dated during the second decade of the nineteenth century. Bainbridge's fourth British patent (no. 4399, dated October 4, 1819) refers to the double flageolet.⁵ This instrument may also be dated to a specific year by evaluating a hallmark that may appear on the underside of its silver keys.⁶ The four-key transverse flute by J. A. Löhner of Nuremberg (p. 19, no. 1928) should be dated ca. 1800, according to John Henry van der Meer's recent book.⁷ Both of the transverse flutes by T. Monzani (p. 20, nos. 562, 563) include silver-lined sockets that received British patent number 3586 on July 16, 1812, as the Galpin Society Exhibition catalogue *Made for Music* indicates (see note 6, above). Richard Potter's graduated tuning barrel for the transverse flute (p. 21, no. 564) was also patented (no. 1499) on October 28, 1785.⁸ A five-key clarinet in E-flat by J. G. Zencker, Jr. should be dated "fl. ca. 1830" according to a recent description by Hanna Jordan.⁹ A photo of the $g\sharp/d\sharp$ key on a five-key clarinet in C by Valentin Metzler (p. 31) has unfortunately been reversed. A

Posaunen, Tuben (1980); and 5, *Hörner und Zinken* (1982), ed. Herbert Heyde (Leipzig: Deutscher Verlag für Musik).

5. *Abridgements of Specifications Relating to Music and Musical Instruments* (London, 1871; reprint ed., London: T. Bingham, 1984).

6. All the keys of a double flageolet by Bainbridge at the fortieth anniversary exhibition of the Galpin Society were hallmarked 1827; see *Made for Music: An Exhibition to Mark the 40th Anniversary of the Galpin Society for the Study of Musical Instruments* (London: The Galpin Society, 1986), no. 53. For dating hallmarks see *A Dictionary of Marks: Metalworks, Furniture, Ceramics, The Identification Handbook for Antique Collectors*, comp. and ed. by M. Macdonald-Taylor (New York: Hawthorn Books, 1962); and John P. Fallon, *Marks of London Goldsmiths and Silversmiths, Georgian Period (c. 1697–1837): A Guide* (New York: Arco, 1972).

7. John Henry van der Meer, *Musikinstrumente von der Antike bis zur Gegenwart* (Munich: Prestel, 1983), 132.

8. *Made for Music*, nos. 63–64, no. 62.

9. Hanna Jordan, "Der Bestand historischer Holzblasinstrumente im Musikinstrumentenmuseum Markneukirchen," *Bericht über das VI. Symposium zu Fragen des Musikinstrumentenbaus: Holzblasinstrumente des 17. und 18. Jahrhunderts*, Michaelstein 28./29. November 1985.

thirteen-keyed clarinet in B-flat (p. 34, no. 617) by Thomas Key may be dated by a hallmark that may appear on the underside of its silver keys, as noted in the thesis on Key's clarinets by James W. Luke.¹⁰ The unusual aspect of this instrument's construction is its use of a tenon protruding from the top of the barrel that was meant for a mouthpiece turned with a socket. A few nineteenth-century makers besides Key made barrels and mouthpieces of this sort in place of the usual long-tenon mouthpiece (e.g. Alfred Badger and D'Almaine and Co.)¹¹ presumably to enable the player to adjust intonation by pulling out the barrel. A simple-system clarinet in E-flat by C. G. Conn (p. 37, no. 1798) may be dated ca. 1921 on the basis of its serial number.¹² Five saxophones on page 46 may be dated on the basis of their serial numbers: no. 1787, ca. 1929; no. 1792, ca. 1935; no. 1795, 1914; no. 1797, ca. 1925; and no. 1799, 1914. Two more saxophones on page 48 may also be dated on the basis of their serial numbers: no. 1791, 1914; and no. 1796, 1903. The working dates for Heinrich Edward Baack (1809–93) should be listed as “fl. 1837–71” (p. 51, no. 671).¹³ An instrument designated as a contrabass sarrusophone by Charles Mahillon et Cie (p. 62, no. 685) is properly catalogued as a reed contrabass.¹⁴ A double reed pipe from Brittany (p. 64, no. 655) is more properly called a *Bombarde* (see *New Grove Dictionary of Musical Instruments* [NGDMI]), and may have been played with no. 693 (p. 67), a bagpipe called the *Biniou de Berry* by Bechonnet of Effiat, Puy-de-Dôme. Geipel's unusually shaped contra-

Beihefte zu den Studien zur Aufführungspraxis und Interpretation von Musik des 18. Jahrhunderts (Blankenburg/Harz: Kultur- und Forschungsstätte Michaelstein, 1986).

10. James W. Luke, Jr., “The Clarinets of Thomas Key of London” (D.M.A. thesis, University of Missouri-Kansas City, 1969), 27, 30, 56, 61.

11. Mary Jean Simpson, “Alfred G. Badger (1815–1892), Nineteenth-Century Flute-maker: His Art, Innovations, and Influence on Flute Construction, Performance and Composition” (D.M.A. diss., University of Maryland, 1982). A ten-keyed clarinet in B-flat by D'Almaine and Co. (London, 1836–58) is no. W147 at the Fiske Museum in Claremont, California.

12. The dates associated with serial numbers used by several American companies are found in a catalogue of instrument parts entitled *Allied: Supplier to the Professional Technician*, Catalogue 9–85 (Elkhorn, Wisconsin: [Allied Company, 1985]).

13. Nancy Jane Groce, “Musical Instrument Making in New York City during the Eighteenth and Nineteenth Centuries,” (Ph.D. diss., University of Michigan, 1982), 184; Lloyd P. Farrar, “Under the Crown and Eagle,” *Newsletter of the American Musical Instrument Society* 17 (June 1988): 6.

14. Albert R. Rice and Peter Bukalski, “Two Reed Contrabasses (Contrabassi ad ancia) at Claremont,” this *Journal* 11 (1985): 115–22. Illustrations of the reed contrabass and the contrabass sarrusophone are included in the *Made for Music* catalogue, nos. 90, 94, 95.

bassoon (p. 61, no. 684) was also known as the *Contrabassophon*, the name given to it by its inventor, H. J. Haseneier.¹⁵ An *ophimonicleide* in B-flat by Darche (p. 78, no. 934) is more properly called a *serpent Forveille*.¹⁶ The date given for the natural trumpet by J. C. Kodisch (p. 98, no. 825) should be 1689, as may be clearly seen in a detail of the photograph. The tuba by the H. N. White Co. (p. 139, no. 1934) may be dated on the basis of its serial number as 1893–1915. Borders uses the name *tromba* for several unusual Italian G-shaped valved and unvalved instruments. Another Italian name that may be considered appropriate for the valved instruments on page 49 is *melcore*, a name applied by Curtis Janssen to the set of valved Italian helicons in the Fiske Museum.¹⁷ The three crescents on page 164 are more properly called Turkish crescents, according to *NGDMI*.

Borders makes use of the term *tenor clarinet* to identify large clarinets pitched in E-flat (p. 43). The earliest of the large clarinets pitched in F and E-flat, usually called alto clarinets, were made during the early nineteenth century. I agree with Nicholas Shackleton that the term *tenor clarinet* is confusing¹⁸ and that these instruments should therefore be catalogued with the Stearns' alto clarinets. Similarly, the terms *tenor oboe* and *cor anglais* (pp. 53–55) are becoming less popular in English-language publications than the usual name, English horn.¹⁹

Despite these corrections and additions, Borders has provided an excellent catalogue of an important collection. His detailed commentary is very useful in studying and comparing many European and American wind and percussion instruments. I am eagerly awaiting the appearance of further volumes of this catalogue of the important instruments in the Stearns Collection.

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15. William Waterhouse, "Bassoon," *NGDMI* 1: 190; for an illustration of a Contrabassophon by Haseneier see Anthony Baines, *European and American Musical Instruments* (New York: Viking Press, 1966), pl. 660.

16. Reginald Morley-Pegge and Philip Bate, "Serpent," *NGDMI* 3: 351–52.

17. Roderick Van Horn, "Catalog of the Claremont College Curt Janssen Collection of Musical Instruments" (M.A. thesis, Claremont Graduate School, 1958), 113–17; and "Inventory of the Kenneth G. Fiske Musical Instrument Museum," compiled by Albert R. Rice and Patrick Rogers (Unpublished MS, Claremont, Calif.: Claremont University Center, 1986–), 12–13.

18. Nicholas Shackleton, "Alto clarinet," *NGDMI* 1: 51.

19. Philip Bate, "English horn," *NGDMI* 1: 708.