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century, such as electric guitars and pianos. It is highly recommended for research libraries, musical instrument museums, and organologists.

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Beatrix Darmstädter, Rudolf Hopfner, and Alfons Huber, eds. *Die Sammlung alter Musikinstrumente—Die ersten 100 Jahre / The Collection of Historic Musical Instruments—The First 100 Years*. Vienna: Praesens Verlag, 2018. 459 pp., text in English and German, numerous illustrations, DVD of musical examples and images. ISBN: 978-3-7069-0939-6. \$27.10 (paperback).

The Sammlung alter Musikinstrumente (SAM) housed at the Kunsthistorisches Museum in Vienna needs no introduction to organologists and early music experts. Formed in 1916 by the merging of three important collections of historical instruments belonging to Archduke Ferdinand II, the Obizzi dynasty, and Archduke Franz Ferdinand of Austria-Este respectively, this collection contains some of the most outstanding and significant musical instruments that have survived worldwide, dating from the Renaissance to the twentieth century.

This book brings together an impressive and ambitious selection of essays and transcriptions of three roundtable discussions from an international conference organized in 2016, coinciding with the 100-year jubilee of the collection's public opening. A short introduction by Rudolf Hopfner (pp. 11–12) precedes the articles, listings of the contents of the accompanying DVD and the conference program, and three indexes. There is no collective bibliography, but relevant sources are contained in the footnotes of each article.

The first nine articles relate mainly to the early history of SAM with references to similar European and North American musical instrument collections. In three separate articles, Richard Kurdiovsky (pp. 13–22), Beatrix Darmstädter (pp. 23–40), and Rudolf Hopfner (pp. 41–50) present an overview of the foundation and establishment of SAM, offering valuable insights into the protagonists who shaped the profile and status

of this collection, with a focus on Victor Luthlen and his associates. The first directors and curators of SAM placed a high value on the intangible properties of instruments, such as sound and performance techniques, often to the neglect or detriment of tangible characteristics, such as material authenticity. Nevertheless, many of their activities in SAM, which involved pioneering concerts and recordings with previously overlooked instruments and repertoire, or the innovative use of audiovisual multimedia as an aid for lectures and workshops, were crucial for the dissemination of early music in the pre-digital era.

SAM gradually became a hub for early music enthusiasts, as argued by Mimi Mitchel (pp. 51–66), who examines the collection's influence on the endeavors of Gustav and Marie Leonhardt in postwar Vienna. By looking into extant archives and correspondence, Dominik von Roth and Linda Escherich (pp. 67–88) trace personal and professional connections of Ulrich Rück, whose collection formed the basis of the musical instrument department at the Germanisches Nationalmuseum in Nuremberg, with the curatorial staff of SAM, before and after World War II. Otto Biba (pp. 89–112) concentrates on the formation and later expansion of another important Viennese collection, that of the Gesellschaft der Musikfreunde, inspecting its close links to SAM. The next two articles, by Kenneth Moore (pp. 113–24) and John Koster (pp. 125–44), transfer the reader to the other side of the Atlantic, showing how musical instrument collections in the USA were fashioned essentially by the personal tastes of collectors and curators, rather than by well-defined institutional agendas and strategies, a trend observed in SAM and elsewhere. Despite any negative effects that have been attributed to the allocation of musical instruments to museums, the fate of objects in private ownership can be far more unpredictable, as shown by Klaus Martius (pp. 145–60), who describes how the significant collection of violin-related items accumulated by Karl Schreinzer was sadly dispersed across many museums and private hands.

The next seven articles include diverse organological studies on various instrument types, with the lion's share taken by wind instruments. Maria da Gloria Leitao Venceslau (pp. 161–76) provides a concise account of makers of bowed and plucked instruments in Tuscany during the sixteenth and seventeenth centuries. Ki-tak Katherine Wong (pp. 177–216) presents the evolution of expressive keyboard instruments from the clavi-chord to piano, discussing the interaction between instrument makers and composers, as illustrated in various eighteenth- and nineteenth-century

treatises and musical works. Three articles, by Peter Van Heyghen (pp. 217–26), Susanna Borsch (pp. 227–36), and Adrian Brown (pp. 237–50) respectively, examine and compare the construction and sonic features of early recorders housed in SAM, as well as of modern reconstructions, using detailed physical and acoustical measurements of bore profiles and tone-hole positions. Likewise, Fritz Heller (pp. 251–65) and Rainer Egger (pp. 265–76) demonstrate the advantages of scientific investigation in the classification and replication of brasswind instruments.

Articles by Alfons Huber (pp. 277–328) and Sebastian Kirsch (pp. 329–40) offer views of two different generations of musical instrument conservators in SAM. Fascinating “behind the scenes” details emerge about the restoration and conservation of instruments, as well as the problems of preserving and displaying a large collection of fragile artefacts in a historic building with inherent deficiencies of climate control and environmental monitoring (an issue shared by other major collections around the world). The articles shed new light on the transition of conservation from a traditional handcraft to an interdisciplinary academic field with its own distinct impact on the museum community during the second half of the twentieth century. In addition, four short contributions by museum educators David Gasche (pp. 341–46), Elisabeth Ritter (pp. 347–52), Roman List (pp. 353–56), and Spyridoula Katsarou (pp. 357–60) describe the challenges and potentials of engaging with museum visitors of all ages, backgrounds, and interests in SAM; they provide useful empirical observations and suggestions from a personal perspective. The final part of the book is occupied by transcriptions of three roundtable discussions (pp. 361–420) in a more informal tone, full of exciting stories and anecdotes about persons influential in the early music movement, including many well-known scholars, performers, and instrument makers. Three comprehensive indexes list persons, institutions, and locations, as well as all the instruments discussed.

The articles vary considerably in terms of content, length, structure, and writing style, revealing the authors’ diverse professions and experiences. Some constitute exhaustive studies with extended quotations and footnotes, others have a more fluid narrative with only sporadic references to relevant literature, while others are basically technical reports containing numerous facts and figures. Moreover, the outline and order of the articles is neither chronological nor thematic. The book would have benefited by the grouping of the articles under clearly labeled chapters

or headings relating to their subjects, as prepared for the papers listed in the conference program, for example “on the history of the SAM”; “international perspectives”; “the SAM as a center of historical performance practice”; “research in organology”; “restoration and museum education”; and so on. Furthermore, despite the German/English title of the book, the majority of articles are in German. The two languages used in the texts introduce an additional degree of incoherence, which sometimes requires additional effort from the editors as from the reader, especially in the roundtable discussions, where German and English are occasionally mixed. In the table of contents, the three indexes are not in German or English, but Latin instead (Index Nominum, Index Locorum, and Index Instrumentorum). However, the same system regarding titles, references, and captions is followed throughout, with the book’s consistency balancing its diversity. The overall quality of the book is further enhanced by the large number of images, drawings, graphs, and tables, making it attractive and reader-friendly, and illustrating the systematic and careful work of the three editors, who should be praised for their energy and determination.

This publication is a major contribution to the growing literature on the history of musical instrument collections and the advance of early music, offering new material for further organological, musicological, and museological research. It sheds new light on the acquisition, documentation, conservation, exhibition, and dissemination practices employed by SAM and similar museums, providing a critical standpoint with comparisons from different locations, cultures, and historical periods. By including detailed biographies of persons, institutions, collections, and individual objects, the book illustrates the complex networks and exchanges that influenced the development of musical instrument collections in Europe and North America throughout the twentieth century. The multifaceted information and data included will hopefully enable future musical instrument specialists and museum professionals to be inspired and guided by the approaches of their predecessors, while improving upon their methods and avoiding their errors. Given its broad scope and variety, this book will be also be valuable to anyone involved in the study, preservation, and display of tangible and intangible cultural heritage.

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