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slot machine in a gentlemen's lavatory at a Howard Johnson restaurant on the Pennsylvania Turnpike (eastbound) for 25 cents. Two of (a) were given to Laurence Picken. . . . (pp. 158–159)

He comments elsewhere that he and Picken often purchased cheap instruments as gifts for one another when they were traveling. Picken's acquisitions are cited in Montagu's text with their CUMAE (Cambridge University Museum of Archaeology and Ethnography) collection number.

The catalog is more useful for the insights of its author as to how the items function or are constructed than for the quality of the instruments described. Montagu's treatment of the instruments is very evenhanded, whether he is describing a Triébert oboe, one of his sixty-eight shawms, a device made to demonstrate the principle behind an instrument, or an instrument retrieved from someone's dustbin. His wide-ranging interests have resulted in his cataloging all sorts of devices, and this too will be useful to someone confronted with an unknown thingamajig. Among the more exotic items, I noted some salvaged from his granddaughter's birthday party, and the final entry (item XII 100), consisting of a plastic binder strip, which Montagu identified as a retreating reed instrument² and dubbed the Eliphone—its musical capabilities having been discovered by Eliezer Treuherz, his two-and-a-half-year-old grandson.

Finally, the misspelling of Catalogue as "Catlogue" on the cover in no way blemishes the content of the book. I mention it here only that the Gentle Reader not find me remiss in the oversight.

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Brigitte Bachmann-Geiser. *Europäische Musikinstrumente im Bernischen Historischen Museum: Die Sammlung als Spiegel bernischer Musikkultur. Schriften des Bernischen Historischen Museums*, 3. Bern: Verlag Bernisches Historisches Museum, 2001. 308 pp.: 5 color plates, 50 black-and-white plates, 325 black-and-white photos, 4 line drawings. ISBN: 3-9521573-5-X. 53.00€ (hardcover).

This is a splendid volume. An illustrated catalog of the musical instrument collection at the Historical Museum in Bern, this book has features

2. Montagu defines the retreating reed as a flexible medium with longitudinal slits that dilate and contract when blown, producing the sound as the air stream exits the instrument rather than as it enters.

that make it a model for future undertakings of this sort. First and foremost are the illustrations, all of them reproductions of highest quality. The instruments are shown here with utmost clarity, many of them from multiple perspectives, with details such as makers' identifications and other markings given in close-up. Secondly, the book is superbly organized throughout in "user-friendly" ways—from the table of contents, in which each instrument is listed individually, to the glossary at the end. Especially noteworthy in terms of reader convenience is the fact that one can find instruments within their organological categories by glancing at the right-hand edge of the book, where these are indicated, dictionary-like, in horizontal bands that result from labels in gray shadings on the right-hand margin of each page. Cataloging the instruments, furthermore, is done in three separate listings, each helpful: (1) a table of instrument classifications and their numbers in the Sachs/Hornbostel system, into which the Bern instruments are placed in context (pp. 14–15); (2) a table of the instruments by catalog numbers, with details such as acquisition numbers, an instrument's alternative local nomenclature, its maker, its provenance, and its date of manufacture (pp. 17–21); and (3) the illustrated instrumentarium that constitutes the bulk of the book.

A third feature of this catalog that makes it a model for emulation is its approach to musical instruments as material culture—as items made for use in specific contexts. Thus, iconographical evidence animates consideration of the instruments: pictorial information from sculptures, porcelain statuettes, book illustrations, decorative wedding plaques, etc., and, in the nineteenth and twentieth centuries, from lithographs and photographs of actual persons engaged in playing instruments. A caveat, however: Iconographical evidence can be problematic as well as helpful, for two viewers of the same item may interpret it differently. For example, Bachman-Geiser's caption to plate 24 (p. 139), a drawing of the Collegium Musicum of Thun in 1737, identifies the wind instrument on the table as a clarinet, whereas I see it as an "unclear conical wind" that is more likely an oboe. The same is true of plate 33 (p. 169). Where Bachman-Geiser identifies the pictured dance ensemble as a trio of clarinet, transverse flute, and "basset" (a bass bowed instrument), I see her "clarinet" as undoubtedly an oboe. Regarding plate 25 (p. 141), Bachman-Geiser takes into account music making in only one section of this bipartite picture. She identifies the dance ensemble in the scene at the top (cittern, violin, and "basset") but fails to point out the presence of one of the instruments (the cittern) in the scene below, a group of

men dining and drinking around a table. Surely the same meticulous care that goes into assessing and documenting the instruments themselves needs to be applied to iconographical evidence.

The illustrated instrumentarium has a chapter devoted to each of the following organological categories: idiophone, membranophone, chordophone, aerophone, megaphone, electrophone, and “archaeological instrument.” Every chapter begins with an introduction to its category, accompanied by a pictorial representation from Bern or its surroundings of an indigenous instrument in this category, showing it being used. For example, chapter 1, “Idiophone,” provides a full-page photo (plate 2) of the wood carving by Niklaus Manuel (1525) of a jester playing hand clappers, found in the choir stalls of the Bern Cathedral. Relevant organological subcategories and their constituents are then introduced, supported with local history of the instruments. Listings of the Bern instruments in that grouping follow, with photographs and descriptions giving information about size, pitch, provenance, date, maker, and any literary references. Historical and iconographical documentation of an instrument type in its local context is often quite extensive, as, for example, on the topic of bells for sheep and cattle, which discussion includes a reproduction of the oldest known Swiss depiction of sheep with bells (from Diebold Schilling’s *Spiezer Chronik*, 1485) and a more recent image of a cow wearing a bell (1772). Other examples might be cited, for example, the essays on violin making in the Canton of Bern (pp. 124–125) and on the *Musettenbass* (pp. 208–210). Any kinds of documentation present on the instruments themselves, furthermore, including iconographical details, are provided in the illustrations.

The many pictures included in this catalog offer valuable information about uses of music and musical instruments. A topic we can look at here concerns relationships between gender and music. For example, in the section on chordophones, the illustrations show these instruments as associated with both men and women. But women here outnumber men in playing keyboard and plucked instruments such as guitar, dulcimer, autoharp, harp, and the Emmental zither or *Hanotterre*. Aerophones, idiophones, and membranophones, by contrast, are seen here only in the hands of men. Though this book may offer too small a sample to warrant definitive conclusions, we can gather several bits of specific information: We come to know, for example, that from the mid-nineteenth century on, women dulcimer players in Bern were a tourist attraction, especially Anna Bühlmann-Schlunegger (1811–1897; plate 16, p. 87), and that the

seventeenth-century clavichord in the collection (no. 74) originally belonged to an Ursuline convent. A nineteenth-century illustration (plate 18, p. 93), furthermore, shows a schoolmaster playing a square piano to accompany the singing of his students, who are both girls and boys.

A glance at the shaded areas along the right-hand edge of this book shows that by far the largest group of instruments at the Bern Historical Museum is that of the aerophones, followed by chordophones, with idiophones and membranophones together constituting a distant third. The idiophones are mainly bells: small ones for animals, large ones for churches and towers, the earliest dating from the fifteenth century. Music boxes, a set of clappers, and a toy piano—called “keyed xylophone” (*Klaviaturxylophon*)—complete this category. The membranophones are mainly snare drums, dating from the seventeenth to nineteenth centuries. Chordophones represented in the Bern collection are many and varied: high points include the various autoharps and zithers, mainly from the nineteenth century; a seventeenth-century clavichord and a plethora of pianos from the eighteenth and nineteenth centuries; two eighteenth-century hurdy gurdies; a spectacular viola (tenor violin) and a bass (*Kontrabass*), both from the seventeenth century; a selection of plucked, necked zithers (*Emmentaler Halszither* or *Hanottère*) from the nineteenth century; an eighteenth-century mandolin; two nineteenth-century guitars; and an eighteenth-century harp. The aerophones include twentieth-century free-reed instruments (mouth organ, accordion, harmonium, and barrel organ), an eighteenth-century house organ, and nineteenth-century musical clocks. Alongside several nineteenth-century transverse flutes and a piccolo there is a stunning flute in A by Christian Schlegel from the early eighteenth century and a nineteenth-century English flageolet-cum-piccolo. Other highlights are eighteenth- and nineteenth-century clarinets, oboes, and bassoons, including three instruments whose lowest note is C below middle C: from c. 1850, a *Bariton-Oboe* (bassoon-like in shape), and from the eighteenth century, six examples of *Musettenbass* (a large oboe) and eight *Liebesfagotten* (small bassoons “d’amore”). Among the many types of horns (animal horns, shepherd horns, alphorns, Büchel, and signal horns), the earliest may be a curved conical instrument made of iron sheet metal, which could date from as early as the fifteenth century (if it is not a nineteenth-century fake, as one scholar claims); it is identified here tentatively as “Harsthorn (?) in B.” Eighteenth- and nineteenth-century hunting horns and other brasses complete this category.

Highlights include a trombone made in Nuremberg in 1700, a bass serpent apparently from the eighteenth century, and new inventions of the nineteenth century such as the ophicleide, the helicon, the cornet, and valved horns and trumpets. In the category “megaphone,” there are three from the nineteenth century. Only two instruments make up the category of “electrophone,” namely, an electronic organ and a Hawaiian guitar. “Archeological instruments” include three small iron bells from Roman times (first to fourth centuries c.e.), one small ceramic bell and four globular ceramic rattles from around the tenth century b.c.e. [*sic*], six bronze open rattles (round, with slats to enclose a pellet or pellets) from around the seventh to sixth centuries b.c.e., one iron jew’s harp from some time in the medieval period, and one three-holed flute (of the recorder type) made of a sheep’s shin bone, which dates from the thirteenth century.

This fascinating collection of instruments is heavily weighted toward those of local provenance in Bern (city and canton), with some exemplars from neighboring regions of Switzerland, Germany, and Austria, and a very few each from France, the Netherlands, England, and Italy. The choices for iconographical and historical clarification derive mainly from local sources as well. Thus, we have preserved in this volume a valuable view of music making with instruments in a relatively small area of the world. It behooves us as organologists at this point in our researches, I believe, to concentrate on bringing alive just such local traditions as are here delineated.

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