



# NEWSLETTER

of

## *The American Musical Instrument Society*

Volume 37, No.3

Fall 2008

### AMIS in Ann Arbor



The Stearns Collection of the School of Music, Theater and Dance at the University of Michigan is pleased to welcome the American Musical Instrument Society to Ann Arbor for the annual meeting, to be held Wednesday-Saturday, May 20–23 on the campus of the University of Michigan in Ann Arbor.

#### THE STEARNS COLLECTION

Holding over 2500 pieces of historical and contemporary musical instruments from all over the world, the Stearns Collection of Musical Instruments is one of the largest accumulations of such artifacts housed in a North American university. Among its holdings are the trumpet collection of Armando Ghitalla, former principal trumpet player of the Boston Symphony Orchestra and University of Michigan faculty member; a collection of violin bows from Jerry Tetewsky; as well as the first commercially produced Moog synthesizer and the RCA theremin used during the WXYZ broadcasts of the Green Hornet from 1936-1952.

The collection features permanent and occasional displays in the Vesta Mills Gallery and in exhibition areas through-



The C. B. Fisk Organ, Blanche Anderson Moore Hall, University of Michigan

out the Eero Saarinen-designed Earl V. Moore Building of the School of Music, Theater and Dance. The Stearns Collection also maintains displays in Hill Auditorium on the University of Michigan's central campus.

#### IN THIS ISSUE

Annual Meeting in Ann Arbor	1
President's Message	3
Online Membership Directory	4
Book Reviews	4
The Rehousing and Return of the Louisiana State Museum's Music Collection	7
The Earliest Upright Piano?	12

American Musical  
Instrument Society  
Newsletter

Dwight Newton, Editor  
James B. Kopp, Review Editor

The Newsletter is published in spring, summer, and fall for members of the American Musical Instrument Society (AMIS). News items, photographs, and short articles or announcements are invited, as well as any other information of interest to AMIS members.

Contributions for the Newsletter and correspondence concerning its content should be sent, preferably as Microsoft Word attachments to:

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105 Fine Arts Building  
Lexington, KY 40506-0022  
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Email: dwight.newton@uky.edu

Address changes, dues payments, requests for back issues of AMIS publications, and requests for information on membership should be sent to:

American Musical Instrument Society  
389 Main Street, Suite 202  
Malden, MA 02148  
Email: amis@guildassoc.com  
Phone: 781-397-8870  
Fax: 781-397-8887

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HENRY FORD MUSEUM AND  
GREENFIELD VILLAGE

A special highlight of the conference will be a site visit to the Henry Ford museum and Greenfield Village in Dearborn, Michigan where AMIS members will have the opportunity to explore the extensive collections of the Henry Ford Museum and Greenfield Village, as well as to participate in a private showing of some of the treasures of the museum's musical instrument collection not currently on display for the public.

servatory, a restored Victorian observatory on central campus which retains its original 19th century telescopes, and houses collections and exhibits that highlight the history of the observatory and of 19th century life.

ANN ARBOR

The University of Michigan is physically interconnected with the city of Ann Arbor, a cosmopolitan small town known for its sidewalk cafes, an abundance of trees, and a vibrant intellectual and cultural life. Among its many attractions, Ann Arbor is home to three carillons,



PERFORMANCES

Conference goers will be treated to three concerts during the course of the conference, including a lecture-recital by Marilyn Mason, renowned performer, pedagogue and professor of organ at the University of Michigan School of Music, Theater and Dance. Professor Mason will play the magnificent C.B. Fisk organ recently named in her honor by the University of Michigan. A concert of world music on Friday night will feature the young Chinese erhu virtuoso, Wei Xiao Dong.

MUSEUMS AND LIBRARIES AT  
THE UNIVERSITY OF MICHIGAN

While in Ann Arbor, conference-goers will have the opportunity to visit the university's many museums, libraries and galleries, including the Kelsey Museum of Archeology, the Bentley Historical Library, the William L. Clements Library of American History, the Gerald R. Ford Presidential Library and the newly expanded and restored University of Michigan Museum of Art. The Bentley library administers the University of Michigan Detroit Ob-

including the Charles Baird Carillon which is housed in Burton Tower, on the University's central campus. The carillon is the third heaviest in the world and contains 55 bells which range in weight from 21 pounds to 12 tons.

Dining out is a popular activity in Ann Arbor, and the city boasts numerous restaurants offering world-class cuisine of many types. Within walking distance of central campus, one can find Cuban, Korean, Thai, Ethiopian, Italian, Palestinian, Indian, Japanese, Southwestern American, French, Lebanese, Latin American, and many other kinds of restaurants.

Springtime is a fine time to be out of doors in Ann Arbor. Outdoor attractions include the Wave Field, an outdoor earth sculpture designed by artist Maya Lin. The winding Huron river, which divides both the town and the two campuses of the university, may

be enjoyed on a walk through the 123-acre Nichols Arboretum, or by canoe or kayak available from one of the city's two liveries.

On the city's northeast side, University of Michigan's Matthei Botanical Gardens facility includes a conservatory with exotic plants from around the world, nature trails, mature woodlands, wetlands, ponds and a tall grass prairie.

## DETROIT

Forty-five minutes east of Ann Arbor, is the city of Detroit, home of the Detroit Symphony Orchestra, the Detroit Institute of Art, the



Haida Raven Rattle, British Columbia, Stearns 0037

restaurants of historic Greektown, and a rich African-American musical heritage that includes gospel, blues, Motown, jazz and hip-hop. Conference goers with an extra day or two may wish to visit, in addition to the formerly mentioned Detroit institutions, Hitsville, U.S.A. (the Motown Historical Museum) and the International Gospel Hall of Fame and Museum (visits to the Gospel Hall of Fame by appointment only).

## ACCOMMODATIONS

Reasonably-priced, on-campus accommodations will be available in a conveniently-located student residence building. For those wishing to stay in a hotel, a block of rooms will be available at the north campus Holiday Inn, which will provide free shuttle service to and from conference events. More information and registration information will be

available in the forth-coming registration packet and in the Spring issue of the AMIS newsletter.

For further information contact local arrangements chair Suzanne Camino, of the Stearns Collection, at [scamino@umich.edu](mailto:scamino@umich.edu) or by phone at (734) 995-0298.

## CALL FOR PAPERS

The American Musical Instrument Society will hold its 2009 annual conference on the campus of the University of Michigan in Ann Arbor, 20-23 May. Our hosts are the University of Michigan School of Music and the Stearns Collection of Musical Instruments. Proposals for papers, lecture-demonstrations, and panels, not to exceed 250 words, should be sent by post to Stewart Carter, Department of Music, Wake Forest University, Winston-Salem, NC 27109; or via email (preferred)

to [carter@wfu.edu](mailto:carter@wfu.edu). If submitting by e-mail, please provide your abstract as an attachment, preferably in Microsoft Word format, and also paste the text of the abstract into the body of the e-mail message, in case there is a problem with your attachment.

The committee will entertain proposals on all aspects of musical instruments. Proposals on topics related to instruments in the Stearns Collection are particularly encouraged. The deadline for submissions is 15 December 2008.

## WILLIAM E. GRIBBON AWARD FOR STUDENT TRAVEL

Students are invited to apply for the 2009 William E. Gribbon Award for student travel. The award consists of a one-year student membership in the Society and substantial financial support for travel and lodging at the 2009 AMIS annual conference. Students wishing to present a paper at

the meeting should submit an abstract by December 15, 2008. Applications must be postmarked by midnight, January 15, 2009 and should be addressed to Emily Peppers, Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall, Bristo Square, University of Edinburgh, Edinburgh EH8 9AG, UK. Applications are also encouraged by email ([e.peppers@ed.ac.uk](mailto:e.peppers@ed.ac.uk)). See the AMIS website ([www.amis.org](http://www.amis.org)) for full details.

## PRESIDENT'S MESSAGE

The 2009 Annual Conference of the American Musical Instrument Society will be held on the campus of the University of Michigan, Ann Arbor, May 20-23. Our hosts are the University of Michigan School of Music and the Stearns Collection of Musical Instruments. We have a new local arrangements chair, Ms. Suzanne Camino. The call for papers appears elsewhere in this *Newsletter*. The Society has not met in Ann Arbor for many years, so I hope to see many of you there!

Also in 2009, AMIS will participate in a conference in Italy in September, organized by CIMCIM (Comité International des Musées et Collections d'Instruments de Musique), with the American Musical Instrument Society, Historic Brass Society, and Galpin Society also participating. The principal sessions of the conference will take place in Rome, September 7-11, with a "pre-conference" in Milan September 5-6 and a "post-conference" in Naples September 12-13. AMIS and Galpin will host a joint session on September 10, with Arnold Myers and myself as coordinators. (See notice below.) The official call for papers will be announced officially around 15 November 2008 and I encourage AMIS members to contact me soon with suggestions for presentations.

Plans are already underway for the 2010 AMIS conference in Washington, DC, May 26-30. The Library of Congress, home of several outstanding collections of musical instruments, will be the venue for our sessions. Carol Lynn Ward-Bamford will serve as local arrangements chair.

✉ Stewart Carter

## JOINT MEETING IN ITALY

The 2009 meeting of the International Committee of Musical Instrument Museums and Collections (CIMCIM) will be held in Florence and Rome between Sept. 6<sup>th</sup> and 12<sup>th</sup> and will include joint sessions of the American Musical Instrument Society, the Galpin Society and the Historic Brass Society.

The full programme and all details are on line at: [www.cimcim2009.org](http://www.cimcim2009.org). For further information, please write to: [info@cimcim2009.org](mailto:info@cimcim2009.org).

✉ Gabriele Rossi Rognoni  
CIMCIM Secretary

## ONLINE MEMBERSHIP DIRECTORY

Beginning this year the AMIS Membership Directory and Handbook will be published in a PDF format for you to retrieve from a password protected area of our website. The savings to our organization in printing, binding, and mailing costs will be significant and we hope it will allow us to update the Directory on a more regular basis. Our intention is to make it as painless as possible, but it will not be as convenient as finding a printed book in your mailbox. If you have any problems at all with this process, please contact web manager Dwight Newton for assistance at [Dwight.Newton@uky.edu](mailto:Dwight.Newton@uky.edu).

In brief, here are the procedures:

1. Please read your Membership Renewal letter for access codes.
2. Go to the following web address for members only. It is not linked from anywhere else on the site and it will not show up in a search.

<http://member.amis.org>

3. You will see a page with a link to the Directory PDF. When you click on it, you will be asked for a user ID and password. Enter the access information provided in the Membership Renewal letter that you should have already received.
4. If you have misplaced or not received your Membership Renewal letter, there is a form on that page

you can use to request a new password or to ask that the PDF document be sent to you as an email attachment. This is not automatic. Your membership will have to be verified before access is granted.

It is important that you **download the directory PDF file soon** and save a copy on your computer. The password you will get in the Membership Renewal letter will expire on January 15. It is not intended that you be able to access this file easily at will at any time. You are to save it to your computer and use that copy. You can print out a copy if you wish.

If you need to download the directory after January 15, you can request a new password via the form on the website at the address above or by sending an email to Dwight Newton at [Dwight.Newton@uky.edu](mailto:Dwight.Newton@uky.edu). If you are able to accept attachments to an email response, I can just email a copy of the directory to you and I am happy to do so. But you should try to get it from the website in the proscribed time and keep it securely on your computer or print it out so we do not have to respond to multitudes of individual requests.

A paper copy of the Directory may be requested this time only, but you are encouraged to try the electronic version if you possibly can. Future editions will be available online only. The printed directory will simply be a photocopy of the online PDF, not a nice little bound book like we have had in the past. For a paper directory, address your request to:

American Musical Instrument Society  
389 Main Street, Suite 202  
Malden, MA 02148

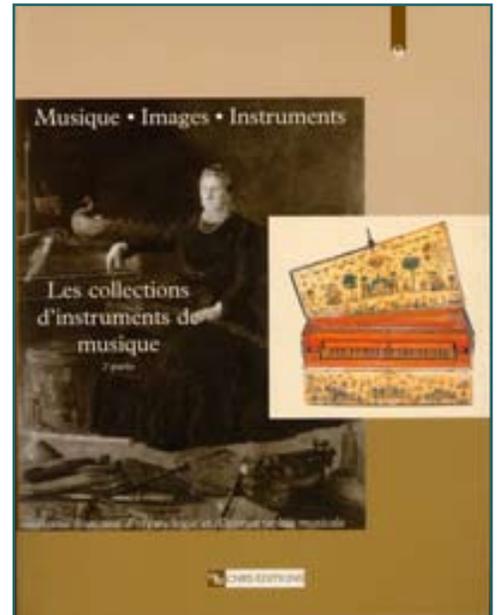
or email: [amis@guildassoc.com](mailto:amis@guildassoc.com).

✉ Dwight Newton

## BOOK REVIEWS

Florence Gétreau, ed. *Musique • Images • Instruments: Revue française d'organologie et d'iconographie musicale*, vol. 8. *Les collections d'instruments de musique, 1<sup>re</sup> par-*

*tie*. Paris : CNRS Éditions, 2006. 249 pp.: 108 black-and-white illus. ISBN: 2-271-06422-8. €28. Vol. 9. *Les collections d'instruments de musique, 2<sup>e</sup> partie*. Paris : CNRS Éditions, 2007. 287 pp.: 118 black-and-white illus. ISBN: 978-2-271-06527-8. €35.



These volumes continue the excellent series begun by Florence Gétreau in 1995 to publish, in French or English, studies on musical instruments and the representation of music in the visual arts. Over the years, Gétreau has chosen various themes on which to focus. Here (as twice previously) she has carried the subject—in this case, collections of musical instruments—through a pair of volumes. Volume 8 includes eight articles devoted to collections dating from the late sixteenth to the eighteenth centuries; volume 9, with six articles, extends the study through the nineteenth and twentieth centuries. The articles are presented in roughly chronological order, from Eszter Fontana's work on the musical instruments collected or created (often from unusual and rare materials) for the electoral *Kunstammer* in Dresden in the late 1500s, to Aurélia Domaradzka-Barbier's account of the work of Zuzanna Kawoluk in preserving the traditional instruments and musical heritage of shepherds in the Carpathian region of Poland.

Geographically, the studies cover collections or collectors from France, Italy, England, Germany, Spain, Portugal, Belgium, Poland, and the United States. Two articles in volume 8, dealing with Chinese instruments, further broaden the geographic coverage—François Picard's essay drawing on unpublished writings of Joseph-Marie Amiot, a French Jesuit who intensively studied and wrote about Chinese music and instruments during forty years of residence in Peking (1751–93); and an analysis by Cristina Ghirardini of Bonanni's treatment of Chinese instruments in his *Gabinetto Armonico* of 1723.

Though not designed as a history of collecting, the progression of articles provides insights into changes throughout the time period, as the authors examine themes such as the *cabinet de curiosités* of the seventeenth and eighteenth centuries, the influence of travel and trade on collecting, and the role of collections in teaching institutions. In volume 8, articles by Gétreau and by Thomas Vernet explore collecting in France during the ancien régime, where groups of instruments were assembled by professional musicians, artists, and wealthy patrons such as the princes of Conti.

Volume 9 opens with articles on individual collectors in Spain and Portugal. Beryl Kenyon de Pascual describes the collection of instruments assembled by the Infante Gabriel de Borbón y Sajonia during his brief life from 1752 to 1788. Cristina Bordas Ibáñez discusses the collecting activities of Francisco Barbieri (1823–1894) who sought to document the history of Spanish music through collecting music and instruments. A particularly interesting article (to this reviewer) is Joseph Scherpereel's study of the collecting activities of Portuguese musician, musicologist, and organologist Michel'angelo Lambertini (1860–1920). This dynamic and innovative man worked tirelessly to establish a museum of musical instruments in Lisbon—unfortunately without success in his lifetime. He corresponded with collectors in other countries (par-

ticularly Mahillon), visited museums to study their collections, published a periodical *A Arte Musical* (1899–1915), and wrote a history of musical instrument making in Portugal. Having collected instruments on his own, in 1911 he persuaded government officials to authorize him to collect instruments for a national museum and assembled 146 instruments, only to see himself dismissed and the collection dispersed in 1912. Disappointed but undaunted, he assembled a new collection, which he cataloged and managed himself. After his death his collection along with two others, totaling 600 instruments, was placed in the Conservatoire de musique in Lisbon, but remained almost unknown to the public. The instruments were moved several times and were poorly cared for until 1994 when they were installed in a new Museu da Música located under a subway station then being built in Lisbon. The collection may still be in a precarious position, since, according to Scherpereel, even this location is provisional.

Belgium, as an important center of collecting in the nineteenth and early twentieth centuries, is the subject of a comprehensive article by Ignace De Keyser in volume 9. He explores the work of such well-known Belgian collectors as César Snoeck, François-Joseph Fétis, and Victor Mahillon, along with that of professional and amateur musicians, instrument makers, painters, and members of the nobility. Especially useful is the table of over twenty-five collectors, with statistics about their collections.

The vicissitudes that may befall a collection of musical instruments are, unfortunately, a common subtext to histories of collecting, and several articles illustrate that theme. In volume 8, Caroline Giron describes "*une collection perdue*" at the Venetian *ospedale dei Mendicanti*. During good financial times the institution established a fine collection of instruments, which were used to teach music and in performances by the young women orphans. But when financial problems arose in the 1770s music

became an unaffordable luxury, causing the collection to be reduced little by little. With the fall of the Republic of Venice in 1797, the collection was dispersed.

Elizabeth Wells's article in volume 9 details the history of the highly important collection of musical instruments donated by George Donaldson to the Royal College of Music, London, on the opening of its new building in 1894. The collection was installed in a sumptuous room decorated and furnished by Donaldson, who, despite some disagreements with the College, continued to donate items for the museum up to his death, in 1925. By 1938, however, the collection was seen as irrelevant to the College; between then and 1963 many instruments were sold or stolen, and the rest allowed to deteriorate. Under new administration, a restitution and re-housing of the collection has taken place, and instruments once more contribute to the education of RCM students. Kathryn Libin recounts a similar trajectory in her essay on Bishop James Henry Darlington, whose lifelong devotion to music manifested itself in his collecting over forty instruments, including eighteen keyboards, which were donated to Vassar College around 1940. Having been welcomed as a valuable teaching resource, some years later the collection was viewed as of little interest, and over half of the instruments were sold or given away. More recently, however, there has been a renewal of interest in and concern for the well being of the remaining instruments.

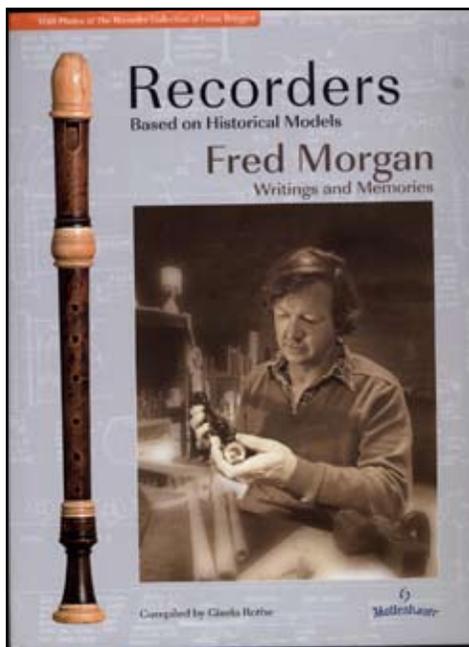
Though in the last two cases collections regained stability, their stories illustrate the often tenuous position of a collection of instruments in a teaching institution where, as Wells points out, "its requirements are inevitably perceived as secondary to the main purpose." Perhaps the larger point illustrated is that organizations of all sorts can undergo changes in fortune and attitude. On that note, I shall end this review with mention of a successful transition of care—a history of the collection of Boosey & Hawkes,

by Bradley Strauchen-Scherer and Arnold Myers, in volume 9. Starting in the late 1800s a substantial collection, comprised primarily of wind instruments by makers in England and continental Europe, was assembled for use in exhibitions and for educational purposes for staff and visitors. With the sale of the company's major factory in 2001, however, the firm could no longer adequately maintain its collection. In 2004 it was purchased by the Horniman Museum, which has become curator not only of the Boosey & Hawkes Collection of 389 instruments but also of the history of the firm.

Each volume also includes articles on other topics, accounts of conferences, book reviews, a list of recent publications, and abstracts in both French and English for the major articles. Altogether, an admirable endeavor!

✂ Carolyn Bryant  
Waldoboro, Maine

**Gisela Rothe, ed. *Recorders Based on Historical Models. Fred Morgan: Writings and Memories.*** Fulda: Mollenhauer Verlag, 2007. 204 pp.: 96 color photos, 34 black-and-white photographs, 2 x-ray photographs, 2 line drawings, 2 tables, and 1 musical ex. ISBN 978-3-00-021215-4. \$59 (hardcover).



The recorder's twentieth-century renaissance, initiated by Arnold Dol-

metsch, was inauthentic. Until the late 1960s, recorders were made to suit modern woodwind players rather than after historical specimens. Modern recorders were built with large tone holes and large sounds, to modern pitch and equal temperament, permitting them to work with other modern instruments.

Fred Morgan was one of the first makers to reject this ethos and to consider historical woodwinds as being acceptable on their own terms, warranting emulation with minimal "improvements." At his death in 1999, the fifty-nine-year-old Morgan was the world's pre-eminent recorder maker, with a several-year waiting list. His instruments are noted for their sensitive voicing, wide tonal palette, impeccable tuning, and beauty of form; they are as rare and highly sought after as eighteenth-century recorders.

Morgan was known for his meticulous care in planning and making recorders. He maintained extraordinary quality control, playing each new instrument for hours, re-voicing it until it met his exacting demands. His recorders are considered by many to be the only period instruments (modern reproductions of historical instruments) that play as well as the finest historical specimens.

This book, translated by Mary Whiting and others from *Blockflöten nach historischen Vorbildern. Fred Morgan—Texte und Erinnerungen*, contains five of Morgan's essays on the history and construction of the recorder (taken from *The Recorder*, *Early Music* and *The American Recorder*), parts of an interview by Geoffrey Burgess, and reminiscences by fifty-two colleagues, players and scholars.

Morgan's writings alone are sufficient to warrant this book. They show him at work sizing up the salient characteristics of historical recorders and discussing what makes a recorder successful. Morgan combined a head for mathematics, competence as a player, skill as a maker, and insight into the intentions of the original makers. He summarized his art by noting that "One of the most important things a

maker can do towards becoming a real instrument maker, rather than a copier, is to think long and hard about the likely reasons for an old instrument being the way it is" (62).

Among many contributors, Walter van Hauwe, Kees Boeke, and Rodney Waterman describe Morgan's life and the state of the early music movement in the early 1970s. Other chapters discuss Morgan's workshop in Daylesford, Australia, Morgan as teacher and colleague, and the relationship between player and instrument. Fourteen recorder players contribute memories of Morgan. Particularly interesting are essays by Bruce Haynes, Neville Fletcher and Nikolaj Rominus, respectively a player/scholar, a physicist, and a player/maker; the reader is impressed by Morgan's extended web of influence. These memories movingly depict Morgan's place in the lives and careers of the musicians, scientists and artisans with whom he worked. Reading them, one sees the intimate relation between musician and instrument in a deeper light.

The artwork is superlative, especially the color photographs, and is very demonstrative of the points being made. It is rather touching to see Morgan mature physically in photographs from 1970-99. I was amused to see von Hauwe, Boeke, and Frans Brügger shown alternately as baroque chamber musicians and as the recorder trio, Sour Cream, looking for all the world like the members of a rock band. Photographs of Morgan recorders and of seventeen antique recorders from Brügger's collection invite longing, lingering glances. They also show that Morgan, for all of his allegiance to historical instruments, took some liberties with his designs; none of the Brügger recorders have doubled holes 6 or 7, yet all of the Morgan baroque instruments do. This is not trivial; my experience with copies of a Cahusac recorder show that the single holes give a stronger low register.

Morgan was able to turn his understanding of historical recorders into the creation of new instruments. One Morgan essay describes his inventing

the “Ganassi” recorder. This had no historical model; rather, Morgan used a museum specimen as a very rough guide, reverse-engineering his design to match the range and fingerings described in Sylvestro Ganassi’s tutor of 1535. Another chapter shows Morgan devising a recorder for the music of Jacob van Eyck by studying a pair of narwhal-tusk recorders at the Rosenborg Castle in Copenhagen without being able to measure their blocks. This and the Ganassi, although intended for performing early music, must be considered as modern instruments. Indeed, the tonal characteristics of the Ganassi have endeared it to players of contemporary recorder music. The Ganassi worked so well that it has been appropriated by numerous other makers, not always with Morgan’s permission.

This is an homage, not a scholarly volume. Information on Morgan’s manufacturing and voicing techniques

must be read “between the lines.” I wish the book included hard data about Morgan’s work: a listing of his recorder models, with the years they were added to his catalogue; a serial number list to permit dating individual recorders; a discography of recordings made on his instruments. These would be the most obvious, but not the only, desirable data. One also wishes for a longer reminiscence by Brügger, for the rest of the interview by Burgess, and for some thoughts from Morgan’s widow, Anne Morgan.

I recommend this book unreservedly to recorder enthusiasts, particularly those lucky few who are privileged to own a Morgan. Scholars will find it to be helpful and frustrating by turns. I applaud Mollenhauer for taking on this project and urge them to commission a scholarly biography and evaluation of this important recorder maker.

✉ Robert Howe  
University of Connecticut, Storrs

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If you are interested in reviewing a book or a CD for the Newsletter, please contact review editor Jim Kopp at J2Kopp@aol.com.

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## MICHAEL SUING JOINS MFA

Boston’s Museum of Fine Arts is pleased to welcome Michael Suing as a Curatorial Research Fellow in the Department of Musical Instruments. Michael hales from South Dakota, where he attended the University of South Dakota in Vermillion. There he worked at the National Music Museum, while completing coursework toward a master in music degree focusing on the history of musical instruments. During his time in South Dakota, Michael worked as a curatorial research assistant and a graduate research fellow. Michael spent last year at the Metropolitan Museum of Art in New York as a Research Fellow, just prior to accepting the position in Boston.

✉ Darcy Kuronen

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## THE REHOUSING AND RETURN OF THE LOUISIANA STATE MUSEUM’S MUSIC COLLECTION

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The Louisiana State Museum was founded in 1906 and is headquartered in New Orleans, encompassing a network of fourteen facilities located across the state. Its collections comprise the largest and broadest extant holdings of fine and decorative arts, historical artifacts, and research materials documenting Louisiana history and culture. During Hurricane Katrina in 2005, the LSM’s Old U.S. Mint, a National Historic Landmark located in the French Quarter and constructed in 1835, was severely damaged. Its copper roof blew off; water ruined interior finishes and the HVAC system ceased to function. At the time of the hurricane, the 71,000-square-foot facility housed exhibitions on jazz, Louisiana decorative arts, and the history of the Mint itself. In addition, approximately 60% of the LSM’s collections were stored in the building - including its entire, internationally renowned jazz collection. While a relatively small number of artifacts were water damaged, the threat of mold forced the

emergency evacuation of artifacts to a temporary, 20,000-square-foot storage facility in Baton Rouge.

The project was carried out over a period of eight months and involved both LSM permanent staff as well as professionals specially recruited for the purpose.

### JAZZ COLLECTION

At the core of the LSM’s Music Collection is its internationally known Jazz Collection, the largest and most comprehensive of its kind in the world. The Jazz Collection chronicles the music and careers of the men and women who created, enhanced and continue in the tradition of New Orleans jazz at the local, national and international levels. It consists of instruments, pictorial sheet music, photographs, records, tapes, manuscripts and other items ranging from Louis Armstrong’s first coronet to a 1917 disc of the first jazz recording ever made. It includes the world’s larg-

est collection of instruments owned and played by important figures in jazz—trumpets, coronets, trombones, clarinets, and saxophones played by jazz greats such as Bix Beiderbecke, Edward “Kid” Ory, George Lewis, Sidney Bechet, and Dizzy Gillespie. Other artifacts in the jazz collection include some 10,000 photographs from the early days of jazz; recordings in many formats, including over 4,000 78 rpm records that date from 1905 to the mid-1950s, several thousand 12-inch 33-1/3 rpm LP records, hundreds of 10-inch LPs and 45 rpm records, approximately 1,400 reel-to-reel tapes, as well as piano rolls and digital tapes; posters, paintings and prints; hundreds of examples of sheet music from late 19<sup>th</sup>-century ragtime to popular songs of the 1940s and 1950s—many of them first editions that became jazz standards; hundreds of rolls of film featuring concert and nightclub footage, funerals, parades, and festivals; hundreds of pieces of relevant ephemera; and

architectural fragments from important jazz venues.

In recent years, the LSM has undertaken an effort to broaden the Music Collection to include all aspects of Louisiana's musical history. The new strategy involves collecting in a number of areas including: big band/swing, blues, brass bands, cajun, classical, contemporary jazz, country, dance bands, dixieland jazz,

collections. As repairs and renovations were completed in the Old U.S. Mint, LSM contracted Williamstown Art Conservation Center (WACC) to inventory, document, rehouse, and transport the collections back to the Mint.

Katherine Holbrow (then WACC Head of Objects Conservation and project supervisor) began the planning phase with a site visit in October with consultant Emily Kaplan (Move

ment, and archival housing materials were researched. On December 6 and 7, Allison Leone and Katherine Holbrow met with LSM Director of Collections Greg Lambousy, George Hagerty (National Special Projects Manager, US Art Company), Ashley McGrew (Lead Preparator, J. Paul Getty Museum). Meetings included discussion of transport strategies, truckload estimates, wrapping and



Pallet mount for fiddle, with Volara to accommodate curve of back, Ethafoam stop for head, and backer rod inserts to secure body in place on the Coroplast pallet. Detached components such as the bridge seen here are secured within the housing when possible, to prevent disassociation.

funk, gospel, marching bands, Native American music, rhythm and blues, rock and soul and zydeco.

### **I. Initial planning**

The Louisiana State Museum (LSM) evacuated all collections from one of their primary storage and exhibit facilities, the Old U.S. Mint in New Orleans, immediately following Hurricane Katrina. A large and secured climate controlled storage facility in Baton Rouge housed the

Coordinator for the National Museum of the American Indian). Allison Leone (WACC Assistant Conservator of Textiles and Objects) was selected as Move Coordinator for the project. Six Move Assistants were hired. All appointments were approved by Greg Lambousy (LSM Director of Collections and move project director). A preliminary timeline, budget, tool and equipment list, pest management approach, and conservation and training needs were determined. Tools, equip-

storage techniques, project goals and workflow. US Art Co. was contracted to provide the art transport and loading. An Art Transport Schedule was produced and approved by Greg Lambousy. LSM curatorial staff provided color coded maps projecting new locations for the collections at the Old U.S. Mint.

### **II. Personnel and training**

The Move team began working on site at the Baton Rouge warehouse

in December, with full staff in place by January. WACC Conservators were also consulted and participated on short-term visits to assist with planning, setup and address specialized collections needs.

### Museum registration

Annie VanAssche, Gallery Systems trainer, conducted a Museum System (TMS) database training session for LSM Curatorial staff and Move team on December 12 and 13 at the LSM Collections Storage facility at 1000 Chartres Street, New Orleans. This provided an important review of the TMS program as well as an introduction for the Move Team to issues that LSM has had with migrated data from previous databases in TMS.

### Rehousing and packing

LSM Curatorial staff and all Move Team members attended a move/packing workshop on January 9 and 10, sponsored by the LSM and led by Ashley McGrew and Angela McGrew, Move Conservator for the Gene Autry Center. The workshop demonstrated workflow ideas, shelving strategies, useful equipment and packing options.

Using trays and pallets of Coroplast® [corrugated plastic], fitted with various archival-quality foam supports as needed, long-term storage housings could be adapted to a modular cart shipping system to transport many of the small and mid-sized objects. These storage and transport housings would greatly reduce handling of the objects in the long term, and could be reused for future transport.

### III. Protocol Development

An Integrated Pest Management protocol was developed and implemented. Housekeeping for pest containment was addressed immediately, including initial clearing and cleaning



String bass secured to a modified commercial stand for transport

of aisles and office space, lifting boxes of susceptible materials off of the floor, rehousing loosely-packed archives and non-accessioned materials on the floor, replacing failing containers, wrapping artifacts for freezing, setting pest-monitoring traps along walls in the warehouse, and vacuuming and wrapping empty storage boxes for freezing.

A HOBO® temperature and relative humidity data logger and a recording hygrothermograph, provided by LSM, were installed in the warehouse to monitor climate controls.

In consultation with Jeff Rubin, LSM Information Technology Director, a Photography Protocol was established, including parameters for image file type and size, image modification, and file storage procedures. Following the TMS training session, Allison

Leone met with LSM Registrar Tom Lanham to fine-tune a TMS custom form in order to streamline collections data entry. A working TMS protocol was further developed with the agreement of the Registrar and the Director of Collections. This protocol was a working document, due to the various problems presented by specific artifact groups, and was fine-tuned throughout the project. After initial delays, Jeff Rubin and Michael Leathem established a wireless network in the warehouse for TMS database access and image processing on January 23.

### IV. Collections Preparation

Following assessment of the storage at the O'Neal warehouse, Move Assistants consolidated groups of boxes and cleared better pathways and aisles. Archival storage materials throughout the warehouse were gathered in a central location. Team members created a map of the warehouse indicating collections boxes coded by department. A central work area with work tables, cutting surfaces, materials, tools and photography setup was created. Using portable workstations set up in the warehouse, Move Assistants identified, recorded, photographed and rehoused objects by department, according to the parameters laid out in the Scope of Work.

Rehousing of musical instruments and Jazz artifacts began in January; most instruments received custom storage/transport housings of Coroplast with appropriate supportive inserts. Archival foam in the supports includes 1/8" and 1/4" thick Volara® sheet, 2" and 1 1/4" diameter Tri-rod (triangular cross-section), and 1/2" and 1" diameter backer rod (round cross-section) closed-cell polyethylene foams. Pillows made from Tyvek® spun-bond polyethylene fabric and resin-free polyester batting or polypropylene

pellets provided softer support where needed. 3M 3792 low-melt adhesive sticks adhered the foam supports to Coroplast trays and pallets where needed; these sticks are ethylene vinyl acetate with hydrocarbon waxes (an adhesive combination with good aging properties and long-term reversibility), and do not come into direct contact with the instruments. Some cut surfaces of the polyethylene foams can be abrasive, and barrier layers of acid free unbuffered tissue or Tyvek protect the instruments in these instances. Allison Leone consulted Greg Lambousy (also serving as interim music curator) on packing and documentation of the music collection.

Individual storage housings fit onto shelves of rolling carts for transport. Metro brand carts with 2' x 4' shelves served as transport containers for the housings. This size was compatible with three standard tray dimensions (11" x 17", 22" x 17" and 34" x 17"), chosen to work with storage shelf dimensions and appropriately sized for a good percentage of the collection. Fifteen carts fit safely on the 24-foot air-ride, climate controlled truck brought by U.S. Art. Three fleets of carts allowed for a continuous cycle of loading and unloading necessary for daily deliveries between the two sites (a 1½ - 2 hour journey). Transport was scheduled for one-week periods throughout the project, for efficient use of U.S. Art resources.

Convuluted polyurethane foam planks on each shelf, under the housings, absorbed shock from cart movement during transport. Thin and pliable high density polyethylene sheeting draped over the instruments in their Coroplast housings. This provided a barrier layer between the

instruments and the linear low-density polyethylene stretch wrap used to safely secure the instruments and housings to the cart shelves.

Instruments with cases had previously been stored in their respective cases. These were assessed at the warehouse, and many of the cases were not providing sufficient support and protection. Handles and hardware of the cases were stressed and failing. Some cases were damaging the instruments by abrading surfaces, or off-gassing from deteriorating materials. Since there is ample storage space at the Mint to house instruments and cases separately, Move

The Louisiana State Museum music collection is now open to researchers and a new exhibit about jazz and other forms of Louisiana music is planned to open in 2010 at the Old US Mint building.

Team staff opted for this approach after consultation with Greg Lambousy.

Certain instruments required special consideration, such as large bass drums, cellos, and string basses. Drums were packed in 2' wide x 4' long x 28" high tri-wall corrugated Commercial Bins, with polyurethane foam for cushioning and a Tyvek barrier/slip layer. They now sit on shelves at the Mint, on top of sheets of Volara. Commercially available stands for large string instruments were modified for transport and long-term storage with archival quality foam, and a rigid-backed support pillow that relieved pressure on the instrument's neck. For transport, stretch wrap around the waist secured the instruments to their stands (with Tyvek and Volara as a barrier layer and cushion). Thick cotton webbing straps drilled to wood pallets held the stands secure during transport. Once in place at the Mint, Move team members removed temporary securing materials and the instruments remained on their stands.

Artifacts and associated materials in the Music Collection (record albums, instruments, reference materials, etc.) were transported February 19-22. On February 22, an additional 53 foot trailer truck provided by US Art supplemented the day's transport. All Music materials were placed in the Mint under the supervision of Greg Lambousy, LSM Director of Collections. Instruments are



Carts of instruments being prepared for transport: At left, individual Coroplast housings secured to shelves with HDPE sheeting and LLDPE stretch wrap; at right, outer cover of HDPE sheeting further insulates the cart from temperature and humidity fluctuations during transit (secured with lengths of polyethylene foam pipe insulation). Color-coded identification labels mark each cart with its object package tracking number.

grouped according to type, with any cases stored on the top shelves of corresponding sections. After shelving, Move team members checked all instruments for readily visible identification tags. These details will assist curators and researchers in accessing the collection with minimal impact to the instruments.

This project would not have been possible without the generous support from the National Endowment for the Humanities, the Institute for Museum and Library Services, and FEMA.

✂ Submitted by Greg Lambousy  
Director of Collections  
Louisiana State Museum

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### THE EARLIEST UPRIGHT PIANO? *(Continued from back page)*

tion, but was subsequently acquired by Richard Burnett for the collection of keyboard instruments at Finchcocks, in Great Britain. The discovery of a second piano of this type was vitally important, as it made clear that this instrument was not an isolated experiment. And as the Boston instrument was lacking any markings, the inscription on the Finchcocks piano allowed us to attribute it to the Woffington workshop and ascribe its origins to Ireland, rather than England, as had long been thought.

In the fall of 2005, I examined the Woffington piano at Finchcocks and ascertained that it is, indeed, a very close match to the Boston instrument. The fundamental visual difference is that the three upper openings of the case on the Finchcocks piano are inset with brass tracery in foliate designs. Regrettably, the interior elements of this instrument were greatly altered at some point by a piano rebuilder, possibly in the 1860s. The entire soundboard structure was replaced and various parts of the action were modified. Nonetheless, enough remains to provide useful comparisons to the Boston instrument, whose action, soundboard, and other musical components fortunately appear to have never undergone any invasive treatment whatsoever.

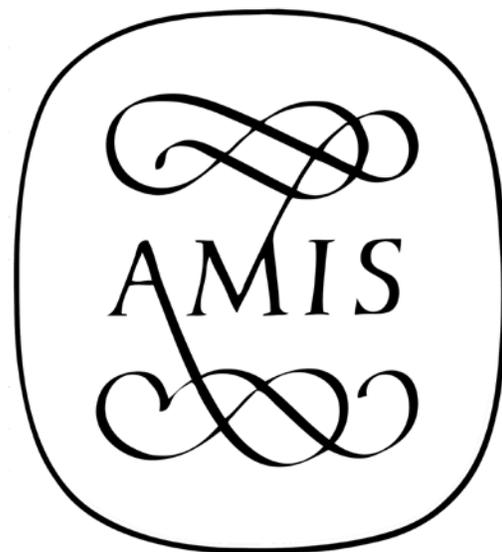
Upon first glance, the beautifully-veneered casework of the Woffington instruments is reminiscent of that seen on instruments made by another well-known Dublin builder named William Southwell, employing mahogany, maple, satinwood, kingwood, and what may be amboyna. This comes as no surprise, as instruments from both of their shops may well have been worked on by a cabinetmaker named William Moore. But there are further connections as well. Southwell reportedly apprenticed in Dublin with the German immigrant instrument maker Ferdinand Weber, and at least one researcher has suggested that Woffington was likewise trained by Weber. In 1798 Southwell patented a design for a square piano turned on its side to create an upright model, and this necessitated the use of slender wooden stickers to connect the key levers to the hammer action. Stickers are likewise employed in the Woffington uprights, so one wonders if one of these two makers might have co-opted the idea from the other. In any event, much more needs to be researched and unraveled about this interesting school of keyboard instrument makers in Dublin.

Other features worth noting about the Woffington uprights include the presence of a five-octave range from FF to f3, but omitting the low FF-sharp. The instruments are triple strung throughout, of which the lowest octave has overwound strings made with open windings of copper over brass. The hammers are quite small (about the size of those in eighteenth-century English square pianos), covered with just two or three layers of leather, and oriented in a way that the side, rather than the tip, of the hammer strikes the strings. Both Woffington uprights have two pedals; one operates a rod that pushes up the rear member of the key frame to tilt the dampers away from the strings. The other is linked to two slender battens mounted with little wool pads between each trichord. When the pedal is engaged, the pads push against the outer strings of each

trichord (in opposite directions), thus creating an *una chorda* effect.

As yet, we know very little about Woffington, and only six surviving instruments from his shop have been documented. Besides the two upright pianos discussed here, there is a harpsichord (now in Japan), a chamber organ, a mechanical organ, and an upright harpsichord combined with a pipe organ, the last three of which belong to National Museum of Ireland in Dublin. But it is important to note that his shop was clearly active by the 1780s, and the MFA piano has been tentatively dated to about 1790, based on its case decoration, its range, and the style of action and other musical features. Nearly all piano histories cite the work of John Isaac Hawkins (in Philadelphia and later London) and Matthias Müller (in Vienna) as the earliest designers of upright pianos in which the strings extend down to the floor, rather than starting at the level of the keyboard and extending only upward. And the instruments by Hawkins and Müller can be dated between about 1800 and 1810. But it seems clear that we must, at the very least, add Robert Woffington's shop to this mix, and give him serious consideration as one whose upright pianos may well predate those of any others.

✂ Darcy Kuronen



## THE EARLIEST UPRIGHT PIANO? AN INSTRUMENT BY ROBERT WOFFINGTON OF DUBLIN

A very lovely little piano was acquired by the Museum of Fine Arts, Boston, in 2005 that may well be one of the earliest examples of an upright instrument in which the strings extend to the floor, as they do in modern examples. Along with ten other instruments, the piano was donated to the MFA by the New England Conservatory of Music, who recognized that this group of objects could be better cared for, studied, and exhibited if they were in a museum environment. Acquisition of this rare piano has, at long last, afforded close examination of its construction and revealed some important aspects of its history.

Beginning in the late 1860s, the Conservatory's founder, Eben Tourjee, began a mission to create a comprehensive collection of historical and ethnographic musical instruments that would mirror the great collections assembled at the music conservatories in Paris, Brussels, and Berlin. But the efforts to assemble such a collection in Boston were ultimately rather spotty, and although NEC was home to over 200 such instruments at one time, by the 1960s a large number of them were suffering from neglect, and several could not be accounted for at all. The little upright piano fared somewhat

better, probably because it had always been displayed in a wood-framed glass case that was custom-made for the instrument. Many past students and concertgoers can remember seeing this curious piano on exhibit in a corridor



of NEC, near its world-famous Jordan Concert Hall. It appears that the piano came to the Conservatory sometime after 1886. Accompanying it was a framed note indicating that it was formerly the property of "Lady Morgan," having been exhibited in Dublin and at an exhibition called "The Inventories."

Although more research remains to be done, the Lady Morgan in question was likely Mrs. Charles Thomas Morgan (about 1776–1859), a celebrated and hotly discussed literary figure who was born in Ireland. In 1902, most of the instruments from the NEC collection (including the Lady Morgan upright) were included in a large exhibition of over 1300 historical instruments and other musical artifacts at Boston's Horticultural Hall, sponsored by the Chickering Piano Company.

Upon the piano's arrival at the MFA, I anxiously invited instrument restorer Tim Hamilton to see it. Hamilton helps look after the Museum's early keyboard instruments, and has restored and examined hundreds of early English pianos. To my great delight, Tim promptly pulled a 1997 Sotheby's auction catalog from our office shelves that pictured an instrument nearly identical to the NEC example. Given the faintness and floridness of the script on that piano's nameboard, Sotheby's mistakenly transcribed its maker's name as "Robert Mornington." But the surname was soon after ascertained to be "Woffington," a maker who worked in Dublin. The instrument did not sell at the Sotheby's auc-

*(continued on page 11)*