

**2011 Annual Meeting**  
**American Musical Instrument Society**  
**The Musical Instrument Museum, Phoenix Arizona**  
**ABSTRACTS OF PAPERS**

-----

**The French Accordion in New York, 1830-1870**

Within a generation of its invention by Pichenot Jeune in 1829, the accordion spread rapidly across Europe, during which time it was differentiated into a number of national styles and was the most popular "at home" instrument in use on the European continent. The French manufacture of free-reed instruments barely survived the Franco-Prussian War of 1870-71, and in the ensuing decade French instruments were superseded by newer German and Italian styles.

During the forty years preceding the war many French factories, such as those of Alexandre, Busson, and Forneaux, developed a number of models which they sold to jobbers and customizers across the Continent and in the United States. In many instances these instruments were stamped with the maker's name as well as that of the reseller, but in others only the reseller's name appears. The similarity of the outer and inner design of these accordions suggests that they were assembled with bulk parts purchased from independent manufacturers, much in the way that many commercial piano makers used jobbed parts for their instruments later in the century.

One of the most prominent purveyors of accordions in New York toward the end of this era was the prizewinning family of Angel Jacobs, whose shops were clustered around 100 Chatham St. (now Park Row), and are found in city directories from 1820 until 1861. First listed as watchmakers in 1820, Jacobs' firm later advertised *accordeons*, banjos, and tambourines along with other unspecified instruments into the 1850s. What are the circumstances surrounding the creation of the accordions of Angel Jacobs? Were his instruments made as described above, were they simply purchased and stamped with his firm's name, or were they independently manufactured? Further confusion is created by the use of "ORIGINAL" as part of the maker's stamp on some of Jacobs' instruments. Others are marked with only the name or name and address, but none bears a double stamp indicating that the accordion was the product of a French factory.

Sample Labels

~ ORIGINAL A. JACOBS N<sup>o</sup> 112 CHATHAM S<sup>T</sup> N.Y. ~  
~ORIGINAL A. JACOBS N<sup>o</sup> 100 CHATHAM S<sup>T</sup> N.Y.~  
A. JACOBS

Cecil Adkins

**Cecil Adkins** is a distinguished musicologist and organologist, a maker and restorer of organs and Baroque string instruments, and a performer of early music. For thirty-seven years he led the Early Music Program at the University of North Texas, often directing performances based on his own editions. From 1966 to 1996, with his wife, organist and musicologist Alis Dickinson, he compiled and edited the prestigious *Doctoral Dissertations in Musicology*, and together they have written the definitive study of the trumpet marine (1991). Over the last years he has established himself as a leading expert on the eighteenth-century oboe. In 1992 he won the AMIS' Frances Densmore Prize, and in 1999 was presented the Society's Curt Sachs Award. In 2006 he was awarded the Paul Riedo Legacy Award by the Dallas Bach Society for his outstanding contributions to the performance of early music. He is a past president of AMIS.

## Schalmei adapting to change

In 1880, Max B. Martin invented these trumpet-like instruments in Germany which have over 10 names associated with them. Martin hope was to sell the horns for military use and presented the Schalmei to Kaiser Wilhelm II. This novel instrument initially caught on around World War I on the French border. Roving Schalmei bands made up of unemployed war veterans in the 1920s accompanied their socialist songs with instruments of different sizes. In the 1930s Nazi youth groups would use them for rallies in small towns to gather people. Hitler decided these were Communist instruments and banned the horns. Schalmei bands were formed in factories, communities, schools, and paramilitary garrisons. The Martin factory was closed and moved to Phillipsberg in 1949 where it reopened as a car horn company and is still in existence today.

The Martin multi-belled horns in the presentation have been dated to the 1930s. Eight months of research and restoration was accomplished to make these instruments playable. Some models had less than 1,000 produced. Most trumpets take a skill of “buzzing” or vibrating the lips together in order to produce notes. The Schalmei take no skill and are easier to blow than blowing up a balloon. The small ends of the bells taper to a metal vibrating reed producing one note in its own chamber. The sound is similar to a very loud, old car horn.

Traditional marches and socialist music were originally performed on these horns. As heard in many olds European movies their sound is similar to the “tü-ta tü-ta” still used as a two-note police horn throughout Europe. Max Martin, will always be remembered for that sound. Even though you may have not recognized what these instruments were, most of you would recognize the sound that they make. Fingering charts and photos of the instruments are available.

Rebecca Apodaca

**Rebecca Apodaca** is a professional fretted instrument musician, a state certified musical instrument repair technician, and holds a certificate from the University of California in Appraisal Studies of Fine and Decorative Art. She is president of A & D Music of Laguna Hills, California and specializes in appraisals and restorations including consulting work for movies and television. Apodaca is the first Candidate Member of the American Society of Appraisers specializing in Musical Instruments and writes a column for *Music Sound & Retailer Magazine* entitled “Appraisal Scene Investigation.”

## The Player Piano: A Neglected Resource in Ethnomusicology

Several works in decades past have mentioned the medium of the piano roll and the player piano as resources in ethnomusicology, but to my knowledge no researchers have yet researched the topic in depth. I propose to introduce the proper use of the instrument as a research tool, and to highlight available collections of rolls which await scholarly investigation. The player piano is much misunderstood; as originally conceived, it was to be played by a “pianolist” who could draw from the rolls performances of considerable musical merit, as opposed to the mechanical and colorless renditions with which it has had the misfortune to become associated.

Citations by Richard Spottswood and Victor Greene in such works as “Ethnic Recordings In America” (American Folklife Center, Library of Congress, Washington, D. C., 1982) and “A Passion For Polka” (University of California Press, Berkeley and Los Angeles, CA, 1992) respectively, only hint at the treasures as yet unexplored. Numerous small labels, such as Myron Surmach’s “Surma” Ukrainian rolls and Alexander Maloof’s “Maloof” Syrian rolls,

contain material unheard since the 1920s and are ripe for research. Dr. Darius Kucinkas of the University of Kaunas in Lithuania is one researcher who has delved into American-made Lithuanian rolls with surprising results, and Dr. Sam Chianis has expressed interest in rolls of Greek music; my own research into Jewish and Klezmer rolls is opening many ears and eyes. Surely there are others who would find worthwhile material in these neglected recordings. When performed with informed musicianship, they have much to tell us about how ethnic music was packaged and marketed among America's immigrant populations, and the stories of their creators deserve.

Bob Berkman

**Bob Berkman** considers himself fortunate to have spent the last 35 years as the music director of America's last surviving piano roll factory, immersed in the history and the craft of this unusual medium. He is among a handful of performing "pianolists" in the world, capable of exploiting the player piano's expressive capabilities to a remarkable degree, and is in increasing demand as a speaker and recitalist in genres ranging from jazz to rock 'n' roll to the *avant garde*. His particular interest in the neglected area of ethnic music rolls prompted him to donate over a thousand such rolls to the UCLA Ethnomusicology Archive and he is working with the Archive on ways to make these accessible to scholars. The first fruit of this collaboration is an international recording project undertaken by Dr. Darius Kucinkas of the University of Kaunas, featuring Lithuanian rolls. *Klezmerola*, Bob's CD of rare Jewish rolls from his collection, has become something of an underground hit in Klezmer circles, where his work is regarded as "a fabulous and important accomplishment that deepens our access to historical materials."

### **The Gagliano Family of Violin Makers in Naples**

This session will provide attendees with an overview of one of the most important and influential dynasties of makers from the Golden Age of violin making: the Gagliano family of Naples. Throughout the 18<sup>th</sup> century and into the early 19<sup>th</sup> century, the Gagliano family was the prevailing producer of violins and other string instruments in Naples. They produced some of the finest sounding violins ever produced on the Continent, at a time when Naples was the cultural center of Italy. The Gaglianos were also some of the most prolific violin makers of the era, producing and refining their instruments over four generations of makers. While the founder of the dynasty Alessandro was trained in the tradition of Antonio Stradivari, the later Gaglianos worked independently of this influence and collaborated in design and construction, often innovating to satisfy the demands of an ever-increasing audience size. Renowned not only for beauty, construction and superior sound projection, Gagliano violins were affordable in their day and remain so today, as some of the most desirable instruments for musicians embarking on a professional career.

The presentation will include a discussion of construction techniques, woods and varnishes typically used, and dates of individual makers, with a particular focus on the works of Nicolo Gagliano, the most famous and perhaps the most prolific maker in the family. Also covered will be the importance of provenance and condition, as well as tips for recognizing and identifying Gagliano instruments. As a violinmaker trained in Italy, the presenter will offer his own theories on the innovations of their designs. The session will conclude with an overview of the current auction market for Gagliano violins, expected values for these rare instruments, and examples of instruments recently sold.

David Bonsey

**David Bonsey** studied violinmaking in Boston and Cremona, Italy, and has been a professional violin maker and restorer for over 30 years. Since 1999, he has been Director of Fine Musical Instruments at Skinner Auctioneers and Appraisers, one of only a handful of major auction houses in the world to specialize in fine musical instruments. He is a member of the American Federation of Violin and Bow Makers and a contributor to *The Strad* and *Strings Magazine*. He serves as auctioneer for the Violin Society of America's Scholarship Benefit Auction, and has participated in the annual Professional Violin Maker's Workshop at Oberlin College. David can also be seen on the popular PBS Emmy Award-winning TV series *Antiques Roadshow*.

### **New techniques and approaches for the documentation of musical instruments.**

The documentation of a musical instrument consists in gathering as much information of an object in order to understand it better. This documentation helps us to comprehend the materials and construction techniques of an object, representing the first step towards a correct conservation methodology. Moreover, an in-depth reading and analysis of the information provided by a comprehensive documentation of a musical instrument can be an invaluable tool to understand the historical and social context or contexts to which it belonged throughout time. That is to say that through a musical instrument we can access history not only of that particular instrument but also the history of music of a particular place and time.

New tools and techniques, together with new ideas and different approaches have led the documentation of musical instruments to achieve a highly specialized level. The use of scientific equipment and techniques provides noninvasive methods to acquire accurate and detailed information otherwise unreachable. The elaboration of detailed technical drawings is a very helpful tool in the documentation process of musical instruments. Thanks to the use of digital technology and graphic design software, we can now put together a large amount of information on a musical instrument in a single document, providing significant physical data. This document then enables the divulgation of information, allowing researchers all over the world to gain access to an instrument without handling it, minimizing at the same time the risk of damage to the instrument.

This presentation will discuss an ideal documentation of a musical instrument as a continuous and never-ending process. It will explore how integrating new technology can supplement known information, fostering a better understanding of musical instruments and their history.

Jonathan Santa Maria Bouquet

**Jonathan Santa Maria Bouquet** is a Conservation Research Assistant at the National Music Museum, University of South Dakota. Formerly, Mr. Santa Maria worked as a Conservation Fellow at the Metropolitan Museum of Art. He has also completed conservation internships at the Museo degli Strumenti Musicali in Milan, Italy, The National Music Museum, and the Metropolitan Museum of Arts. He was a recipient of the William E. Gribbon Award for Student Travel in 2006 and 2007.

### **Double-wall wind instrument production in Italy: a historical overview**

The first metal double-wall wind instruments appeared in Italy around 1875 as prototypes by two different makers: Agostino Rampone and Paolo Maino in Milan. Rampone presented in 1879 a patent for double-wall flutes and clarinets and in the following years built also oboes, English horns and bassoons with the same technique. Flutes and clarinets were adopted by

military and civic bands, and the production of such instruments continued up to the first decades of the twentieth century.

As soon as the Rampone patent expired in 1883, several other makers tried the difficult task of constructing double wall flutes and clarinets. Surviving instruments by G.B. Cerutti in Turin, Pietro Donnini and Giuseppe Barlassina in Milan testify this activity that was particularly relevant in northern Italy. It's interesting to note that several of such instruments represent experimental models, with complicated keywork, or skillfully made Boehm system flutes, such as the conical Boehm piccolos by Barlassina. The relatively large number of extant double-wall flutes by Rampone prove the acceptance of those instruments and the actual use, namely for open air performances. Recent unpublished findings will be presented.

Francesco Carreras

**Francesco Carreras** is senior researcher at the institute ISTI of the Italian National Research Council. His research interests extend to the musical domain with special focus on cognitive musicology and music analysis. He is a collector of Italian flutes and other historical woodwinds and complements this activity with extended investigations on the history of Italian wind instruments makers. He is author of several publications in this field and contributions to specialised conferences.

### **A French Jesuit in the Middle Kingdom: Joseph-Marie Amiot and the Introduction of Chinese Musical Instruments into Europe**

Joseph-Marie Amiot (1718-93) was a Jesuit missionary who in his more than forty years in Peking (Beijing) mastered the Chinese language and dedicated himself to the study of Chinese texts, both ancient and contemporary. He wrote extensively about his adopted country, including a few books on its music. He translated a Chinese treatise on music, prepared an extensive manuscript on ancient and contemporary music in that country, wrote detailed instructions for the construction of the *yun-lo* (tam-tam), and transcribed several traditional Chinese melodies into Western notation. His best-known work on music, *Mémoire sur la musique des chinois* (Paris, 1779), is based on a larger manuscript on the same topic. While Chinese music theory is the principal concern of Amiot's *Mémoire*, the published version offers descriptions and illustrations of more than twenty instruments.

My paper establishes Amiot's position as a pioneer in the introduction of Chinese music and musical instruments to Europe. I will show that his *Mémoire* is the first treatise by a European author devoted solely to Chinese music; the first to treat Chinese instruments in a systematic, comprehensive fashion; one of the first to discuss the traditional division of Chinese instruments into eight categories, based on the materials from which they are made; and also one of the first to describe Chinese tuning systems. I will further demonstrate that the instruments he sent to Henri Bertin, Louis XV's Minister of Foreign Affairs, probably constituted the first systematic collection of Chinese instruments in Europe and that one of his letters to Bertin provides a rare, detailed description of the construction of a Chinese instrument. Finally, my paper compares the published version of Amiot's *Mémoire* with the much larger manuscript on which it is based, revealing the heavy editorial hand of Pierre-Joseph Roussier (1716/17-1792) and bringing to light for the first time the information on instruments that Roussier expunged from the published version.

Stewart Carter

**Stewart Carter** is editor of *The Historic Brass Society Journal* and former editor of *Historical Performance*. Carter has published articles in various journals including *The New Grove Dictionary of Women Composers* and *The New Grove Dictionary of Music and Musicians*, 2nd edition. His book *The Trombone in the Renaissance* will be published soon by Pendragon Press. In 2004 he received AMIS' Frances Densmore Prize, and he currently serves as President of the Society. Carter is Chair of the Department of Music at Wake Forest University.

### **Tuning Variations as a Guide to Bass-Line Instrumentation in the Orchestral and Solo Literature for the Eighteenth-Century Contrabass *Violon***

The issue of instrumentation in the bass line of works from the latter half of the eighteenth century received a good deal of scholarly attention in the mid-twentieth century. Several authors put forth theories concerning the proper deployment of bass-line instrumental forces, often taking works by W. A. Mozart and Joseph Haydn from the serenade and divertimento traditions as a point of departure and relating their findings to the instrumentation of larger works. While much of this research proved informative, two particular areas of this discussion remained somewhat opaque: When was a double-bass instrument used in works from this period and what type of double-bass instrument was employed?

Much of the twentieth-century research concerning these questions centered on an examination of the lower compass of the bass lines in works from this period to make such determinations. The article discusses problems associated with using this as the principal criterion for such conclusions and offers alternative views based on important features of the double-bass instruments used in this music, such as size, number of strings, and tunings. Additionally, traditional groupings of instruments — particularly the “serenade quartet” (two violins, viola, and double bass) popular in Salzburg during the latter part of the eighteenth century — are considered. By adopting this more contextualized approach, new insights into the proper performance of a wide variety of music from this period may be obtained.

David Chapman

**David Chapman** received his Ph.D. in Historical Musicology from Rutgers University, where he currently teaches courses in music history, performance practice, and world music. His publications include the monograph *Bruckner and the Generalbass Tradition* (Vienna, 2010). Chapman performs on modern double bass, *violone in contrabasso*, *violone da gamba*, and five-string Viennese *Violon*. He currently appears with several early music groups in the New York metropolitan area, including *Sinfonia New York*, *Early Music New York*, and the *American Classical Orchestra*.

### **Victor Mahillon and his First Global Musical Instrument Museum in Brussels**

In earlier publications, the role of Victor Mahillon as a founder of the Brussels *Musée Instrumental* (actual Musical Instrument Museum) has clearly been established. Mahillon appears as a progressive collector amongst curators of public instrument collections in Paris and South Kensington. The basic collections of the Brussels museum such as the ones coming from François-Joseph Féti's (1873), Edmond de Coussemaker (1877), Adolphe Sax (1877), Auguste Tolbecque (1879), Contarini-Correr (1886), Gustave Dumoutier (1891/1892 & 1894/1895), Asenjo Barbieri (1902) and César Snoeck have been studied in detail as well. It is less known that Mahillon was guided not by a desire to gather beautiful artefacts related to the Art of Music, but by a genuine

acoustical interest. However, the context in which he worked in Brussels needs to be reviewed, and especially his relationship with the new director of the Conservatory, François-Auguste Gevaert and the influence of scholars in the field of librarianship and taxonomy. Moreover, one should ask what kind of a musical instrument museum Mahillon had in mind and what he wanted to celebrate by collecting musical instruments as he did. This paper will try to give answers to these questions.

Ignace De Keyser

**Ignace De Keyser** holds a Ph.D. in Musicology from the University of Ghent and has taught music at high schools and film music at a Film Academy. He entered the Musical Instrument Museum in Brussels as a part-time scientific assistant and became assistant director under Prof. Malou Haine in 1995. Since 2007 he is Head of the Ethnomusicological Section of the Royal Museum for Central Africa in Tervuren, Belgium. His publications cover the famous wind-instrument makers Adolphe Sax and Charles Mahillon, the role of Victor Mahillon in the development of organology, and cross cultural items. He is co-author of several exhibition catalogues on musical instruments and of numerous concert reviews; and has appeared on numerous radio and TV broadcasts.

### **Obfuscation or illumination: what ‘early English viols’ tell us about early English viols.**

‘Early English viols’ were the most renowned and desired throughout late seventeenth- and early eighteenth-century Europe and became favored for repertoire beyond the imagination of their makers. Despite their importance in the history of the viol, only about 6% of extant antique viols were made in England before the Civil War, and only a handful survive from the sixteenth century. The rarity and compromised state of extant examples makes it difficult to describe exactly what these viols were like, or to delineate the reason for their reputation. The paucity of physical data encourages researchers to treat the more copious material from later periods and other countries as evidence when discussing these celebrated instruments. Consequently, our understanding of early English viols tends to rely on data and concepts that are alien to that culture, and which may therefore obscure the particular characteristics of these viols. Furthermore, some attempts to understand and perform early English viol music are informed more by current performance fashions than by factors that influenced the composers and players of the time, prominent among which were the particular capabilities and limitations of the instruments themselves.

The *Making the Tudor Viol* project addresses these problems by synthesizing evidence from a variety of sources including documents, images, instruments, and music. Considered together, they will enable the creation of a more realistic view of early English viol-makers’ work and its context, and lead to a fuller understanding of these important instruments. This is essential for scholars, performers and instrument-makers who all have an interest in knowing as precisely as possible what these viols were like; it will also improve our understanding of their influence on later viols and their music.

This paper explains the *Making the Tudor Viol* approach using illustrations drawn from its early findings. The early indications are that the nature and practices of early English viol-makers were more distinct from say, sixteenth-century Italian lute makers, or later English viol makers, than is generally assumed. Findings about makers’ physical and intellectual resources will be reported, and the implications for our understanding of early English viols will be discussed.

Michael Fleming

After graduating in Philosophy and Psychology, **Michael Fleming** worked for Robert Goble & Son making early keyboard instruments until he was able to set up as an independent maker of viols, violins and bows. His interests increasingly focused on research and he was awarded a PhD for his work on viols (2001). He has published in the *Galpin Society Journal*, *Early Music*, *Chelys* etc. He edited *The Galpin Society Journal* for several years and is chairman of the Viola da Gamba Society. He is Senior Research Fellow at the University of Huddersfield, where his current research is based.

### **Jacob Denner's clarinets and their mouthpieces**

Only three clarinets of Jacob Denner have survived in European collections. They are thought to be the earliest clarinets and were models for numerous copies. The clarinet in the Nuremberg collection has probably a wrong mouthpiece, but the specimen in Brussels and Berlin are considered to have original mouthpieces. The Berlin one does NOT have an original mouthpiece as comparisons of photographs from the Snoeck collection and from Oscar Kroll as well as measurements and descriptions of Curt Sachs will show. The mouthpiece that is now mounted on the Berlin Denner clarinet originally came with the Oberlender clarinet acquired from the Snoeck-collection in the late 19th century. It was probably confused after World War II.

Heike Fricke

**Heike Fricke** is a curator for the Musikinstrumenten-Museum SIMPK Berlin and has worked at the Edinburgh University Collection of Musical Instruments. In 2004, she wrote, with Conny Restle, the book *Faszination Klarinette* (2004) and wrote the catalogue of the *Sir Nicholas Shackleton collection* (2007) in Edinburgh. She has written articles for several publications including the *MGG* encyclopedia, *Beethoven Lexikon*, *Geschichte der Musik im 20. Jahrhundert*, and the *Mozart-Studien*. Since 2009 she is the editor of *rohrblatt*, the German professional journal for oboe, clarinet, bassoon and saxophone.

### **Non-European musical instruments in Bologna in 1888**

In 1888 the Municipality of Bologna acquired four collections of musical instruments, belonging to the Islamic cultures of North Africa and to far Eastern cultures. These collections, now preserved in the Museo Civico Medievale of Bologna, were brought together by Federico Amici, Giovanni Vigna dal Ferro, Riccardo Lucchesi and Achille Petri and were gathered especially for the International Music Exhibition of Bologna of 1888. These collections were donated to the museums of Bologna and Sourindo Mohun Tagore contributed to the Exhibition by donating one musical instrument. Amici, Vigna dal Ferro, Lucchesi and Petri, were diplomats and worked respectively in Cairo, Shanghai, San Francisco and Tangier and the musical instruments that they sent represented the cultures of the countries in which they lived. The collection sent by Riccardo Lucchesi consists of Chinese instruments that were collected in the Chinatown of San Francisco in California; Lucchesi also wrote a small treatise on Chinese music (which contains clear references to the musical instruments of his collection) that is now preserved as a manuscript in the Museo Civico Medievale of Bologna.

These four collections and the related archival documents are almost unknown to organologists. This paper will try to show light on the musical instruments actually



preserved (almost 70 all together) and on the archival documents, especially on Lucchesi's treatise and the old inventories. These collections belong to Mahillon's epoch, in which the interest for musical instruments preserved by museums and musical institutions was leading to the birth of modern organology. At the same time, the "discovery" of the folklore and interest in non-European cultures were leading to the birth of anthropology and ethnomusicology. Italy as well took part to this phenomenon, even if in a marginal way. For example, in the years 1880-1911 some pioneering contributions on non-European and folk instruments were published by Alessandro Kraus and lesser known scholars such as, Enrico Hillyer Giglioli, Domenico Del Campana, Nello Puccioni, Silvestro Baglioni, and Vito Fedeli. A few years before 1888, after the musical exposition of Milan in 1881, the Conservatory of Milan was able to open a museum of musical instruments, thanks to the donation of a collection of Japanese instruments from Chiossone. This paper will try to show Bologna's contribution to the birth of a new interest for musical instruments in Italy at the end of the nineteenth century.

Cristina Ghirardini

**Cristina Ghirardini** graduated in 2002 in Ravenna, Facoltà di Conservazione dei Beni Culturali, University of Bologna, with a thesis on the musical instruments of the Museo Ettore Guatelli of Ozzano Taro (Parma). In 2007 she completed a PhD at the University of Torino and has written articles in *Musique Images Instruments*, *Music in Art*, *Acta Musicologica*, and *Fonti Musicali Italiane*. She is a researcher in the "Centro per il dialetto romagnolo" in Castiglione di Cervia (Fondazione Casa di Oriani, Ravenna) working on recordings made in Emilia Romagna in the 1970s and 1980s concerning oral culture and folk music. Her research focuses on musical instruments and Italian folk music.

### **Reverse Engineering Improvisation on the Fifteenth-Century Shawm Ensemble**

The shawm enjoyed special status in the fifteenth-century instrumentarium. No fifteenth-century wedding, civic ceremony, feast day, or royal *joyeux entrée* would have been complete without the sound of the *alta capella*, or "high choir." The term referred not to singers, but to the loud voices of shawms, trumpets or trombones. The players performed vocal music, dances, and improvised counterpoint, much like jazz musicians of today.

Testimony to the high reputation of *alta capella* players lies in figures like the shawm player Conrado Piffaro d'Alemania, who was for decades one of the highest paid men at the Ferrara court. His name belies both his profession and a shared origin with his companions: most instrumentalists came from Northern Europe. On the way to Italy, they passed through Austria and Germany, sharing compositions, styles and techniques along the way. Famous for their improvisatory skills, little of their music survives in writing.

In this presentation (with two accompanying performers), I will explain and demonstrate how it is possible to recreate the practice of fifteenth-century improvisation on the shawm. In order to capture the repertory and sound of these players, modern scholars and performers rely on archival records of established ensembles, their parallels to vocal ensembles, the rules of counterpoint shared between composer and improviser, and a few surviving examples of composed florid polyphony from the dance tradition. A key element to recreating the sound of the shawm is joining all the pieces of the puzzle in contrapuntal improvisation on the shawm. By adopting limitations of performing forces and instrumental range, employing the rules of counterpoint and the surviving vocabulary of melodic and rhythmic motives, it is possible to "reverse engineer" fifteenth-century counterpoint.

Although it may never be possible to know exactly what any individual virtuoso shawm player improvised at any given time in the fifteenth century, recreating the process sheds valuable information on the nexus between the physical characteristics of the instrument and the creativity of its performers, and offers a glimpse at why the instrument and its players were so highly regarded.

Adam Gilbert

**Adam Knight Gilbert** has performed and recorded on historical woodwind instruments as a member of Ensemble for Early Music, Waverly Consort, Piffaro, and his own ensemble Ciaramella. He received Fullbright and Belgian American Education Foundation Grants for study in Belgium and completed a Ph.D. in Performance Practice at Case Western Reserve University. Gilbert has taught musicology on the faculty of Stanford University and the University of Southern California, where he currently directs the Early Music Program.

### **Instrumental Experiments in Early American Jazz**

During the turn of the early twentieth century America began to experiment with a new musical language of communication. This new musical language called “Jazz” came from the infectious enthusiasm and desire to seek out ways of deepening the communication of a new found musical vocabulary. This paper investigates selected musical instrument experiments that resulted from the collaboration between some of the most adventurous, visionary jazz players of the day and the instrumental makers who were as individualized and talented as the Jazz musicians themselves.

At first, early Jazz by the African-American musicians was a hands-on process of knowledge, beginning with learning how to play the military brass band instruments, as well as how to service and re-build these tools of the trade. However, by the end of WWI, Jazz began to take hold as people in parts of America and Europe, who first considered it novelty, began to embrace it as modernism. Instrumental manufacturers witnessing the popularity in Jazz, began to experiment with the brass band instruments through processes of reconfiguration of shapes, sizes and materials. These instruments of jazz called for expanding both the range and depth of tone.

In particular, it was a booming time for the saxophone, a somewhat new instrument of the day and extremely popular in jazz. During the roaring 1920's several instruments exhibited unique designs and were played in jazz music, such as: the Reiffel & Husted (Chicago) Slide Sax, 1920; King (Cleveland) Saxello, 1924-25; Franz Xaver Hüller (Graslitz) Jazzophon, 1926; and H.N. White (Cleveland) 8-foot Recording Bass, 1927. The discussion includes their sound, playing technique, key musician exponents, and an examination into the possible reasons why they were discontinued or never brought to market.

Aurelia Hartenberg

**Dr. Aurelia Hartenberger** is currently adjunct Associate Professor of Music at the University of Missouri, St. Louis, and World Music Specialist at Maryville University. She serves as MMEA (Missouri Music Educators Association) Advancing Music Education Chair, was cited five times as “Teacher of the Year” at the local, district, and state levels, inducted into Missouri Music Educators Association “Hall of Fame” in 2010, and is the creator of the web-based “Curriculum SUCCESS Tool” for [AureusConcepts.org](http://AureusConcepts.org). In 2009, She gave a presentation at the “Learning and Brain” Conference in Washington, D.C. Portions of the HartenbergerWorld Music Instrument Collection can be viewed on [hwmconline.com](http://hwmconline.com).

## **An Ample Supply: American Piano-Parts Manufacturers and Dealers Up to 1900**

Largely omitted in the studies of the American pianoforte industry of the nineteenth century are the legions of independent firms that worked behind the scenes, supplying parts, materials, and accessories to the houses that turned out finished instruments— thus illustrating an important intersection in the history of piano-manufacturing.

Starting with just a few companies at mid-century, mainly located in New York, the supply trade grew to large proportions by the end of the century, with representatives found increasingly in the Midwestern states, mostly serving the piano manufacturing firms that sprang up in that part of the country. The wide variety of supplied items included, but were not limited to, the following (presented here in alphabetical order and using the spellings of the time): actions, cases, celluloid, cloth, covers, desks, felt, hammers, hardware, ivory, keys, leather, legs, lumber, lyres, mouldings, panels, plates, scarfs, sounding boards, stools, strings, tools, tops, varnish, and veneers. Although a few well-known companies that manufactured high-quality instruments (e.g., Chickering and Steinway) are documented as making almost all of their parts in their own factories, an ever-increasing number of manufacturers on lower levels (an early example was J. P. Hale) took full advantage of the supply trade and limited their factories' activities to varnishing and finishing cases, assembling and fitting parts, stringing, and regulating. In spite of the proud advertisements and reports of output submitted by suppliers to trade journals, the piano houses they served seem to have been reluctant to admit having any business association with them. Thus, evidence of the final link in the chain of piano production including the sizeable supply trade is hard to find. This paper, based largely on trade journals, directories, and other sources of the period, will include a checklist of piano-parts manufacturers and dealers, identifying their locations, dates of activity, and the items they sold.

William E. Hettrick

**William E. Hettrick**, Professor of Music at Hofstra University has published critical editions of vocal and instrumental works of the sixteenth and seventeenth centuries, a study of Adalbert Gyrowetz's autobiography (1848), and arrangements for recorder quartet. His critical edition of selected German works for men's chorus by Johann Herbeck appeared in 2008, and additional volumes are in progress. His organological publications include a translation and edition of Martin Agricola's *Musica instrumentalis deudsch* (1529 and 1545), a study of the history and etymology of the *Ruszpfeif*, and articles on topics related to the American piano industry. Dr. Hettrick has served AMIS as president, editor of the *Journal* and *Newsletter*, and member of the board of governors and other committees.

### **Did wood wind instrument makers of the baroque period use proportions to design their instruments?**

The paper approaches this question empirically, avoiding preconceived assumptions that would favor or disfavor the use of proportions. Since their structure is relatively uncomplicated, the study focuses on recorders. It starts from a database of 70 recorders, which represents each instrument by about 45 measurements.

As a type, recorders, flutes, etc., are similar in structure. This similarity or, respectively, variance, can be described in geometrical and statistical terms. The paper discusses these terms and the possibilities of deciding whether the makers used proportional concepts or relied on empirical and ergonomic factors only. A small variance of the ratios, calculated from the

measurements, would speak in favor of proportions, a wide variance against it. Instrument making was, however, an art and craft rather than mechanical engineering having specific modes of manufacturing. This “artistic freedom” makes decisions about choosing to use, or not use, proportions rather complex.

Herbert Heyde

**Herbert Heyde** first worked in Germany, since 1992 in the US. Here he served two years at the Shrine to Music Museum in Vermillion, South Dakota and afterwards at the Metropolitan Museum of Art in New York, from where he retired in 2010. He published articles and books about classification, musical instrument making in Prussia, valve instruments, proportional design, and about other subjects. He also published catalogs of the Handelhaus in Halle, the Bachhaus in Eisenach and the Musikinstrumenten Museum in Leipzig. He won the Curt Sachs Award in 1991, the Christopher Monk Award in 1996, and the Anthony Baines Prize in 2008.

### **What Patents Tell Us and What they Don't: A Case Study Based on Valve Patents for Brass Instruments in the Archives of the Technical University in Vienna**

Patents granted for the protection of new inventions appear to be an ideal means of enhancing our understanding of the development of musical instruments. They are primary sources in which the inventor describes the construction of a new design and communicates its advantages over the old.

The archives of the Technical University in Vienna include a rich depository of the many improvements related to musical instruments that took place in this city. Called *Privilegien* (privileges) in the Austrian-Hungarian Empire, rather than patents, these documents contain verbal descriptions and sometimes drawings of the submitted designs. In some cases model instruments were handed in to exemplify the application, and some of these are preserved at the Technical Museum Vienna.

For the enthusiastic researcher who makes a pilgrimage to this apparent center of knowledge, the outcome can be disappointing, however. Even in the ideal case when text and drawing are both preserved, they may not complement each other well enough to present us with a clear picture as to how the invention actually worked. This was illustrated by Ralph Dudgeon at last year's AMIS meeting, with Joseph Riedl's and Joseph Kail's 1823 valve patent. Analyzing more of the privileges that were granted for improvements in valve brass instruments in Vienna between 1830 and 1846 reveals certain patterns, both in the information provided and the information withheld. These privileges focus on the alleged disadvantages of the old designs, while leaving the features of the new design deliberately vague.

Sabine Klaus

**Sabine K. Klaus** is Joe R. and Joella F. Utley Curator of Brass Instruments at the National Music Museum, The University of South Dakota. Klaus received her Ph.D. in musicology from Tübingen University, Germany, with a dissertation on the history of stringed keyboard instruments. She lectures and publishes mainly in the areas of historic brass and stringed keyboard instruments and is the recipient of AMIS' 2000 Frances Densmore Prize. Currently Klaus is completing the first two volumes of a series of books on the history of high brass instruments.

## **The Earliest American Reed Organs**

The Museum of Fine Arts, Boston, has recently acquired three American-made reed organs that all predate 1840. As such, they represent three of the earliest known examples of American reed organs anywhere.

The first is a lap-organ style melodeon made by James A. Bazin of Canton, Massachusetts, who was the originator of this design that was later copied in considerable numbers by several makers active in southern New Hampshire, most notably Abraham Prescott and his circle. The second is a seraphine dated 1838 and made in the Fort Hill neighborhood of Roxbury, Massachusetts (just a mile or so from the MFA). As inscribed on a brass nameplate, its manufacturer was Dr. Adam Stewart, brother of piano maker James Stewart, who was in partnership with Jonas Chickering for the first four years of his company's existence. The unusual stirrup-style pedals employed by Stewart suggest that he probably had contact with Bazin, who also frequently used the same type of pedals. The third instrument is perhaps the most unusual, hailing from Philadelphia, a city virtually never associated with reed-organ production. Labeled a phys-harmonica, its creator was Emilius N. Scherr, the noted piano and pipe organ maker of that city. Boasting a full five-octave range from FF to f3 (unheard of in this early period), its octave span is also very narrow for the time, suggesting it was made for the slender fingers of ladies. That gender-specific marketing is underscored by the presence of a hinged workbox section built into the very deep lid of the instrument, accommodating several compartments for cosmetics, toiletries, and sewing notions.

Each of these instruments provides new and important clues to the state of reed organ design in the United States at a time when European makers were likewise working out their own models. Through a Power-point presentation I would like to show the details of these three instruments and discuss their relevance to our current understanding of American reed organ history.

Darcy Kuronen

**Darcy Kuronen** is the Pappalardo Curator of Musical Instruments at the Museum of Fine Arts, Boston, where he has worked since 1986. In 2000 he organized the critically acclaimed exhibition "Dangerous Curves: Art of the Guitar", and is author of that show's award-winning catalog. Kuronen additionally serves as volunteer curator to the collection of historical instruments owned by Boston Symphony Orchestra.

### **Conservation and Restoration of Electronic Instruments: The Hammond Novachord**

At the facility where I work, we have a collection of over 600 keyboard instruments, with over 250 electronic instruments. The question of which instruments to restore for use is challenging, and there are few guidelines for the care of relatively modern instruments. The approach here is for as many instruments as possible to be functional, when it is appropriate. Here lies the main question. What is appropriate for electronic music instruments?

The first completely electronic music concert, at the 1939 New York World's Fair, used four Hammond Novachords and a Hammond Model A organ. In 2002, we presented a concert using the original lineup of these instruments and playing some of the original music composed by Ferd Grofe as part of an organ festival. The Novachord, manufactured from 1937-1941, uses approximately 160 vacuum tubes, plus hundreds of resistors and capacitors. A Novachord with no restoration is essentially unplayable after about 70 years.

Other than restoration of the cases of the Novachords, we did a very conservative restoration in 2002, changing only the resistors and capacitors that kept the instrument from playing. We got through the concert but it was challenging. Several years later, we decided we wanted a fully working instrument. Since we had 3 semi-functional Novachords, the decision was made to do a major restoration of the one that had been the most modified already. Approximately 40 pounds of capacitors and resistors were replaced. This instrument works beautifully now. After a 2 minute warm up, it stays in tune and the dividers, which were previously very unstable, work perfectly. It is a great, under- utilized instrument, since there are probably less than 10 fully working Novachords in the world.

John Leimseider

**John Leimseider** was born in Brooklyn in 1952 and brought up in New York and Connecticut. He received a BS degree in Electrical Engineering at Rensselaer Polytechnic Institute. After working in the electronic musical instrument repair business in Los Angeles for 24 years, he moved to Calgary, Alberta, Canada to work at the Cantos Music Foundation in 2002. He is married with two children.

### **What happened to this broken harp? An early Gaelic harp with a story to tell**

The “Lamont” is one of two early Gaelic harps in the collections of the National Museums of Scotland. Dated to circa 1500, it is one of a very few surviving pre-mid 17<sup>th</sup> century Gaelic harps, and can be seen on display at the National Museum in Edinburgh. Upon viewing the harp, however, even the casual observer must be struck by the prominent signs of damage to this instrument. Its forepillar is sheared in two and held together with heavy iron straps, its neck is cracked, twisted and patched, and nail marks and an iron band suggest damage to its soundbox as well. This harp raises a number of interesting questions. How and why did it break; are there areas of hidden damage and repair; in what manner was it repaired, and why? The answers to these questions will not only tell us something about the history of this particular harp, but may also provide us with useful clues to how these early Gaelic harps were constructed and used.

In the summer of 2010, the author was granted access to the Lamont harp as part of a larger research project to study both Gaelic harps at the National Museums of Scotland. This project was undertaken in collaboration with the National Museums and the Clinical Research Imaging Center of Queen’s Medical Research Institute. The harp was examined and photographed at the Museum Collections Centre, and was then CT scanned at the Clinical Research Imaging Centre. This research work has provided unprecedented views of this harp’s interior that have revealed previously unknown internal damage and repair work. The author will present and discuss the damage and repairs to this harp in light of these new discoveries, and will discuss what may have caused the damage, as well as how this can help us understand the construction and use of early Gaelic harps.

Karen Loomis

**Karen Loomis** is a graduate student in Music at the University of Edinburgh. For her PhD she is conducting research and analysis of the construction of the Gaelic harp of Ireland and the highlands of Scotland, using modern technology to unlock the secrets of these historical harps. In 2010, her research with the National Museums of Scotland harps was featured on the BBC. She holds a BS in Physics, an MA in Astronomy, and was recently awarded an MMus in Musical Instrument Research with Distinction from the University of Edinburgh.

## **Non invasive diagnostic techniques (MicroCT and SEM microanalysis) for the study of musical instruments at the Correr Museum in Venice, Italy**

In 2007, the Italian Ministry of Cultural Heritage and Activities promoted on television a fund called *Maratonarte*. Among the seven financed initiatives, one was intended for the research and experimentation of scientific procedures aimed for the preservation of musical instruments. The initiative was carried out with the collaboration of the Correr Museum in Venice. In the Correr Museum is the only existing organ with paper pipes, dated 1494, made by Lorenzo Gusnasco. In order to better understand its state of conservation we decided to analyze some pipes and to define the state of conservation, aiming to identify the materials and to investigate the techniques used by the maker.

A great deal of information was gathered by our collaboration with the Synchrotron Elettra Research Center in Basovizza, who provided the Micro CT analysis; and with ENEA, an Italian Agency for new technologies, energy and sustainable economic development in Bologna, who provided the SEM microanalysis. Feasibility studies have been carried out at the SYRMEP beamline of the Elettra synchrotron laboratory in Trieste, with the aim of demonstrating the advantages and evaluating the effectiveness of synchrotron radiation X-ray microtomography as a suitable technique for non-destructive analysis of musical instruments. The particular geometry of the X-ray beam and the use of a novel detector allowed structural evaluation of the main details of the instruments with unprecedented richness of details. This, in turn, will allow precise dendrochronological investigation of historical stringed instruments. Computed tomography (CT) provides the modern luthier and acoustic scientist with a unique tool for characterization of normal structure, defects, and repair and for accurate measurements of wood thickness and density. In this case it has been possible to obtain extremely detailed information on the techniques used to manufacture the pipes, and to evaluate the kind of wood and its present condition, especially regarding presence and activity of larvae.

The Scanning Electron Microscope (SEM) can provide three-dimensional images with higher magnification than traditional optical microscopes. Moreover, SEM analysis combined with an EDXRS (Energy Dispersive X-Ray Spectrometry) system, can be used to catch X-rays from the atoms of the elements and to yield the chemical composition of the sample. Samples of the paper used for the pipes have been investigated with a stereomicroscope and then with SEM. The SEM and microanalysis studies have contributed to define the kind of paper used by the maker, thus complementing the Micro CT approach.

Emanuele Marconi

**Emanuele Marconi** attended the Civic School of Lutherie in Milan and received a Bachelor's degree in conservation from the University of Bologna. He is a conservator for the Civic Museum of Musical Instruments, Milan, a consultant conservator for the Cultural Heritage of the Lombardia Region, and lectures at the Università degli Studi di Pavia and at the University of Bologna. In 2010 Marconi and Luisella Nobili Sékules edited an Italian translation of a revised and enlarged version of José Romanillos' book *Antonio Torres Guitarmaker, His Life and Work* (1987). In 2010 with Marconi wrote with Claudio Canevari, *Fotografare strumenti musicali: Rilevamento, documentazione, diagnostica per immagini come pratica di conservazione* (Padova, 2010). In the same year Marconi also planned and organized the first International Workshop on Diagnostics and Preservation of Musical Instruments, under the patronage of the Italian Ministry for Cultural Heritage and Activities.

## **Saxhorns and Related Instruments: unravelling the web**

With the appearance of Adolphe Sax's saxhorns and saxotrombas on the Parisian instrument-making scene, Sax's contemporary makers accused him of plagiarism since intermediate-bore profile instruments, namely between cylindrical and conical, existed long before Sax's saxhorns. Several intermediate-bore profile models of instruments also emerged after the appearance of saxhorns and saxotrombas, either in response to performers' demands, or as a result of the constant quest of makers for "novelties", which could conquer the marketplace. The majority of these instruments were made in circular wraps but often in other eccentric forms. Each of these instruments followed its' own route in the course of time. Some were used for some time, others were never produced commercially in large numbers, and others (or their offspring) are still in use today.

This paper will examine intermediate bore-profile instruments from the late 1830s until the beginning of the twentieth century appearing mainly in France and Britain. Instruments such as clavicors, antoniophones, tenor cors, ballad horns and others in diverse forms will be examined and compared with saxhorns so as to reveal if any of these groups of instruments were separate species. Saxhorns will also be examined versus instruments predating them so as to investigate whether the allegations of Sax's competitors were true. Issues of history, usage, but also classification will be discussed and surviving examples from the Edinburgh University Collection and other important collections will be presented.

Eugenia Mitroulia

**Eugenia Mitroulia** was born in Greece. She holds a first degree in Musicology from the Aristotle University of Thessaloniki. In 2005 she was awarded a Masters of Music in Organology from the University of Edinburgh. She is currently a PhD candidate in Organology in Edinburgh, near completion. Her topic is the brasswind production of Adolphe Sax with a focus on saxhorns, supervised by Arnold Myers. In 2010 she was awarded the Clifford Bevan Award for excellence in research by the International Tuba and Euphonium Association for her article "The Saxotromba: Fact or Fiction?" published in the *Journal of the American Musical Instrument Society* in 2009.

### **How different are cornets and trumpets?**

In the late nineteenth century, orchestral trumpet parts were frequently played on cornets. Today, orchestral cornet parts are usually played on trumpets. Does this matter? It is generally accepted that the designs of both instruments have converged, with the differences between trumpets and cornets becoming less obvious. The timescale of this convergence, however, has not been so well understood.

This paper aims to elucidate the essential characters of the two instruments and plot their comparative histories since the introduction of the cornet. Research has drawn on studies of surviving instruments, contemporary documents and repertoire. Acoustically-based techniques have provided objective yardsticks to use alongside the subjective perceptions of players and listeners. The paper draws on the resources of Edinburgh University Collection of Historic Musical Instruments and other collections in Europe and North America.

Arnold Myers



**Arnold Myers** completed his doctorate at the University of Edinburgh with research into acoustically based techniques for taxonomic classification of brass instruments. He contributed the chapter ‘Instruments and Instrumentation in Brass Bands’ to the book *The British Brass Band: a Musical and Social History* (Oxford 2000); articles to *The Cambridge Companion to Brass Instruments* (Cambridge 1997), *The New Grove Dictionary of Music and Musicians*, the *New Dictionary of National Biography*, and is one of three authors of *Musical Instruments: History, Technology and Performance of Instruments of Western Music* (Oxford 2004). Myers is the Chairman of the Edinburgh University Collection of Historic Musical Instruments, edits an ongoing Catalogue of the Collection, and teaches at the University of Edinburgh. He was the recipient of the 2007 AMIS Curt Sachs Award.

### **Ergonomics and early horn technique**

Horn playing technique in the eighteenth century is a much-debated issue: was the hand employed within the bell of the instrument or did the performer perhaps use a “lipping” technique to alter the pitch of notes? Documentary evidence in the form of playing treatises or manuals is scarce and the written notes, pitches and ranges called for by composers, while interesting and insightful, only provide us with part of the story. An alternative approach, concentrating on what the instruments themselves can tell us, provides a different view on the subject of early horn technique.

This study explores hand technique from an ergonomic perspective. Instruments are analyzed by measuring key dimensions thought to be significant in determining a comfortable playing position with hand in the bell. A novel application of established research on “comfortable” working areas for hand and arm movement is also used to compare estimations of hand positions on early horns in relation to hand technique. Over forty instruments from various collections throughout Europe are included in the dataset, specifically chosen to encompass examples of both late seventeenth-century hunting horns and late eighteenth-century hand horns. Possible geographical and evolutionary trends in the data are discussed. It is apparent from the findings, that during the early eighteenth century there was considerable diversity in horn design but as the century progressed, horn manufacture became increasingly uniform as technique became more standardized.

Lisa Norman

**Lisa Norman** was awarded a Masters by Research with distinction from the University of Edinburgh in 2009 and is currently undertaking a PhD focusing on the organology of eighteenth-century horns. She was awarded the Niecks Essay Prize for her final year dissertation entitled, ‘The Emergence of Hand Horn Technique in the Eighteenth Century’. In her spare time she enjoys playing and teaching the horn and recorder.

### **Musical Instrument Conservation at the National School of Conservation, Restoration and Museography in Mexico City**

The conservation of musical instruments in Mexico is relatively new and is continuously facing considerable restraints, such as the lack of specialized study centers for such instruments (i.e. museums and research institutions), and the lack of specialists able to regulate and execute safeguard actions. However, there are some federal bodies however, devoted to foster such efforts. The National School of Conservation, Restoration, and Museography Manuel del Castillo

Negrete (*Escuela Nacional de Conservación, Restauración y Museografía “Manuel del Castillo Negrete”*, ENCRyM) is the only Latin American institution offering a 9-semester Bachelor Degree in Restoration. Its aim is to create specialists in cultural heritage conservation able to solve specific conservation problems for several types of objects, like musical instruments, based on practical fieldwork and laboratory activities.

This School is an integral part of the National Institute of Anthropology and History (*Instituto Nacional de Antropología e Historia*), a federal body that regulates and executes safeguard, maintenance, preservation, and conservation actions for objects manufactured between 1521 and 1900. Nevertheless, such an institution is independent as it can work with objects manufactured after 1900.

One of the specialized areas of the ENCRyM is the Course-Workshop for the Conservation and Restoration of Musical Instruments, which is offered during the ninth semester of the Bachelor Degree. It is aimed at teaching students to identify, analyze, and propose conservation solutions for culturally relevant musical instruments. It is the only Latin American conservation and restoration institutional laboratory for musical instruments, designed for conservators specialized in cultural heritage assets. Therefore, its main priority consists of making students reflect upon the complex conservation problems involved in preserving musical instruments. In the last few years, several conservation proposals have been prepared for specific collections. Likewise, several museum pieces have been restored for exhibition and execution purposes; status certificates have been prepared for musical instruments located in churches (especially for pipe organs), and awareness campaigns have taken place among low income populations.

Jimena Palacios

**Jimena Palacios Uribe** is a conservator of musical instruments and since 2007 has been associate professor at the musical instruments laboratory of the National School of Conservation, Restoration and Museography “Manuel del Castillo Negrete”, in Mexico City, which regulates the preservation of cultural heritage in the country. Besides her research at several Mexican institutions, she has studied instruments at the National Music Museum, in Vermillion, South Dakota. In 2010, she was the recipient of a *William E. Gribbon Memorial Award for Student Travel*, and received the national prize *Paul Coremans 2010* in the field of conservation and research from the National Institute of Anthropology and History.

### **“Which Lempp? Identifying instruments by Friedrich and Martin Lempp of Vienna.”**

The Lempp family, comprising father Friedrich and son Martin, were amongst the most prominent wind instrument makers in late 18<sup>th</sup> and early 19<sup>th</sup> century Vienna. Together their careers spanned nearly seventy years, embracing some of the most crucial developments in wind instrument manufacture.

However, as neither Friedrich nor Martin usually stamped their instruments with their Christian name or initial, most instruments are simply assigned generally to the family, without any specific attribution to either father or son. This paper examines a number of the extant instruments from the Lempp family and in so doing identifies a number of characteristics by which the instruments from the two makers can be distinguished. Using these characteristics, it offers an attribution for over half the extant instruments.

Melanie Pidocke

**Melanie Pidcocke** completed a Bachelor of Music (Hons I) at the Queensland Conservatorium in Australia, before moving to Holland to pursue an interest in historical performance. There she completed four years of study on historical clarinet with Eric Hoeprich. Melanie is now in her final year of a PhD at Edinburgh University, where she is researching woodwind instruments and their makers of late 18th century Vienna.

### **Sharing Rosewood, Smuggling Ivory: The Global and Local Politics of Resource Use and Distribution in Musical Instrument Making**

When makers and musicians select materials for musical instrument construction they seek products that provide optimal musical sound and visual impact. The wood, bone, shell, horn, and animal skin they choose are closely linked to historical and social practice, yet decisions regarding their use relate also to the availability of renewable resources.

In this paper I discuss political, social, and cultural effects on musical instrument production and use, especially as regions suffer from environmental degradation, and national and international organizations limit exploitation of threatened and endangered species. How have makers, musical instruments, and the music itself been impacted by enforcement of CITES (Commission on International Trade in Endangered Species), other local government regulations, and activities of organizations who communicate about protection and regulation? Demands for attention and compliance influence materials collection and use, yet the impact on makers and musicians is uneven and often divided along class and economic lines. Global and local markets for animal and reptile parts and for endangered woods, remains high. In economically powerful nations, such as North America, Australia, and Western European countries, some makers construct identities around conservation, yet their income continues to come from musicians seeking social status and an ideal sound with instruments made from imported woods. In Central, South, and Southeast Asia, makers seek economic equilibrium drawing from local sources for tone woods, even as these resources are reduced in quality due to environmental change, and quantity because of export for use outside their countries.

Jennifer Post

**Jennifer Post** is an ethnomusicologist and Associate Curator at the Musical Instrument Museum. Her primary areas of research include South Asia and Central Asia, including portions of Western China and Western Mongolia. Formerly on the faculty at Middlebury College in Vermont, Jennifer came to the MIM in 2008. She has published on Indian, Mongolian-Kazakh, and North American music, and on the discipline of ethnomusicology.

### **Sex and Musical Instrument Advertising**

Sex sells, or at least that is how the saying goes, but when did it start selling musical instruments? The use of beautiful women, suggestive product placement, and underlying sexual undertones have long been used in advertising and often these tactics have little or nothing to do with the actual object being sold, but are considered by marketing experts as an easy method of getting the attention of the potential buyer. Musical instruments, with their sensuous shapes, “dangerous curves,” and association with popular music culture, are no strangers when it comes to using this marketing technique.

Today, guitars quickly come to mind when one thinks about a sexually-themed advertisement, particularly in the use of women, but in reality almost all musical instrument manufacturers are guilty of incorporating sex into their advertising campaigns.

For example, does one really purchase a Baldwin piano because its ad says that it is the choice of the most chic ladies, or perhaps a Leblanc bass clarinet because a beautiful woman in a tight dress is clutching it? Has it always been this way or does this correspond to changing social mores?

This presentation will explore how the use of sexuality has been used over time in musical instrument advertising. From the demure housewife to the scantily clad guitar “girl,” images collected from advertisements, articles, and trade publications from the nineteenth century to today will show trends in marketing with a discussion of the possible influences of societal change.

Sarah Richardson

**Sarah Deters Richardson** is Curator of Musical Instruments at the National Music Museum, University of South Dakota. She received her M.M. in the History of Musical Instruments from The University of South Dakota, writing her thesis on the impact of WWII on the American musical instrument industry. Richardson’s research interests include brass and percussion instruments, 20<sup>th</sup> century instrument manufacturing, gender roles in instrument advertising, and the implementation of multimedia into the museum environment.

### **The descent of organology: cultural and methodological influences in the definition of organology in the 19th century**

The earliest mention of the importance of organological studies in the context of musicology appears in 1885 in an article by Guido Adler that defines, for the first time, scope, method and aim of musicology itself, marking what is generally considered to be the beginning of a new discipline: “the history of musical instruments, their construction and use – according to him – is a subsidiary sphere of the historic dimension of musicology”.

However organology as a scientific discipline in the modern sense – with a conscious use of sources and its own method – had appeared and developed, in a broad sense, autonomously and independently from musicology over a decade earlier with a scientific production that emerges, at first, in the introductions to some museum catalogues, often, at that time, lengthy texts discussing general aspects of the history, role and classification of instruments. An excellent example is the introduction to the first modern catalogue of a musical instrument collection, *A descriptive Catalogue of the musical Instruments in the South Kensington Museum* (London 1874) whose author, Carl Engel, dedicated over 130 pages to a discussion of musical instruments from Pre-history, through ancient Egypt, Assyrians, Hebrews, Greeks, Etruscans and Romans, China, India, Persia and Arabia, American Indians, Medieval Europe and post-Medieval Europe.

The structure and method of his study – that will prove very influential on later authors up to Curt Sachs – is evidently inspired by the knowledge of the anthropological and linguistic studies that appeared in London in the same years, and particularly by Charles Darwin’s *The Descent of Man* published in the same city only three years earlier, where the author articulated his thoughts on the importance of music to understand cultural identity.

This paper will highlight the influence of some of the main anthropological, linguistic and positivistic texts circulating in Europe in the second half of the 19<sup>th</sup> century over the development of the first broad organological essays, in an attempt to better clarify the passages that led to the definition of organology as a scientific discipline.

Gabriele Rossi-Rognoni

**Gabriele Rossi Rognoni** is a researcher in the Department of History of the Arts and Performance of the University of Florence, and curator of the Musical Instrument Department of the Galleria dell'Accademia in Florence. He was Andrew W. Mellon Fellow (2002) and C. Coleman and Pamela Coleman Fellow (2006) of the Metropolitan Museum in New York, Forscher at the Stiftung für Musikforschung Preußischer Kulturbesitz in Berlin and is Vice-President of the International Committee of Musical Instrument Museums and Collections (CIMCIM) of ICOM (the International Council for Museums). His main research topics and musical instrument making and trade in Florence between the 16th and the 19th century, Italian patents for musical instruments, and the Italian baroque psaltery (salterio).

**Five Significant American Piano Manufacturer's Production Number Books:  
A Survey of the 5 Most Prominent American Manufacturers' "Number" or "Log Books"**

This study surveys the provenance, content, accessibility for research, problems and research-to-date of five leading American manufacturer's piano "logs" or "number books." Those manufacturers are, in the order of their origins (including the company's start and, if different, the probable beginning date of piano manufacturing), Chickering (1823), Knabe (1837/1859), Steinway (1853), Mason and Hamlin (1854/1881) and Baldwin (1862/1891). More than one type of registry exists for Steinway, while Chickering provided an informative window in the late 1890s by using a one-piano-per-page data sheet. Knabe and Mason and Hamlin records remain in private hands, and await donation to an archive. In addition to the two New York Steinway registries, a smaller but significant London Steinway registry, which to date has not been available, will also be examined. This researcher has also begun to work with the registry of the Chickering and Sons Company, now archived at the Smithsonian. Due to business failures several companies have a significant document loss and recovery story. The chain-of-custody narratives are both important and very interesting.

The content of these registries provides much useful information for researchers. The Steinway company registries have been systematically studied by at least two researchers: an in-house researcher, Roy Kehl whose work was on behalf of the company itself, and this researcher. Chickering registries have been studied by Cynthia Adams Hoover of the Smithsonian and others. One Chickering registry is in bound volumes, one piano per page, yielding a wealth of data from string and hammer manufacturers to pitch usage; I know of no study of these volumes. The remaining manufacturers' registries also deserve at least a brief study and exposition, even as they do not have as great a role in the design development of the modern American piano, the companies' product was both artistically and commercially significant.

William Shull

**William Shull** (M.Mus., University of Redlands) is a practicing piano technician (Registered Piano Technician) and piano restoration specialist in Loma Linda, California. He is completing research in preparation for a book on the early Steinway piano and has begun research on a similar study of the Chickering piano. Each book will include a complete anthology of models and scales. He founded the Period Piano Center, a small non-profit supporting a piano museum, piano research and web database collection.

## **Jonas Elg - An Eighteenth Century Lute and Violin maker in Stockholm, Sweden, and his 15-course Baroque Lute**

In the storage of The Stockholm Music Museum resides an interesting 15-course lute with triple peg boxes (inventory number M220), according to the handwritten maker's label clearly dated 1729 and made by the Swedish lute- and violinmaker Jonas Elg: "Jonas Elg Fecit Holmiae 1729." Holmiae is of course Stockholm. This particular lute is the main background to this article, which will place the focus on Jonas Elg as lute maker, but it aims also to present available facts about Jonas Elg and his successors. This will include all available biographical details and known information about their preserved instrument as well as annotations about their repairs of other instruments. The paper will include a detailed description of the 15-course lute by Jonas Elg, its provenance and comparisons with other lutes of this type. Hopefully I will also be able to show X-rays of the lute.

Kenneth Sparr

**Kenneth Sparr** received his Bachelor of Arts at the University of Lund, Sweden and a degree in librarianship in Stockholm. Since the 1970s he has published many studies concerning early plucked instruments focused on Swedish history. Sparr has given lectures at lute conferences of the CNRS in Tours, France, 1980, at the Musée de la musique in Paris 1998, at the Royal College of Music in Stockholm, and at the Carl Malmsten School. He is a maker of historic lutes, guitars, as well as the clavichord, and has restored guitars and an early Swedish square piano. He is also an amateur player of early plucked and keyboard instruments, and a collector of musical instruments, music prints, and manuscripts.

## **Frames Drums of the Northern Plains Indian Culture**

The music of North American Indian people is multifaceted and central to the existence and perpetuation of traditional ways of life. The drums, rattles, flutes, and whistles employed in the Northern Plains encompass a diverse range of materials and construction techniques that are the result of centuries of tradition, adaptation, and assimilation. This investigation focuses on cultural reinterpretation (as a result of Western European colonization) in frame drum construction specific to the Indigenous people of the Northern Plains of North America.

The physical development of frame drums, within the historical parameters of Northern Plains Indian culture, will be examined for the first time in the context of adaptation and cultural influence. The living tradition of drum construction has likewise been subject to many influences, ranging from the introduction of new materials to methods of assembly, along with varying techniques for stretching the drumheads. This study will present a discussion of the anatomical features and performance practices associated with Northern Plains' drums. It will examine the history and the techniques used in the construction of drums made by the Indigenous people of the Northern Plains, with emphasis placed on the structural and material changes, and document transitional stages in the production of Indigenous drum making.

Michael Suing

**Michael Suing** began as a curatorial research assistant and a graduate research fellow at the National Music Museum, The University of South Dakota, Vermillion, where he received a B.L.S (2004) and a M.M. (2009). Suing spent a year in the Musical Instrument Department at the Metropolitan Museum of Art, as a Chester Dale Research Fellow and currently works as a Curatorial Research Fellow in the Department of Musical Instruments at the Museum of Fine Arts, Boston.

## **“With no Expense Spared”: Patronage and its Effect on the Intersection of Art, Music, Industry and Commerce in Instruments of Pascal Taskin (1723-1793)**

Instrument historians regard Pascal Taskin as the last of the great French harpsichord makers. Born in 1723, in Theux (near Liège) Belgium, he apprenticed in the Parisian shop of François Etienne Blanchet. Following Blanchet's death in 1766, Taskin married his widow, assumed control of his shop, and inherited his title as *Facteur de Clavessins & Garde des Musique du Roi*, thereafter working under the auspices of Louis XV (1710-1774) and Louis XVI (1754-1793).

Of the dozen or so instruments that survive from Taskin's workshop, three are currently housed at the Yale Collection of Musical Instruments: a two-manual harpsichord (1770) and two *épinettes* (1778). All are well-crafted instruments of an experimental variety that reflect voguish tastes in European music making, case decoration, and instrument design. The case of the harpsichord is considerably larger in dimension than those of earlier French Baroque or Rococo instruments, and its sounding mechanism is fitted with unusually wide jacks that carry not only crow quill but also *peau de buffle* (leather) plectra. It is thought that Taskin may have utilized leather plectra in this instrument to enhance its expressive capabilities at a time when the popularity of the harpsichord was on the wane, owing to the rise of the fortepiano elsewhere on the Continent.

The two *épinettes* may have been commissioned by Louis XVI as a gift for Marie Antoinette in anticipation of their first child (Marie-Thérèse Charlotte, born December 1778). They are charming instruments, sounding at 4-foot rather than 8-foot pitch, which may have been used by the Queen as teaching instruments. Their design is unique to Taskin's output, and it is likely that the two were assembled simultaneously, side by side, in his workshop. Not to be overlooked is the elaborate decoration of these three instruments which is reflective of the airy grace and refined pleasures of salon and woodland depicted by artists of the Rococo. In some instances this decoration is original to the instrument; in others, it decidedly is not.

This paper explores ways in which the design and construction of Taskin's instruments were influenced by aristocratic taste, literary fable, scientific exactitude, political rhetoric and, from the practical side, availability of materials during the Age of Enlightenment.

Susan Thompson

**Susan Thompson** is Curator of the Yale University Collection of Musical Instruments. She specializes in the history of the oboe and other woodwinds in the 17<sup>th</sup> and 18<sup>th</sup> centuries, and has published reviews and articles in *JAMIS*, *Galpin Society Journal*, and *American Recorder*.

### **Identification guide for Eastern Asian Bamboo Flutes**

The National Music Museum at the University of South Dakota is home to more than eighty bamboo flutes from Eastern Asia. Since most of them simply had cursory labels like “bamboo flute”, the opportunity presented itself to develop a method that could be used to produce accurate and detailed labels quickly and efficiently for any flute from Eastern Asia whose instrument name was unknown. A review of literature helped me gather information about how these instruments have evolved through time, traveled to different places in China, Japan, and Korea, and how the culture of each country affected the use and design of each flute. I decided upon what characteristics defined the instrument types and used my sources to determine what labels the instruments should be given. As the flutes were cataloged, my labels were further refined based on features I observed on the actual objects. My labels continued to be tested as more flutes were studied affirming most of the names and types.

Through this process I was able to develop a system whereby a person untrained in Eastern Asian flutes could, with certainty, tell instrument types apart. At the end of my research I created a simple to follow flow chart identification guide based on the defining characteristics of these bamboo flutes. Included were methods of playing, length, number of finger holes, number of nodes, type of bamboo, and other construction details. The chart contains eighteen common flutes originating in the countries of Japan, China, and Korea. An included supplement to the identification chart is a packet containing descriptions of each instrument along with its uses and cultural ties in its country of origin. My research, the resulting flow chart, and cultural information packet can be used to help simplify the cataloguing process of Eastern Asian bamboo flutes at other museums, in private collections, and especially to AMIS members. In my presentation my method will be tested using examples from the MIM's collections.

Kendra Van Nyhuis

**Kendra Van Nyhuis** is an undergraduate at the University of South Dakota in Vermillion, SD, where she is majoring in music education and anthropology. She is currently working on her undergraduate honors thesis, which is tentatively entitled "A Comparative Analysis of Wind Instrument Types in Eastern Asia." Kendra has received a 2010 U. Discover undergraduate research grant and a CURCA travel grant for research. She has also presented research at USD Ideafest and the National Conference for Undergraduate Research.

**Adrienne L. Kaeppler**, Curator of Oceanic Ethnology at the National Museum of Natural History, is a social/cultural anthropologist whose research and writing focuses on social structure, ritual, and the visual and performing arts, as well as museum collections from the 18th and 19th centuries. Her publications include *Poetry in Motion: Studies on Tongan Dance* and *Hula Pahu: Hawaiian Drum Dances*. She co-edited the Oceania volume of *Garland Encyclopedia of World Music* and worked with the Tongans on a book entitled *The Songs and Poems of Queen Salote*. She is President of the International Council for Traditional Music and is a UNESCO Consultant on Intangible Cultural Heritage.

**Ken Moore** has been employed at the Metropolitan Museum of Art in a variety of positions since 1970. In 1979 after studies in music education, ethnomusicology, and musical iconography with Emmanuel Winternitz, he joined the staff of the Department of Musical Instruments. In 1999, Ken succeeded Laurence Libin as the Frederick P. Rose, curator in charge of Musical Instruments. Specializing in non-Western instruments, he has lectured extensively on the holdings of the Museum, organology (the study of musical instruments) and museum studies, developed contextual display methods which include performance, and initiated museum programs emphasizing world music cultures. He has contributed articles to a number of Exhibition catalogs at the Metropolitan Museum from 1994 to 2010.

**Deborah Check Reeves** is Curator of Education at the National Music Museum and an Associate Professor of Music at The University of South Dakota in Vermillion. She holds degrees in clarinet performance from The University of Iowa and the University of Wisconsin-Oshkosh. She is serving her third term as AMIS Secretary. In addition to administering all educational programming at the NMM, she is director of *Tatag*, the Vermillion community's gamelan ensemble who performs on the NMM's *Kyai Rengga Manis Everist* Javanese Gamelan.