



# NEWSLETTER

of

## The American Musical Instrument Society

Volume 40, No.1

SPRING 2011

### THE MUSICAL INSTRUMENT MUSEUM HOSTS AMIS

The 40th Annual Meeting of the American Musical Instrument Society takes place May 18-22, 2011 in Phoenix, AZ, at the new 200,000 square-foot Musical Instrument Museum (MIM) in Phoenix, Arizona. Hosted by MIM, the conference begins on the morning of Wednesday, May 18 with opportunities to tour the museum exhibit spaces. Wednesday is also the final day to enjoy the traveling exhibition “American Sabor: Latinos in U.S. Popular Music” (from The Experience Music Project in Seattle, WA in partnership with guest curators from the University of Washington; <http://www.empsfm.org/exhibitions/index.asp?articleID=910>), which tells the story of the influence and impact of Latinos in American popular music through focusing on four major centers of Latino popular music production in the post-World War II United States: New York City, Los Angeles, Miami, and San Antonio. Paper sessions are scheduled from Wednesday afternoon beginning at 1:15 PM in the MIM Theater and ending Saturday at 4:00 PM. Saturday evening, the awards banquet and auction at MIM will conclude the annual meeting. On Sunday, May 22, there will be a number of options for local day trips as well as the extended trip to Mexico, for which space is limited.

Conference highlights include two opportunities on Wednesday morning for a behind-the-scenes tour of MIM’s Conservation Lab and Collections Storage (opportunity to sign-up will be in the upcoming registration packet); a special panel on global collecting

Wednesday afternoon; “A Night at the Museum” on Thursday evening with a gamelan workshop and a variety of performances and instrument demonstrations (including MIM’s octobasse, visible organ, and highlights from the mechanical instrument collection); and a performance Friday evening by the Kronos Quartet (<http://www.kronosquartet.org/>), who has created a special program around the theme of this year’s meeting: “Musical Intersections of Time, Place, and Culture.” Friday’s concert will be held

cal Music gallery; an Experience Gallery, in which guests can play a variety of instruments; an on-view Conservation Lab; Museum Store; and coffee shop and café.

The coffee shop will be open during regular museum hours (Monday–Wednesday 9AM–5PM, Thursday and Friday 9AM–9 PM, and Saturday and Sunday 10AM–5PM), serving wine, beer, espresso and coffee, snacks, light fare and desserts; and the restaurant serves lunch daily between 11 AM and 2 PM. The café’s chef Edward Farrow will

be creating delicious and nutritious menus for the many meals catered for the meeting, featuring global cuisine and local and regional dishes.

Parking at the museum is free of charge. For further information about the museum facilities and operation, please visit the website (<http://www.themim.org>) or call the main number (480-478-6000).



in MIM’s 299-seat, state-of-the-art Music Theater.

MIM has 75,000 square feet of exhibit space, highlighting musical instruments from almost every country in the world. Over 300 exhibits display about 4,000 objects from MIM’s collection, now numbering over 14,000 objects. In addition to geographically-based galleries on the museum’s second floor, the first floor offers a variety of other galleries and services including the Target Gallery, which is currently housing the temporary exhibition “American Sabor;” the Orientation Gallery; the Artist Gallery, featuring instruments such as John Lennon’s “Imagine” piano, and Eric Clapton’s “Brownie” Stratocaster guitar; a Mechani-

#### Kronos Quartet Tickets

Tickets are now available in a special presale for AMIS members and meeting attendees at a reduced rate of \$25 (limit 2) and can be booked by telephone: 480-478-6000. Mention the code “AMIS” to receive the special ticket price. If you need to purchase more than 2 tickets, please contact Christina Linsenmeyer 480-478-6044. Please note that

#### IN THIS ISSUE

AMIS Annual Meeting in Phoenix	1
Annual Meeting Schedule	4
AMIS trip to Mexico	6
Article	9
News, Announcements & Events	12

on March 15, tickets will go on sale to the general public at regular ticket pricing. 75 seats have been reserved for AMIS attendees until March 20th, however, MIM cannot guarantee availability to AMIS members following March 15. From March 15, tickets can be purchased online, but not at the special AMIS pricing -- you must call the museum to receive the special AMIS ticket price.



The Kronos Quartet. John Sherba, Hank Dutt, David Harrington, Jeffrey Zeigler. Photograph by Jay Blakesberg ©

**REGISTRATION**

Registration packets with forms and complete meeting details will be mailed to AMIS members. Registration fees before April 18 are: \$190 Students, \$240 Members, and \$290 non-members. Late registration (after April 25) fees: \$240 Students; \$290 Members, and \$340 non-members. The Awards Banquet will be an additional charge of \$65 per person. Meal-only tickets (Thursday and Friday lunches, and Thursday and Friday dinners) for travel companions can be purchased for \$124. Because there are no restaurants that are easily walkable from the museum, we are pleased that the registration fee this year includes lunches and dinners on Thursday and Friday and lunch on Saturday; we estimate that including meals in the registration fee will lower total meeting costs for attendees, reduce travel times, and add more social time.

**ACCOMMODATIONS**

Participants are able to book specially priced rooms at the official conference housing site, Xona Resort Suites. We have run of house, with two special rate options: a traditional guest room at \$79 per night plus tax (one or two beds with private bath), and the King Suite (one King bed, pull-out sofa sleeper, full kitchen, and living room) at \$89 per night plus tax.

Xona Resort Suites is located in North Scottsdale at 7677 East Princess Boulevard, Scottsdale (85255), which is about 5 miles east of MIM (about a 10-minute shuttle ride). In addition to a block of rooms set aside for the meeting, May 18-22, 2011, our “AMIS” group rate is applicable for three days prior to and three days following the meeting, subject to room availability, for those wishing to stay in the area.

The room cost includes unlimited use of high-speed wireless internet, local and long distance phone calls, hotel transportation within a five-mile radius (including MIM and nearby shops and restaurants), parking, use of the fitness and 24-hour business centers, and guest room cleaning, and one breakfast coupon per room/suite per day (additional breakfasts may be purchased). Xona has generously waived their resort fee of \$15 per day. A maximum of two guests per room is permitted. Gratuities for the bellman and daily housekeeping service are the responsibility of each individual guest and payable upon their discretion.

Please note that the number of rooms is limited and available on a first-come, first-serve basis. Book your reservation by April 25, 2011 to ensure the special price, by calling 888-222-1059. Please identify yourself as an AMIS meeting attendee. The resort will continue to accept reservations after April 25, but at the prevailing room rate and subject to availability. All reservations must be accompanied by a one-night room deposit or guaranteed with a major credit card. Charges are payable in full upon check-out (in-person at the front desk) using cash, Visa, MasterCard, Diners Club, or American Express. Please note that reservations cancelled within three (3) days prior to arrival will be charged one night’s room plus tax; the same fee applies to early departures based on the individual reservation.

In addition to lots of palm trees, resort amenities include four pools (2 heated, 2 salt water), adjacent Fairmont Resort Willow Stream spa, on-site fitness center, reservations available at forty nearby championship golf courses, the Orange Iguana Lounge, and Asada Desert Grille, adjacent to the Waterfall Pool. For more information about Xona amenities and area activities, visit <http://www.xonaresort.com>.

For those wishing to spend more money, additional accommodations are available at the Fairmont Scottsdale Princess Resort, an AAA 5-diamond resort, starting at \$299 per night (reservations: <http://www.scottsdaleprincess.com/>; 800-257-7544). The Fairmont Princess has a number of fine dining options within a 2-minute walk from Xona.

**TRAVEL**

**Getting to Phoenix**

If traveling by air, Phoenix Sky Harbor Airport (PHX) is located in central Phoenix. If traveling by bus, there is a Greyhound bus station (PHG) adjacent to the airport.

**Getting to Xona Resort when you arrive in Phoenix**

The Phoenix international airport is about 24 miles south of Xona and the MIM. A variety of shuttles and taxis are available and most run about \$50 each way to get from the airport to north Phoenix and north Scottsdale. We recommend the best deal: “Super Shuttle” at \$27 (one way) for transportation from the airport to Xona Resort. For arrival reservations, call 800-410-4444 or 602-232-4600. For return reservations call 800-410-4444 or (602) 232-4600. We advise making your reservations at least 24 hours prior to your arrival and departure. You can also book online at: <http://www.execucar.com>. The freeways leading to and from the airport are efficient, and the recommended route is AZ-51 N. If you would like to make a group shuttle or taxi reservation, please email us your airline name, flight number, and arrival time, and we will make best efforts to consolidate arrival and departure transportation.

**Getting to MIM**

MIM is located in north Phoenix at 4725 East Mayo Boulevard (85050) at the intersection of North Tatum Boulevard. There will be sufficient shuttles daily between Xona Resort Suites and MIM.

**Getting Around Phoenix**

The new METRO Light Rail has limited routes, and does not yet extend to north Phoenix and North Scottsdale. If you prefer to have a rental car while in Phoenix, or for an excursion before or after the meeting, picking up a car at the rental car structure at the Phoenix Sky Harbor Airport is quick and easy, and there are a number of rental car companies available. It is of course recommended to book rental car reservation prior to your arrival.

**Weather**

Phoenix is sunny 314 days of the year. The temperature in May ranges from 62-92 degrees. Dressing in layers is recommended, as is bringing sunglasses, a hat, and your swimsuit. For information about central Arizona, including local attractions, please visit the Greater Phoenix Convention & Visitors Bureau (<http://www.visitphoenix.com>).

For more information, please contact **Christina Linsenmeyer** 480-478-6044 [christina.linsenmeyer@themim.org](mailto:christina.linsenmeyer@themim.org) **Alternate contact: Matthew Hill** 480-478-6033 [matthew.hill@themim.org](mailto:matthew.hill@themim.org) **MIM general number: 480-478-6000**

**American Musical  
Instrument Society  
Newsletter**

Kelly J. White, Editor  
Albert Rice, Review Editor

The Newsletter is published in the spring 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:

Kelly J. White  
2217 New York Ave SW  
Albuquerque, NM 87104  
Phone: (505) 507-6992  
Email: cealleach@earthlink.net

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

**AMIS BOARD OF GOVERNORS**

**President:** Stewart A. Carter  
(2009–11)

**Vice President:** Albert Rice  
(2009–11)

**Secretary:** Deborah Check Reeves  
(2010–12)

**Treasurer:** Joanne Kopp  
(2010–12)

**Board of Governors**

Beth Bullard (2008-11)  
Jayson Dobney (2008–11)  
Edward L. Kottick (2008–11)  
Maria Rose (2008–11)  
Carol Lynn Ward-Bamford (2009–12)  
Niles Eldredge (2009–12)  
James B. Kopp (2009–12)  
Mary Oleskiewicz (2009–12)  
Christina Linsenmeyer (2010-2013)  
Auraelia Hertenberger (2010-2013)  
Dave Thomas (2010-2013)

**PRESIDENT'S MESSAGE**

In this Spring 2011 edition of the AMIS Newsletter you will find a great deal of information concerning our 40th Annual Conference in Phoenix. Our host institution is the brand spanking new Musical Instrument Museum in Phoenix, and for most of us, the conference will afford the first opportunity to see their outstanding collection and stunning new facility. Our Program Committee (Albert Rice, Chair; Cynthia Hoover, James Kopp) and Local Arrangements Chair Christina Linsenmeyer have crafted an outstanding program. I am pleased to note that the Program Committee had so many excellent abstracts submitted, particularly since AMIS conferences in the Western United States often draw fewer participants than those in the East. Please join us in Phoenix, May 18-22. You're in for a treat!

Another noteworthy feature of the 2011 conference is the optional post-conference tour to organological sites in Central Mexico, led by Jonathan Santa Maria Bouquet. Jonathan knows these sites intimately, and I know this will be a very enlightening and enjoyable tour; moreover, the cost is quite reasonable. Please read the description of the tour carefully, as it is limited to just ten participants, for logistical reasons. And be sure to note the deadline for submitting your application and deposit. We anticipate that many more than ten people will be interested in this tour, and if that is the case, the lucky winners will be determined by a drawing.

AMIS has been actively involved in co-sponsoring conferences with sister organizations over the last few years. In September 2010 we joined forces with the Historic Brass Society and Galpin Society, for "Bridging the Gaps: Vienna Talk 2010," hosted by the Institute of Musical Acoustics of the University of Music and Performing Arts in Vienna. Several AMIS members participated in this conference that brought together acousticians, instrument makers, organologists, and performers for research papers, mini-concerts, and dialogue.

This will be my last President's Message for the Newsletter. It has been an honor and a privilege to serve this organization for the last four years. But even though I will be stepping down from the presidency, I will continue to be actively involved in the Society's conferences and projects for many years to come.

*Stewart Carter*

**EDITOR'S MESSAGE**

Thank you; Stew, for all of your hard work as the President of the American Musical Instrument Society. Your thoughtfulness, dedication and gentle leadership have helped the organization further its founding idea of promoting further understanding of all aspects of musical instruments. I have enjoyed working with you and look forward to all that you bring to AMIS in the future.

Here we are on the eve of the 2011 AMIS conference and I excited by the prospects of what is in store for us. Not only do we get to enjoy several days filled with interesting papers and presentations, concerts, and discussions with friends and colleagues; but, we are also fortunate to enjoy all of this at the Musical Instrument Museum in Phoenix. What a wonderful opportunity it is to visit this new institution and enjoy its fascinating collections.

In addition to the tentative schedule for the upcoming conference in Phoenix, this issue of the Newsletter also contains the tentative schedule and registration form for a post-conference tour to Mexico. The organizers of this trip have put together an excellent trip highlighting interesting and important organological sites in Mexico.

Enjoy this issue and see you all in Phoenix.

*Kelly J. White*

**AMIS-L**

AMIS-L is the free email discussion forum for AMIS, CIMCIM, and Galpin Society members only. For complete information on subscribing to the list, please see our website at: [www.amis.org/amis-l](http://www.amis.org/amis-l).

# AMIS CONFERENCE, 18-21 MAY 2011

## MUSICAL INSTRUMENT MUSEUM, PHOENIX, AZ

### TENTATIVE SCHEDULE

#### WEDNESDAY

- 9:00-12:00 Tour MIM  
 “American Sabor” temporary exhibit (final day for viewing)
- 9:00-10:00 Behind-the-scenes tour of Conservation Lab and Collections Storage (**group 1**, sign-up on Registration form)
- 10:00-11:00 Behind-the-scenes tour of Conservation Lab and Collections Storage (**group 2**, sign-up on Registration form)
- 11:00-1:00 Board meeting lunch (Courtyard Conference Room)
- 1:00-1:15 BREAK
- 1:15-1:45 The Descent of Organology: Cultural and Methodological Influences in the Definition of Organology in the 19th Century; Gabriele Rossi-Rognoni, Galleria dell’Accademia, Dipartimento degli Strumenti Musicali, Florence, Italy
- 1:45-3:00 Panel Session: Putting it together: Processes of Global Collecting**  
 J. Kenneth Moore, The Metropolitan Museum of Art, New York, NY  
 Ignace de Keyser, Royal Museum for Central Africa, Tervuren, Belgium: “Victor Mahillon and His First Global Musical Instrument Museum in Brussels”
- 3:00-3:15 BREAK
- 3:15-4:30 **Panel Session continued:**  
 Adrienne Kaeppler, Smithsonian Institution, Washington D.C.: “Collecting the Collectors: Detective Work in Museum Records and Beyond”  
 Christina Linsenmeyer, Jennifer Post, and Matthew Hill, MIM, Phoenix, AZ
- 4:30-5:00 Panel Discussion
- 5:00-8:00 Dinner on your own
- TBD Welcome Reception, and meet and greet Gribbon scholars (Xona Resort Suites)

#### THURSDAY

- 8:30-9:00 Progress on the *Grove Dictionary of Musical Instruments* — *Laurence Libin*
- Musical Migrations**  
 The Player Piano: A Neglected Resource in Ethnomusicology — *Bob Berkman*  
 The French Accordion in New York, 1830-1870 — *Cecil Adkins*
- 10:00-10:15 BREAK
- Musical Adaptations to Historical and Social Change**  
 Frame Drums of the Northern Plains Indian Culture — *Michael Suing*  
 Schalmei Adapting to Change — *Rebecca Apodaca*  
 Sharing Rosewood, Smuggling Ivory: The Global and Local Politics of Resource Use and Distribution in Musical Instrument Making — *Jennifer Post*  
 The New Guitarscape: Musical Intersections in Time, Place and Culture — *Kevin Dawe*
- 12:15-2:00 LUNCH
- Nineteenth-Century Musical Exchanges**  
 A French Jesuit in the Middle Kingdom: Joseph-Marie Amiot and the Introduction of Chinese Musical Instruments into Europe — *Stewart Carter*  
 Non-European instruments in Bologna in 1888 — *Cristina Ghirardini*
- 3:00-3:15 BREAK
- Musical Exchanges: Improvisation and Innovation**  
 Instrumental Experiments in Early American Jazz — *Aurelia Hartenberg*  
 Reverse Engineering Improvisation on the 15th-century Shawm Ensemble — *Adam Gilbert*
- Performance Practice**  
 Ergonomics and Early Horn Technique — *Lisa Norman*  
 Tuning Variations as a Guide to Bass-line Instrumentation in the Orchestral and Solo Literature for the Eighteenth-century Contrabass Violon — *David Chapman*  
 Cocktails and Dinner (MIM)  
 “A Night at the Museum.” Education events, Gamelan workshop, and Gallery performances and demonstrations

## FRIDAY (Founders Room)

### Sex in the Morning

8:30-9:00 Sex and Musical Instrument Advertising — *Sarah Richardson*

### Design, Production and Construction Techniques

9:00-9:30 Did Woodwind Instrument Makers of the Baroque Period use Proportions to Design their Instruments? — *Herbert Heyde*

9:30-10:00 The Gagliano Family of Violin Makers in Naples — *David Bonsey*

10:00-10:30 Double-wall Wind Instrument Production in Italy: An Historical Overview — *Francesco Carreras*

10:30-11:00 An Ample Supply: American Piano-Parts Manufacturers and Dealers up to 1900 — *William Hettrick*

11:00-11:15 BREAK

### Historical Diagnostics

11:15-11:45 Five Significant American Piano Manufacturer's Production Number Books: A Survey of the 5 Most Prominent American Manufacturers' "Number" or "Log Books" — *William Shull*

11:45-12:15 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 — *Sabine K. Klaus*

12:15-2:00 LUNCH - General Business Meeting (Founders Room)

### Instruments and Technologies: conservation and restoration

2:00-2:30 Musical Instrument Conservation at the National School of Conservation, Restoration and Museography In Mexico City — *Jimena Palacios*

2:30-3:00 What Happened to this Broken Harp? An Early Gothic Harp with a Story to Tell — *Karen Loomis*

3:00-3:30 Conservation and Restoration of Electronic Instruments: The Hammond Novachord — *John Leimseider*

3:30-4:00 Artifact vs. Instrument: Conservative Repair of the First Buchla Electronic Music System — *Rick Smith*

4:00-4:15 BREAK

### Instruments and Technologies: Diagnostics

4:15-4:45 Non-invasive Diagnostic Techniques (MicroCT and SEM Microanalysis) for the Study of Musical Instruments at the Correr Museum in Venice, Italy — *Emanuele Marconi*

4:45-5:15 New Techniques and Approaches for the Documentation of Musical Instruments — *Jonathan Santa Maria Bouquet*

5:30-7:00 Dinner (MIM)

7:00 Kronos Quartet (MIM Theater)

## SATURDAY

### Classification

9:00-9:30 Identification Guide for Eastern Asian Bamboo Flutes — *Kendra Van Nyhuis*

9:30-10:00 Saxhorns and Related Instruments: Unraveling the Web — *Eugenia Mitroulia*

10:00-10:30 How Different are Cornets and Trumpets? — *Arnold Myers*

10:30-10:45 BREAK

### Unraveling Histories I

10:45-11:15 Jonas Elg: An 18th-century Lute and Violin Maker in Stockholm, Sweden and his 15-course Baroque Lute — *Kenneth Sparr*

11:15-11:45 "With no Expense Spared": Patronage and its Effect on the Intersection of Art, Music, Industry and Commerce in Instruments of Pascal Taskin (1723-1793) — *Susan Thompson*

11:45-12:15 Earliest American Reed Organs — *Darcy Kuronen*

12:15-2:00 LUNCH (MIM)

### Unraveling Histories II

2:00-2:30 A Comparative Study of the Late-18th and Early-19th-Century Bassoons — *Melanie Piddocke*

2:30-3:00 Jacob Denner's Clarinets and Their Mouthpieces — *Heike Fricke*

3:00-3:30 Obfuscation or illumination: what "Early English Viols" Tell us about Early English Viols — *Michael Fleming*

3:30-4:00 The Use of Musical Instruments in the Iconography within the Kingdom of New Spain — *Michael Vollmer*

4:00-5:00 Final auction viewing

5:00-6:00 BREAK

6:00-7:00 Cocktails (MIM)

7:00-10:00 Awards Banquet and Gribbon auction (El Rio)

## SUNDAY

Day trips in and around Phoenix

Departure of Mexico tour group

# AMIS MEXICO TRIP, 22-28 MAY 2011

(Limited to 10 participants)

Tour Director: Jonathan Santa Maria

TOUR SCHEDULE (subject to change)

## Sunday, May 22

7:30 AM. All tour participants depart Xona Resort Suites (AMIS conference hotel) via shuttle for Phoenix Sky Harbor International Airport.

10:00 AM. US Airways Flight 173 departs Phoenix for Mexico City.

3:00 PM. Arrive Mexico City Airport.

4:00 PM. Ground transport to Hotel Catedral, Mexico City. Van provided by National School of Conservation, Restoration, and Museography (ENCRyM).

6:00 PM. Welcome dinner, Restaurant Puro Corazon.

8:00 PM (approx.). Return to hotel on foot.

## Monday, May 23

8:00 AM. Breakfast at Hotel Catedral.

9:00 AM. Travel to Coyoacan (van provided by ENCRyM).

10:00 AM. Meet with Guillermo Contreras, ENCRyM; view instruments.

11:00 AM. Visit STOCRIM.

1:00 PM. Lunch, Restaurante El Morral.

3:00 PM. Visit instrument collection of Guillermo Contreras (in three small groups).

5:00 PM. Return to ENCRyM for concert.

6:30 PM. Dinner in Coyoacan; Restaurant Los Danzantes Coyoacan.

8:30 PM. Return to hotel (van)

## Tuesday, May 24

8:00 AM. Breakfast at Hotel Catedral.

9:00 AM. Walk to Mexico City Cathedral to see and hear organs. Tour by Edward Pepe.

11:00 AM. Visit Salon de los quemados to see the Choirbooks collection of the Cathedral

1:00 PM. Lunch, Café Tacuba.

2:30 PM. Visit Museo de las Culturas (by foot).

3:30 PM. Walk to Bellas Artes Palace (by foot).

4:30 PM. Free time.

6:00 PM. Dinner on your own.

8:00 PM. Fandango Jarocho (optional; van provided by ENCRyM).

10:00 PM (approx.) Return to hotel (van).

## Wednesday, May 25

8:00 AM. Breakfast at Hotel Catedral.

9:00 AM. Transportation to Reforma museums area (ENCRyM van)

10:00 AM. Visit National Museum of Archeology and History (tour led by Guillermo Contreras with possible participation of museum's conservator Laura Filloy and curator Diana Magaloni).

1:00 PM. Lunch on your own.

2:30 PM. Visit Museo Nacional de Historia (Chapultepec Castle). Tour led by Martha Salmón, the museum's conservator, or Salvador Rueda (museum director).

4:30 PM. Visit monumental organ in National Auditorium. Tour led by Jose Luis Falcon.

5:30 PM. Transportation to Historical Center (van)

6:30 PM. Dinner on your own.

## Thursday, May 26

8:00 AM. Breakfast, Hotel Catedral

9:00 AM. Transportation to Puebla (ENCRyM van)

11:00 AM. Check into Hotel Colonial, Puebla.

12:30 PM. Visit Puebla Cathedral and its organs. Tour led by Gustavo Mauleon.

1:00 PM. Lunch at Hotel Colonial.

2:30 PM. Visit Museo Bello. Tour led by Daniel Guzman.

4:00 PM. Organ concert.

6:00 PM. Dinner on your own.

## Friday, May 27

8:00 AM. Breakfast at Hotel Colonial, Puebla.

9:00 AM. Musical iconography tour of churches and convents in the Puebla area. Led by Gustavo Mauleon (van).

1:00 PM. Lunch, Portales de Cholula.

2:30 PM. Continue iconography tour.

4:00 PM. Transportation to Hotel Catedral, Mexico City (ENCRyM van).

7:30 PM. Farewell dinner, San Angel Inn (to be confirmed).

Saturday, May 28

8:00 AM. Breakfast, Hotel Catedral.

9:00 AM. Free morning.

12:00 noon. Check out of hotel. Transportation to airport will be arranged according to individuals' schedules.

**COSTS**

Flight US Airways 173 (Lv PHX 10:00 AM 5/22; Ar MEX 3:00 PM 5/22)		\$334
Hotel Catedral, Mexico City, 22-26 May and 28-29 May (5 nights total)		
per person, double occupancy, @\$25/night		\$125
single room @ \$41/night		\$204
Hotel Colonial, Puebla, 27-28 May, 1 night		
per person, double occupancy, @32.50/night		\$32.50
single room @ \$56/night		\$56
Food	Welcome Dinner	\$30
	Farewell Dinner	\$30
Administrative costs, booking fees, incidentals		\$250.00
Transportation	Courtesy of the ENCRyM	0
Museum tickets	Courtesy of the ENCRyM	0
		-----
	Per person, double occupancy	\$801.50
	Per person, single room	\$904.50

**ADDITIONAL EXPENSES:**

1. Please note that the tour package includes airfare one-way, Phoenix to Mexico City. Tour participants are responsible for booking their own transportation from their home destinations to Phoenix and from Mexico City to their home destinations.
2. The tour package includes only two meals, the Welcome Dinner and Farewell Dinner. All other meals are at the participant's expense. A reasonable estimate for the cost of all additional meals is approximately \$200/person.
3. All tour participants are required to purchase trip insurance from Travel Guard. The insurance covers trip cancellation, trip interruption, lost baggage, and medical services (the last-mentioned however, is not available for residents of New York, Washington state, Pennsylvania, and Florida). Cost of this insurance is not included in the tour package because it varies with the individual's age—ranging in price for a seven-day tour from approximately \$60/person for people under 35 years of age to \$165/person for people 74-79. See <http://www.travelguard.com/>. Tour participants will be asked to furnish proof of insurance at least two weeks prior to departure. Travel Guard can sell insurance only to U.S., citizens and permanent residents. Non-U.S. nationals must purchase travel insurance in their own countries.

**APPLICATION FOR THE TOUR**

For logistical reasons, the tour is limited to ten participants. If more than ten individuals apply, tour director Jonathan Santa Maria will select the final participants by lottery. Couples will be treated as a unit in the lottery.

**DESCRIPTIONS OF SITES**

**Mexico City**

- Catedral Metropolitana de la Asunción de María. The largest and oldest cathedral in the Americas. It is situated atop the former Aztec sacred precinct near the Templo Mayor. It was built in sections from the end of the sixteenth to the beginning of the nineteenth centuries. It holds a remarkable collection of ancient music manuscripts and choir books, and its two organs are the largest 18th century organs in the Americas.
- Museo Nacional de las Culturas. An institution dedicated to education about the world's cultures, both past and present. It is housed in a colonial-era building and its collection is mostly conformed by diplomatic gifts to the Mexican government and public figures. This rather eclectic collection includes a number of musical instruments of diverse cultures, time periods, and varied historic importance.
- Palacio de Bellas Artes. It is one of the architectural jewels of Mexico City; it houses an important collection of paintings of the muralist movement of Mexico of the 1930's. It is the most important concert hall in Mexico City and the home of the National Symphonic Orchestra.
- ENCRyM: stands for National School of Conservation, Restoration, and Museography, this very important school belongs to the National Institute of Anthropology and history of Mexico, the INAH (<http://www.inah.gob.mx/index.php/english>).
- Museo Nacional De Antropologia e Historia: National Museum of Archaeology and History. It is one of the most important museums of its kind; it holds an extensive collection of archaeological and ethnologic pieces; including a large number of musical instruments of different cultures and periods. <http://www.frommers.com/destinations/mexicocity/A24281.html>
- Museo Nacional de Historia: National History Museum. It is located in the Chapultepec Castle; a beautiful architectural jewel built at the end of the eighteenth century. The museum's collection is centered in Mexican History from the foundation of the New Spain Empire to the Independence war in 1910. It holds a small but very important collection of musical instruments, including an eighteenth century clavichord. [http://www.castillodechapultepec.inah.gob.mx/colecciones/mobiliario/coleccion\\_mob06.html](http://www.castillodechapultepec.inah.gob.mx/colecciones/mobiliario/coleccion_mob06.html)

**Puebla**

- Puebla City: It is one of the five most important colonial cities in Mexico. It is located to the east of Mexico City, and due to its history and architectural styles ranging from Renaissance to Mexican Baroque, the city was named a World Heritage Site in 1987. Puebla is famous for its magnificent architecture, and delicious food. Because of its large number of churches, some of them very old and of important historic value, Puebla houses an important number of historic organs and iconographic resources.
- Puebla Cathedral: is the second largest in Mexico. It houses four large pipe organs from different periods.
- Museo Bello: This museum houses a fine collection of 17th-, 18th-, and 19th-century art, furniture, and antiques from all over the world, including an important recently restored pipe organ.

AMERICAN MUSICAL INSTRUMENT SOCIETY TOUR—MEXICO, 22-28 MAY 2011  
APPLICATION FORM

(NOTE: Couples should fill out a single form)

Name(s) \_\_\_\_\_

Address \_\_\_\_\_

Address \_\_\_\_\_

Tel. \_\_\_\_\_

Mobile (during tour) \_\_\_\_\_

Email \_\_\_\_\_

AGREEMENT (please sign). I (we) agree not to hold the American Musical Instrument Society or tour director Jonathan Santa Maria liable for any damage, injury, or inconvenience encountered during the tour. I (we) further agree to abide by all the conditions and stipulations set forth in this application.

Signed, \_\_\_\_\_

Signed (2nd person) \_\_\_\_\_

NOTE: Completed application form and a deposit in the form of a check for \$400 in US dollars for each applicant must be mailed to Tour Director Jonathan Santa Maria, National Music Museum, 414 E. Clark St., Vermillion, SD 57069 USA. Application must be postmarked no later than April 15, 2011. In the event the number of applications exceeds the spaces available, participants will be chosen by lottery. Couples traveling together will be treated as one unit in the lottery.

Once the list of ten participants has been finalized, their deposits will be retained by the Tour Director and will be non-refundable. Deposits submitted by applicants who are not among the final ten participants will be returned. Participants must remit the balance of the cost of the tour and written proof of trip insurance (Travel Guard Gold policy, or other policy, subject to the Tour Director's approval) to the Tour Director at the address indicated no later than May 1, 2011.

**National Museum of American History Showcases the William Steinway Diary in Special Display and Online Edition**

The Smithsonian's National Museum of American History will launch its online edition of "The William Steinway Diary" in December to coincide with a special display of the diary that will provide a glimpse into the famous piano manufacturer's life and one of the most dynamic periods in American history. "A Gateway to the 19th Century: The William Steinway Diary, 1861-1896" will be on view in the Albert H. Small Documents Gallery from Dec. 17 through April 8, 2011. "The William Steinway Diary" website will be available by Dec. 17 at <http://americanhistory.si.edu/steinwaydiary>.

Steinway (1835-1896) documented more than 36 years of his life through near-daily notes in nine volumes and some 2,500 pages, beginning eight days after the first shots of the Civil War were fired and three days before his wedding. The display follows Steinway's growth from witness to participant in history through select diary passages, Steinway family photographs, maps and advertisements that bring alive the fear and chaos of the 1863 Civil War Draft Riots and his



hands-on role in the creation of the New York City subway and the company town of Steinway in Queens, New York.

"The breadth and depth of material covered in one man's personal diary is truly astounding," said Brent D. Glass, director of the museum. "The passion and diligence of the more than 100 volunteers researching the diary have produced a wealth of knowledge about the dramatic events of the second half of the 19th century."

The debut of "The William Steinway Diary" website, will ... allow scholars and the public to read and search a complete transcription of the diary alongside high-resolution scans of each handwritten page. The site will provide a detailed look at Steinway's firsthand account of the period's financial panics, labor unrest and rise of the German immigrant class. Primary source material will be contex-

tualized with more than 100 images from Steinway family archives and related essays. The museum hopes to publish later installments to include more than 30,000 interlinked annotations—one for every three words in the diary—to provide context for sometimes obscure entries.

The online edition of the diary and the companion display are the result of the combined efforts of the museum's curators and editors along with more than 100 volunteers. Taking more than two decades, "The William Steinway Diary" project is one of the longest-running and most extensive volunteer projects at the Smithsonian... [and] has been made possible with lead funding from Target Corporation and additional support from Henry Ziegler Steinway, the William and Mary McCormick Foundation and other friends of the Diary project.

The National Museum of American History collects, preserves and displays American heritage in the areas of social, political, cultural, scientific and military history. To learn more about the museum, check <http://americanhistory.si.edu>. For Smithsonian information, the public may call (202) 633-1000, (202) 633-5285 (TTY).

From Press Release, Nov. 16, 2010



2011 is the 200th anniversary of the birth of E. G. Wright (b. Ashby, MA, 1 March 1811; d. Boston, 15 March 1871), America’s finest 19th-century brass instrument maker. His working life spanned the period of brass instrument development in the United States from keyed ophicleides and bugles to the Périnet piston valve cornet. His instruments are treasured by museums, collectors and performers, and can still be heard in live performance and recording.



Figure 1. Keyed Bugle in E-flat, “Hall,” gold, 12 keys presented to D. C. Hall by the Lowell, Massachusetts Brass Band April 15, 1850. The Henry Ford 72.54.2. From the collections of The Henry Ford, Dearborn, Michigan, copy and reuse restrictions apply.

Wright’s most significant accomplishment was the final development of the E-flat keyed bugle to the fine 12-key instrument used by soloists like Ned Kendall. He was also at the forefront of the development of valve instruments in the United States, producing fine instruments with double-piston, string rotary, and Périnet piston valves. He even made a few instruments with both keys and valves in an attempt to gain the advantages of both. Some of his instruments were beautifully engraved, and his only patent (100,580 of 1870), recently discovered by Daniel Rossi, concerns the process for inlaying decorative metals in the engravings on an instrument.

Wright was a performer too, playing 1st B-flat bugle in the Boston Brass Band in the summer and in quadrille bands for dancing during the winter. He was a most congenial fellow, helping Rhodolph Hall find an instrument and uniform when he joined the Boston Brass Band and working at some time or another with almost every other instrument maker in Boston. His esteem was such that two companies, The Boston Musical Instrument Manufactory and Hall & Quinby claimed to be his successors for many years after his death. In his honor here are a few photographs of his instruments, and



Figure 3. Valved and keyed over-the-shoulder bugle in E-flat, c. 1853. NMM 7334. Photo courtesy of the National Music Museum, University of South Dakota, Joe R. and Joella F. Utley Collection (Photo: Mark Olencki).

comments about them by eminent scholars, performers, collectors, and restorers.

✎ Robert E. Eliason

Figure 1 shows one of Wright’s finest instruments in workmanship, materials and decorative engraving. American keyed bugle development began in the Boston Brass Band of the 1840s with Ned Kendall as leader and keyed bugle soloist. Machinist Henry Sibley and instrument maker E. G. Wright played in the band, and worked with Kendall to make the final improvements in proportion, and key placement.

“Elbridge G. Wright of Boston was the premier maker of silver [and gold] presentation style E-flat keyed bugles. His instruments were the highest standard of craftsmanship and decoration that has been lavished on brass instruments from any era. The most important American keyed bugle perform-

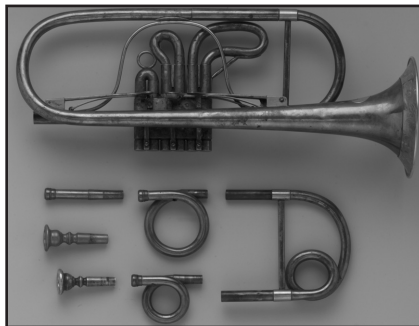


Figure 2. Double valve trumpet or post horn, The Metropolitan Museum of Art Robert Alonzo Lehman Bequest, 2002 (2002.388a-j) ©The Metropolitan Museum of Art.

ers of the nineteenth century owned these instruments. Besides being fine musical instruments, they were symbols of the ultimate status as a leader of an ensemble or as a solo virtuoso performer. Performers of the rank of D. C. Hall, Eben Flagg, and Ned Kendall were presented with Wright keyed bugles.” Ralph Dudgeon, *The Keyed Bugle*, 2nd edition (Scarecrow Press, Lanham, Maryland, 2004), 74

Wright made some of the earliest valved instruments produced in the United States using this type of double piston valve copied or imported from Europe (figure 2). This example is unique in that its tuning slides and mouthpipe shanks for different keys have survived.

The example in figure 3 shows a hybrid instrument between string-rotary valve and keyed bugle. It resembles Allen Dodworth’s

description of a soprano cornet with three valves and five keys: “Soprano cornets have lately been made in this country combining the advantages of both valves and keys;... this is a very great improvement as they combine the fullness of the tone in the lower notes, peculiar to valve instruments with the greater ease and facility of the upper notes which is peculiar to keyed instruments.” (*Brass Band School*, New York 1853, p.16). However, when compared with eleven- and twelve-keyed bugles by E. G. Wright and with over-the-shoulder cornets of his make, the bore and bell profiles of this instrument are closer to that of the keyed bugle than to the over-the-shoulder cornet. This suggests that it should be interpreted as “bugle” not as “cornet.” The five keys resemble the uppermost five keys of a twelve-key bugle. Instruments of this type were a welcome opportunity for musicians who wanted to venture into the new field of valve instruments without losing the familiar advantages of the keys.

✎ Sabine Klaus

People familiar with my work will have noticed that I am biased towards the New England makers in general and specifically toward E. G. Wright and The Boston Musical Instrument Manufactory that succeeded Wright. This example by Wright (figure 4), belonging to Broadway trumpeter Dave Rogers, was made in Boston between 1865 and 1869. It is exciting to me because of its state of preservation



Figure 4. Cornet in B-flat, German silver, string rotary valves, practice mute and extra slides, 1865-69; Dave Rogers collection.

and completeness. The only part that appears to be missing is the lyre. The kit of parts that came with this cornet is a slight variation from what was more common both in the United States and overseas. Rather than a second mouthpipe shank for A, there is a longer tuning slide. The small bit lengthens the cornet in either key to low pitch. The circular crook lowers the pitch to G.

The most remarkable and rare part to be preserved with this instrument is the mute. It is made of German silver, the same as the rest of the instrument, and the longitudinal seam has tabs that match the bell

exactly, removing doubt that it is also original. In spite of its elegant appearance, the acoustics of the mute are quite crude, compared with what we are accustomed to today. It raises the pitch of the cornet by more than 1/4 tone when fully inserted and experimentation reveals that it isn't improved much by extending it outward. It was undoubtedly intended as a practice mute as were other mutes of the time.

The Boston Musical Instrument Manufactory continued making this cornet model after Wright left the company in 1870, although much more commonly seen with side action valve levers rather than the top action seen here. In later Boston catalogs, it is described as the Band Size as opposed to the later version shown here that was called the Orchestra Size. Both were still listed as available with top action levers as an option in the 1887 catalog.

☞ Robb Stewart

Many E-flat bass players who have played this instrument (figure 5) rate it among the finest they've ever played. Notes in every register respond easily with good intonation, and the fourth valve not only improves several of the more difficult notes, but gives access to some useful lower tones as well. The partnership with bandleader Patrick Gilmore is noted in the Boston city directories only in the year 1867.

☞ Mark Elrod



Figure 5. Wright, Gilmore & Co. bass saxhorn in E-flat, German silver, four string rotary valves, Stephen & Mary Gasiorowsky collection.

E. G. Wright instruments in my collecting career and this is one, illustrated in Fig. 6a and 6b, for a number of reasons, I consider to be the earliest known OTS instrument made by E. G. Wright. Almost all of its features, from the valve and finger keys to the tubing configuration and signature suggest an early experimental stage of tubing configuration by Wright prior to his development of any standard tubing configurations for his rotary valve brass winds. I would even go so far to speculate that the instrument might have been made as early as 1850.

☞ Mark Elrod



Figure 6a, b. Over-shoulder baritone in B-flat, German silver Photo courtesy of the Mark Elrod Musical Instrument Collection, Germantown, Maryland



Figure 7. Horn, F internal crook, E. G. Wright & Co. Boston. Photo courtesy of the Mark Elrod Collection, Germantown, Maryland.

Figure 7 reveals for the first time the most recently found of only two known French horns by E.G. Wright. The other, signed "Wright, Gilmore & Co" dating from 1867, is in the Smithsonian National Museum of American History. The Elrod collection horn is thought to be no later than the time of the Gilmore partnership, since Wright had stopped installing garlands on the bell rims in his later years. These two instruments are likely to be some of the earliest US made French horns existing. Wright made a very wide range of brass instruments, but virtually all were intended for bands and society orchestras rather than the symphony hall.

There is very little known about who used these horns and whether they were ever used in major symphonic performances, but it is a reasonable speculation that Wright was trying to build brass instruments for all possible needs. A few years later, Wright's successor, Boston Musical Instrument Manufactory placed advertise-

ments in concert programs for the Theodore Thomas Orchestra, and claimed in their catalogs that their French horns and F trumpets were used in that orchestra as well as the Boston Symphony (after 1881). Boston's Haydn and Handel Society had been performing classical music since 1815 and the 1860s was a time of increased interest in this music and cultural education

in general. It is not surprising that Wright would have found an increasing demand for orchestral instruments in his town as well as other large American cities. There also exists a Bb trumpet made by Wright in about 1862 that may have been intended for symphonic work. The Boston Musical Instrument Manufactory continued making this model French horn until at least 1910.

☞ Robb Stewart

Wright began making this model (figure 8) in 1866 as shown by testimonials in the 1871 Boston Musical Instrument Manufactory Catalog. It is based on European designs of the period and was introduced years ahead of similar designs by other American makers. While Wright's piston valve cornet didn't sell in large numbers, it was certainly a turning point in the industry. America was still behind Europe in cornet design, and there wasn't much demand yet at that time, but Wright obviously saw it coming.

☞ Steven Ward



Figure 8. Cornet in B-flat, Périnet piston valves. Photo courtesy of the Steven Ward Collection, Quinton, Virginia.

Happy birthday E. G., you've accomplished a lot and your instruments continue to give many people the pleasure of music and the joy of fine craftsmanship. You would be pleased to know that one



Figure 9. Wright's final resting place, recently found and photographed by Martha Crane, is in an unmarked grave on the Lowell, Massachusetts cemetery plot of his son-in-law, Cornelius C. Paul (1833-1894).

of your fine silver keyed bugles, the one you made for Joseph J. Brennan of Marietta, Ohio, is now displayed prominently in the new American Wing of the Boston Museum of Fine Arts, not too far from where you made it.

## Flute Collection Promised to the Museum of Fine Arts

Massachusetts flute collector George Hardman has announced that he would like to leave his collection of over eighty flutes to the Museum of Fine Arts, Boston. Hardman first became interested in flutes after visiting the MFA's instrument collection back in the 1970s, and purchased his first antique flute in 1983, at the second Boston Early Music Festival and Exhibition. As Hardman tells it, obsessive-compulsive disorder soon took over, and he set about systematically collecting instruments from the nineteenth and early twentieth centuries, exhibiting the myriad of key systems and other innovations that were implemented for the flute during this vital period in its history.

A temporary display at the MFA of flutes from Hardman's collection shows off eleven of the most handsome instruments he has acquired over the years. The exhibit includes some striking English instruments, including ones by Cornelius Ward (about 1818-1820), Card and Company (about 1865), and examples by both Rudall and Rose, and Rudall, Rose, Carte and Company. The earlier Rudall instrument is an exceptionally rare and important specimen from 1847 or 1848, made of silver- and gold-plated brass. But topping all of these visually is a marvelous ivory and silver flute by Tebaldo Monzani from 1834 or 1835, the body of which is elaborately carved with oriental scenes. The French school is highlighted by two exceptional glass flutes by Claude Laurent, and early example of frosted glass (from 1809), the other of fluted glass (1838), with keys going down to low B. Austria and Germany round out the display, with instru-

ments by Ziegler of Vienna, and Boehm and Mendler of Munich (about 1870-80).

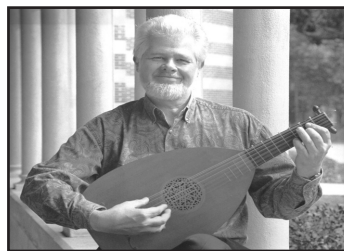
The Museum's curator of musical instruments, Darcy Kuronen, is understandably excited and grateful that Hardman has looked to the MFA as a permanent home for his collection. According to Kuronen, Hardman's collection perfectly dovetails with its existing collection of flutes, the majority of which date from before 1830. As many readers probably know, the core of the MFA's instrument collection came from pioneering English instrument scholar Francis W. Galpin. As Galpin began his collecting in the late nineteenth century, he naturally did not gather together many European woodwinds dating past the mid 1800s, which would have been of rather recent manufacture in his eyes.



Flutes from Harman's collection on temporary display at the Museum of Fine Arts, Boston, MA

## James Tyler Obituary

Jim Tyler died on November 23, 2010 at age 70. I will always remember a rather soft-spoken and humble person who was incredibly knowledgeable about musical instruments and music performance. Jim was on an advisory board for acquisitions at the Kenneth G. Fiske Museum for several years and a personal friend.



James Tyler playing the lute. Photo courtesy of the University of Southern California.

AMIS members will recall Jim as excellent scholar, the author of several seminal studies: *The Early Guitar* (1980), *The Early Mandolin* (1989, with Paul Sparks), *The Guitar and Its Music* (2002, with Sparks), the forthcoming *A Guide to the Baroque Guitar* (Indiana University Press, 2011), and dozens of articles and book reviews.

Jim was a gifted and versatile musician, a world renowned lutenist, who also played the baroque guitar, baroque mandolin, viola da gamba, and the banjo. During the 1950s Jim studied 5-string and tenor banjos and mandolin and musicians with Walter Kaye Bauer in Hartford, Connecticut. He studied for three years at the University of Connecticut, and had lessons on the lute with Joseph Iadone and viola da gamba with Martha Blackman.

In 1961, Jim started his early music performing career by joining Noah Greenberg's New York Pro Musica with which he made his recording debut. Jim also played with Sidney Beck's Consort Players with which he played at the White House for President John F. Kennedy in 1963. In 1967, after touring with the Original Rag Quartet with Max Morath on banjo, Jim moved to Munich to study with Thomas Binkley at the Studio der Frühen Musik. Two years later Jim moved to London, where he was mentored by Howard Mayer Brown and in Oxford by Denis Arnold. He quickly established himself in the early music scene performing with David Munrow's Early Music Consort of London and Michael Morrow's Musica Reservata. With his lute duet partner, Anthony Rooley, he cofounded the Consort of Musicke in 1969 and was codirector until 1975. He was also a member of the Julian Bream Consort and in 1977 formed the London Early Music Group, touring and recording extensively throughout the 1980s.

Jim returned to America in 1986 to take up a professorship at the University of Southern California where he developed an enormously successful Early Music Program. Jim's insightful and superb performances were inspiring to experience. He continued to record early music with various groups during the 1990s and directed the graduate degree programs in Early Music Performance until his retirement in 2006.

Albert R. Rice

## Harp Exhibition in Nice

The Musée du Palais Lascaris in Nice, France is pleased to announce a major new temporary exhibition "Erard: l'invention de la harpe moderne, 1811-2011" which will run from 12 May until 17 October 2011. The exhibition will celebrate the bicentennial of Sébastien Erard's invention of the double-action harp, and promises to be the most ambitious Erard event in history. In addition to harps from the museum's collection and from the Erard archives recently deposited by the Axa insurance group, there will be harps on loan from the Museo dell'arpa Victor Salvi (Piasco,

Italy), the Institut de France, and several private collections. Several harps that have never before been exhibited will be presented, including two prototype harps by Erard (his very first harp, c. 1786 and his first experiment with a double-action harp, c. 1801) and the fourteen-pedal harp made by Cousineau in 1786. A catalogue is in preparation, with articles by Robert Adelson, Laure Barthel, Jenny Nex, and Alain Roudier. A number of concerts and lectures are planned, both in the museum, in nearby churches, and at the Conservatoire de Nice.

The Musée du Palais Lascaris houses France's second most important collection of historical musical instruments. Exhibitions are currently underway in the magnificent baroque Palais Lascaris in the old town as well as the modern Conservatoire de Nice in the Cimiez district. The museum presents monthly concerts on instruments from the collection. For more information, please visit <http://www.palais-lascaris-nice.org/>

Robert Adelson

Curator of the historical musical instrument collection of the city of Nice,  
Musée du Palais Lascaris  
[robert.adelson@ville-nice.fr](mailto:robert.adelson@ville-nice.fr)

---

## Viol and Baroque Violin Making at West Dean College

Applications are now being accepted for the West Dean College two-year diploma in Making Stringed Musical Instruments, and for the one-year Professional Development Diploma for advanced students, to start in September 2011. Both courses place special emphasis on making baroque instruments of the violin and viola da gamba families.

Bursary and scholarship opportunities are available and will be discussed as part of the interview process.

Candidates should be able to demonstrate a strong commitment and interest in musical instrument making and are sought from a wide range of backgrounds. Previous experience in musical instrument making, or related tool skills are desirable but not a pre-requisite to entry.

West Dean College equips students with advanced-level practical skills that are highly sought after by potential employers and for professional practice. The content of the programmes is grounded in practice firmly supported by historical contextualisation and theory. Our staff-to-student ratio is exceptional (average 1:8). The academic year runs for thirty-six weeks and workshops are open from 7.00 am to 10.00 pm, seven days of the week during term

time. West Dean is a small specialist College set in the heart of the 6,400 acre West Dean Estate near Chichester, West Sussex, designated an Area of Outstanding Natural Beauty in the slopes of the South Downs. For informal enquiries and to apply, contact:

Benjamin Hebbert, Program leader for musical instrument making  
West Dean College  
Nr. Chichester  
West Sussex PO18 0QZ United Kingdom  
Telephone: + 44 (0) 1243 818 235  
Email: [benjamin.hebbert@westdean.org.uk](mailto:benjamin.hebbert@westdean.org.uk)  
Website: <http://www.westdean.org.uk>

---

## Conference Discount on 1835 New-York Book of Prices for Manufacturing Piano-fortes

Those attending the annual meeting in Phoenix will be able to purchase the AMIS reprint of the *1835 New-York Book of Prices for Manufacturing Piano-fortes* at a 20% discount, cash and carry, saving the cost of postage and handling. This monograph, with foreword by Henry Z. Steinway and 40-page introduction, includes Lynn Edwards Butler's translation of a rare booklet published in New York in 1833, giving practical advice to Germans preparing to come to America. Anyone interested in buying the book in Phoenix is asked to notify Laurence Libin ([lelibin@optonline.net](mailto:lelibin@optonline.net)) in advance so that enough copies will be available.

---

## Instruments in search of good homes...

For sale to a good home, two hundred 19th and early 20th century woodwinds. Mostly clarinets, also flutes, oboes, bassoons, saxophones, a few brasses. My collection has become unmanageable so I am paring it down. E-mail for details. Robert Howe, [arehow@charter.net](mailto:arehow@charter.net)

---

## Lyon & Healy: Request for Information

Peter H. Adams is currently collecting information about Lyon & Healy (1864 to 1928). His goal is to put into print an exhaustive history of this company. Information about when instruments were introduced or deleted from the catalog would be most appreciated. Serial numbers with associated dates would be especially appreciated. Quality photographs of instruments that could be reprinted would be appreciated. Currently, Mr. Adams has

assembled considerable information about the history of the company by reading musical instrument trade catalogs, articles in trade journals, and ephemera. He hopes to produce a book of about 170 pages. Mr. Adams can be reached at 1107 2nd Ave., #607 Redwood City, CA 94063 USA

---

## Lecture at Georgetown University: Musical Acoustics of Baroque Bassoons

Bryant Hichwa, Professor Emeritus, Sonoma State University, will be giving a seminar on 29 March at Georgetown University on the Musical Acoustics of Baroque Bassoons. Bryant Hichwa and colleague, David Rachor, have been doing research on Baroque bassoons for several years. They have measured/characterized 41 Baroque bassoons, mostly originals from private collections as well as some of the major museums, including the MET with quite interesting results. Contact Mr. Hichwa at [bhichwa@earthlink.net](mailto:bhichwa@earthlink.net), for more information.

---

## CIMCIM CONFERENCE

The next CIMCIM conference will be held in Paris and Brussels, from 29 August to 2 September 2011. The conference theme is "Museums of Music. Music in Museums". We welcome your paper proposals on this subject, and on other themes related to musical instruments collections.

Applications and information on the conference website linked from:

<http://cimcim.icom.museum>

Deadline for submissions is 1 April 2011. Registration will start 2 May 2011 through the same website.

---

## II International Workshop on Diagnostics and Preservation of Musical Instruments, Ravenna, April 14-16, 2011

This conference, open to all musical instrument professionals and students, is aimed to present and critically discuss the latest researches about diagnostic techniques applied to musical instruments, and advanced conservation practices, in relation also to fittings, and use of materials, and stockpile management, through the presentation of case studies. The call for papers is now open. For information: <http://ravennamusicalinstruments2011.blogspot.com/>