



# NEWSLETTER

of

## The American Musical Instrument Society

Volume 41, No.2

Fall 2012

### CONFERENCE DRAWS INTERNATIONAL CROWD

A thoroughly international group of more than 130 converged on New York during May 15–19 for the joint conference of AMIS and CIMCIM (the International Committee of Musical Instrument Museums and Collections). The rich resources of the host institutions – the Metropolitan Museum of Art (MMA) and the Manhattan School of Music (MSM) – attracted musicians, scholars, museum professionals, makers, dealers, technicians, and other lovers of musical instruments from the Americas, Europe and Asia. Many speakers addressed the conference theme of “The Arts and Artists of Musical Instruments,” examining the design and decoration of musical instruments, the depiction of musical instruments in paintings, illustrations, and sculptures, and similar topics.

On Tuesday, pre-conference events included a midday concert of “Romances and Nocturnes in the Early 19th-century Paris Salon” by soprano Florence Launay and pianist Maria Rose. The piano technician and author David R. Kirkland offered an illustrated guide to



Maria Rose, pianist, played in preconference performance

older pianos bearing the Steinway name, both genuine and counterfeit. A catered reception followed in the domed rotunda of Steinway Hall, which is decorated with Paul Arndt’s allegorical scenes depicting the influence of music on human relations. Music was provided by a jazz duo: pianist Arcolris Sandoval and bassist Alex Spradling, both graduate students in the MSM Jazz Arts program.



Opening Reception at Steinway Hall, May 15, 2012

Robert Sirota, a composer and president of the Manhattan School of Music, welcomed guests on Wednesday to a CIMCIM session in the intimate Greenfield Hall, where museum professionals examined questions of “Display Philosophy, Visitor Experience, and Point of View.” Four sessions examined how musical instruments are displayed, including the use of apps on hand-held devices; and aesthetic and historical aspects of harpsichords and lutes.

Ken Moore, Frederick P. Rose Curator of Musical Instruments at MMA, welcomed guests to the museum’s Sacerdote Lecture Hall, where daily opening sessions were devoted to the conference theme. Roberto Melini examined 18th-century engravings from Pompeii, which document instruments seen by Charles

Burney during his own visits. Martine Clouzot discussed book illuminations and archival evidence from the ducal court of Burgundy, which reveal much about the instruments played during the 14th and 15th centuries. Edmond Johnson used decorative elements of the “Green Harpsichord” of Arnold Dolmetsch to relate the instrument to broader cultural currents in 1890’s London.

The monumental Golden Harpsichord, created by Michele Todini, is a central display in the MMA’s gallery of musical instruments. Herbert Heyde offered a fresh interpretation of its iconography, while Pascale Patris and Adriana Rizzo used x-ray examination to trace its transformation



from a musical instrument into a decorative object.

Christine Laloue and Jean-Philippe Echard discussed the “materialization of music” exemplified

in the decoration of 17th-century harpsichords, which followed stylistic and technical principles from outside the domain of music. Relying on analysis of the exterior decoration, Gabriele Rossi-Rognoni offered a fresh attribution of a 16th-century harpsichord to the maker Benedetto Floriani.

A particular strength of this program was the number of papers devoted to plucked strings. The MMA’s own Por-

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**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:

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

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1106 Garden St.  
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**Annual Meeting 2013,  
Colonial Williamsburg, VA**

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Ed Bowles, Chair 2013  
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2013  
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**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).

## PRESIDENT'S MESSAGE

I would like to welcome new members to AMIS beginning in 2012. The annual AMIS Conference at the Metropolitan Museum of Art in New York last May was one of the most enjoyable and interesting in several years. We were so pleased to hear fascinating presentations by a number of graduate students from several countries in Europe and in the United States. Our next meeting will be held in conjunction with the Historic Keyboard Society in the beautiful and historic setting of Colonial Williamsburg, Virginia from May 30 through June 1, 2013.

Please note that AMIS is now offering a yearly Publication Grant to help defray the costs of preparing an article for publication in JAMIS. See the requirements on the AMIS website ([www.amis.org](http://www.amis.org)) under Notices-Announcements.

All committee slots are filled and a complete list is found in this issue of the *Newsletter* as well as on the AMIS web site under Organization. 2012 promises to bring many important research projects to light in the form of new dissertations, articles, and books. I hope the rest of your year is rewarding.

✍️ *Albert Rice*

## EDITOR'S MESSAGE

Kudos to the 2012 program committee for putting together a completely successful conference in New York City! It was an excellently planned few days that utilized the resources of the Metropolitan Museum of Art, the Manhattan School of Music, and the city of New York brilliantly! Hold on to your hats, though, as plans are already in the works for the 2013 conference in Williamsburg, VA.

It has become much easier to locate AMIS on Facebook. Our page can be found at: <https://www.facebook.com/OfficialAMIS>. Stop by, check it out, leave a note or post an inquiry! This is another tool in AMIS's arsenal of methods of communicating and sharing ideas about musical instruments!

✍️ *Kelly J. White*

(continued from page 1; 'Conference')



Welcome to attendees by Ken Moore, Frederick P. Rose Curator of Musical Instruments at the MMA

table Irish Harp; No. 1 was on display as Nancy Hurrell discussed the sumptuous Greek- and Irish-themed decorations of John Egan's harps, while Hayato Sugimoto examined neo-classical motifs in the decoration of British harp-lutes. Marie Kent gave a well informed presentation on piano silk work in London; and Sarah Richardson discussed the piano industry in Britain during World War II. Shlomo Pestcoe examined the early gourd banjo depicted in a late 18th-century American painting.

Presentations on collectors and collections were represented. Jorge Cornetti and Leila Markarius discussed various instruments at the Museo de Arte Hispanoamericano Isaac Fernández Blanco; while instruments at the Glinka National Museum were reviewed by Tatiana Ginsburg. The history and contents of the Kraus archive at the Galleria dell' Accademia in Florence, Italy was presented by Caterina Guiducci; and the life and achievements of Tobias Norlind, the first Swedish organologist was given by Benjamin Vogel.

Wind instruments were not slighted. Inês de Avena Braga examined the Panormo recorder in the Miller collection and performed on a reproduction of it. Cecil Adkins analyzed Venetian iconography and maker's stamps to offer insights into the chronology of Giovanni Maria Anciuti's oboes. Sabine Klaus spoke on cornetti and

trumpets decorated for rich and powerful patrons, while Ana Sofia Silva discussed unusually decorated brass instruments in the collection of the National Music Museum. At least five papers addressed the acoustics of wind instruments. Robert Howe, recipient of the AMIS Research Grant for 2011, presented the results of his investigation into the Triebert stamps with the use of a high-powered lens. Al Rice discussed two 19th-century contra-bass clarinets at the Metropolitan Museum; while Francesco Carreras provided a fine overview of 19th- and 20th-century Italian wind instrument patents. The temperament of baroque bassoons was investigated by Bryant Hichwa and David Rachor followed by an interesting presentation on the C-melody saxophone by Andrew Jackson. Allen Roda discussed the tuning of tables and Cheng Liu examined the traditional Chinese orchestra.

Plucked stringed instruments were discussed at more than one session. Panagiotis Pouloupoulos reviewed



Inês de Avena Braga demonstrating a recorder

identification marks on historic plucked instruments; the piano-forte guitar was discussed by Daniel Wheelton; and James Westbrook gave an account of the first Spanish guitars made in early 19th century London. Gregg Miner gave a presentation on the enormous variety of harp guitar names and designs. Bengü Gün presented a paper on how guitars in Anatolia (Turkey)

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changed through the efforts of players and makers during the 20th century.

Jocelyn Howell presented a history of Hawkes & Son in England, based



Conference attendees dance to the music of Zlatne Uste Balkan Brass Band

on 20th-century sales accounts and images. Several brass instruments made by Boosey & Co. were discussed by Bradley Strauchen and Arnold Myers, based on an album of photos in the Horniman Museum. A paper on music, musical instruments, and people in Holocaust concentration camps was presented by Jayme Kurland. Heike Fricke gave a talk on Ingrid Larssen, a saxophone virtuoso during the Nazi era.



Jocelyn Howell discusses Hawkes & Son sales in the 20th Century

Conference attendees were treated to demonstrations of rare instruments held in the MMA's galleries. Dong-sok Shin demonstrated a piano by Bartolomeo Cristofori (1720) and a pedal piano attributed to Johann Schmidt (c.1790), while Douglas Kelley (assisted by Elizabeth Weinfeld) demonstrated an unsigned viola da gamba from 17th-century England, and Rupert Boyd played several guitars, including a fine Hauser (20th century). Visitors enjoyed sunny weather and a breathtaking view over Central Park from during a drinks reception in the MMA's rooftop garden. The American String Quartet (in residence at MSM) used three instruments from

the MMA collection (the "Antonius" and "Francesca" violins by Stradivari and a cello by Vuillaume) in a short concert of Haydn and Dvořak in the MMA Patrons Lounge.

Frank Bär offered an introduction to MIMO (Musical Instrument Museums Online) and floated the idea of expanding its coverage to North American collections. Laurence Libin offered a prog-

ress report on the *New Grove Dictionary of Musical Instruments*, 2nd edition, and Carolyn Bryant reported on musical-instrument articles in the *New Grove Dictionary of Musical Instruments*, 2nd ed., which is now in the press.

Friday night offered conferees an opportunity to relax at Hungarian House, a cultural center located near the MMA. During a buffet dinner of Eastern European cuisine, music was provided by Harmonia, a sextet offering traditional folk music of Eastern Europe on accordion, cimbalom, folk flutes, violin, bass, fujara, gajdice, and vocals (partially funded by Tony Bingham, London). After dinner, chairs were pushed back and the Zlatne Uste Balkan Brass Band took the floor, offering traditional music of the Balkans. The 14 members played saxophones, flugelhorns, tubas, bass drums and cymbals, using irregular meters and inflections not heard in western bands. After a brief instruction in some basic dance steps, several dozen conferees – along with Hungarian house habitués – joined arms in a single spiralling line, surrounding the tireless band players. Inhibitions and cares evaporated in the hypnotic grooves



Rupert Boyd demonstrates a guitar from MMA collection

of the Zlatne Uste tunes, and the merry-makers came away insisting that future conferences include a similar dance night.

Saturday morning started with a presentation on Lorenzo Gusnasco's 15th-century organ with pipes made of rolled paper. Darcy Kuronen presented a paper on the varied types of instruments made by Emilius Scherr during the early 19th century. Neil Wayne gave an expert account of the Wheatstone patent concertina and highlights from his museum of 400 examples. A session was devoted to "visionary makers" of musical instruments. Lau-



Ryan Janzen illustrates a hydraulophone

rent Quartier spoke about Maurice Martenot, inventor of the Ondes Martenot, the 1920s instrument that makes the human body part of its electronic circuit. Trimpin, a living German-American inventor, has created sound installations in museums and art centers in Europe and North America. Jasen Emmons of the EMP Museum,

Seattle, gave a video introduction to his work. Ryan Janzen led the audience to the outdoor fountain in the MMA entry plaza, where he demonstrated the hydraulophone, an invention by Steve Mann that uses vibrating water to generate sound (organ-like sound, in the examples heard). He invited several audience members to wet their own hands playing the hydraulophone, and all commented on the tactile pleasure.

(continued on page 5; 'Conference')

(continued from page 4; 'Conference')

William Hettrick, a long-time researcher of piano makers, offered a guided walking tour of the former piano-making district of the South Bronx, where massive factory building facades still bear the names of makers. These included the massive Haines Brothers factory, the Kroeger Piano Co. factory, the Mathushek Piano Manufacturing Co., the Strich & Zeidler factory, the Spies Manufacturing Co., and the Estey Piano Co. All have been repurposed now as lofts for lighter work or residences.

The concluding banquet was held on Friday at the Cosmopolitan Club, a decorous women's dining club dating from the early 20th century. AMIS and CIMCIM were invited to the club by Mrs. Sally Brown, chair of the Department of Musical Instruments Visiting Committee at The Metropolitan



Neil Wayne plays a concertina

scholar Renato Meucci was presented with the Curt Sachs Award; he had spoken earlier on "Curt Sachs and the Foundations of Musical Organology." Olga Sutkowska, a PhD student at the Berlin University of the Arts, received the Selch Award for the best student paper for "The Art of Tibiae," which examined both iconography and surviving fragments to offer new insights into the structure and playing technique of

the Roman woodwind.

Thanks are due to Jayson Dobney, the Local Arrangements chair, and the Program Committee, which included Niles Eldredge, Ken Moore, Maria Rose, and James Kopp, chair.

✎ Jim Kopp, Al Rice

*The U.N. of Musical Instruments the AMIS meeting, and Uniting a Sometimes-diffuse Music Industry*

*(Reprinted with permission by Music & Sound Relatailer)*

**Save This Issue:** This is an issue you just might want to keep!

There were visitors from Portugal, Spain, Croatia, Germany, Poland, Mexico, Greece, France, Japan, Russia, China, the British Isles and the Navajo Nation—not to mention the United States—at the gala dinner of the American Musical Instrument Society (AMIS). Members represented pianos, woodwinds, fretted instruments, brass, orchestral, percussion, ancient and historical instruments from all over the world. More than 25 countries, 22 museums and collectors, and 24 worldwide universities and conservatories were represented at the conference at the Metropolitan Museum of Art (The Met) and Manhattan School of Music in New York. It was, you could say, the United Nations of Musical Instruments.

Although this writer has spent more than 30 years in the music products industry, it was through my

research as a musical instrument appraiser that I found AMIS. For \$60, I registered my company and received newsletters, a journal and an invitation to attend the yearly conference. In 2011, I submitted a paper for a lecture on the Schalmei for the conference held at the Musical Instrument Museum in Phoenix, AZ. It became obvious to me that Fender, Gibson and Martin are concerned with MI and its history, as their names were displayed as contributors. But why aren't more companies members of AMIS? After all, I'd argue that AMIS could help today's manufacturers, and those of the future, preserve their histories.

I belong to four primary professional organizations: The National Association of Professional Band Instrument Repair Technicians, Inc. (NAPBIRT); The National Association of Music Merchants (NAMM), composed of manufacturers and retailers (including, I would bet, the majority of you reading this); AMIS, composed of scholars, historians and organologists (defined as those who study the science of musical instruments, including the history, classification and how they produce sound); and the American Society of Appraisers (ASA), which represents certified appraisers. Many members of these organizations are not aware of each other. It isn't so much that the left hand doesn't know what the right hand is doing; rather, it's sometimes as if the left hand doesn't know it has a right hand (and two legs, too)!

Some 500 members of AMIS make up the scholarly part of the musical instrument industry. They record the history of musical instrument makers from the beginning of time right up to the present. (It leads one to wonder: When does history start? Back then, or right now?) But how can AMIS serve to help today's manufacturers? AMIS can provide knowledge and drawings of instruments that have been designed in the past. Perhaps people already tried making an instrument in a certain way and, thus, know why it failed or, for that matter, succeeded. Members are the writers of historical dictionaries and encyclopedias of musical instruments that populate libraries. They are the university professors

*(continued on page 6; 'UN of Instruments')*



President Albert Rice with Renato Meucci, recipient of 2012 Curt Sach Award

Museum of Art. Mrs. Brown is the great grand-daughter of Mrs. Crosby Brown, whose personal collection forms the nucleus of the MMA collection of musical instruments. During the banquet, the Frances Denmore Prize for 2012 was awarded to David Lasocki for the most outstanding article in English published in 2010; and the Nicolas Besseraboff Prize for 2012 was awarded to Mauricio Molina for the most outstanding book in English published in 2010. The distinguished

who are teaching musical instrument history all over the world, as well as the museum curators who write the descriptions of instruments on display, plus the conservators, restorers and musical instrument archaeologists.

AMIS President Dr. Albert Rice, who initially joined to be a responsible curator of the Fiske collection at Claremont Colleges, said, "Manufacturers might be able to provide MI-related history from World War II that has been lost, or photos and designs of products."

### **Manufacturers**

Electric guitars, basses and amps have a history of only about 60 years of production and manufacturing. Electronic keyboards, synthesizers and electronic drums' history is even less than that. Today represents the best opportunity for the history to be recorded correctly. Most often, AMIS speaks for makers who cannot speak for themselves any longer. And, sadly, we have already lost most of the first generation of electric guitar makers. Thankfully, NAMM historian Dan Del Fiorentino has done amazing things with regard to preserving our history with the NAMM Oral History Program, whose work continues to this day.

John and Cindalee Hall of RIC International (Rickenbacker guitars and basses) hold much of the history of the first electric guitar. Matt Hill, RIC's curator and an AMIS member, said, "We are all part of the same industry. We don't always have to know all the information pertaining to each group...we just should be aware of each other and keep the communities connected." Hill continued, "Retailers are the conduit that transfers the use of an item that is needed by musicians to the manufacturer. Recording the manufacturers' history accurately is important."

### **Retailers**

Although retailers are sometimes asked about music history by customers, many don't have the answers. But some retailers would like to know. Many are aware of what manufacturers and models should be documented as having had a significant impact on the MI industry. After all, retailers are in the trenches with the musicians,

who make comments if a part of an instrument is hard to reach, a body shape needs changes or a different tonality is desired. (For instance, did you know the Stratocaster electric guitar body shape was contoured because of men's bulging bellies?) Retailers could share that the Selmer Mark VI saxophone is the model having a significant effect in the woodwind history. Almost every manufacturer tried to duplicate the Mark VI.

### **Advocacy Efforts**

Among NAMM's many activities and undertakings, it is working to try to pass laws in Washington DC that support music education for future generations. Additionally, the NAMM Foundation has awarded \$445,000 to support innovative music-learning programs, and the organization gives out yearly awards to the 100 Best Communities in music education. NAMM's mission is to strengthen the music products industry and promote the pleasures and benefits of making music. Its work dovetails with that of the scholars of AMIS.

### **NAPBIRT**

Then there's NAPBIRT, which I joined in 1976 while enrolled in a three-year college program to achieve a Certification in Musical Instrument Repair. In Europe, one must belong to an instrument maker's guild in order to claim the title of instrument maker or repair technician. One must have the required education and pass proficiency testing to become an apprentice, craftsman, journeyman, Master journeyman or instrument maker. In the U.S., though, anyone can carve a bridge or write a value on a sheet of paper and say he or she repairs or appraises musical instruments. In 1976, NAPBIRT was setting repair proficiency standards. In 1936, the American Society of Appraisers started setting valuation standards and requirements to become Accredited Appraisers. Now, these are the standards used by the IRS.

After listening to the lecturers while at the AMIS meeting, I realized I understood the construction well. The methods I learned have not changed in thousands of years. I was able to explain techniques to historians who had only seen the instruments on paper. (I

have to duplicate these techniques to restore instruments.)

NAPBIRT members have the ability and tools to recreate an instrument part, but might not know what the part looks like. Perhaps AMIS historians can help with providing iconography (descriptions and drawings) of missing parts. Numbering systems on instruments can be explained by NAPBIRT members, as can the fossilized marks on instruments. They can also help AMIS members to understand the mechanisms that helped the instruments change keys, or what materials and adhesives were used in construction when today's conservators are trying to preserve the instrument. Our host, J. Kenneth Moore, Frederick P. Rose Curator in Charge of the Department of Musical Instrument of the Metropolitan Museum of Art, added, "AMIS members can also advise if the instrument should not be restored, as it might be the last of its kind that is still in the original state."

### **Guitars**

Returning to the AMIS meeting itself, the previously referenced Matt Hill told me that, for the first time, guitars were strongly represented at AMIS. Gregg Miner of The Miner Museum delivered a lecture entitled "Harp Guitar: What's in a Name?". Another presentation, "Who Was Behind the Making of the First Spanish Guitars in London?" was delivered by guitar-maker James Westbrook, the consultant for the first Eric Clapton guitar auction, held at Christie's New York. A lecture on guitars, "Paracho, A Unique Mexican Luthier Town," was presented by conservator Charlene Joyce Alcántara Bravo and Lyla Patricia Campos Díaz, a restorer from Mexico. The inner workings of a pianoforte guitar were demonstrated, as were identification marks on plucked instruments. Eventually, AMIS will talk about electric guitars.

But how will AMIS lecture about the history of making electric guitars without knowing the history of Southern California guitar builders and the importance of Weissenborn, the Dopyera brothers, Kiso, Beauchamp, Rickenbacker, Bigsby, Allen, Kaufman, Fender, Fullerton, White, Randall,

Rico and Duncan? It is important to recognize that Southern California was the mecca that developed the electric guitar, as well as what Les Paul and Gibson were developing. They created a new musical empire for generations to come. When CBS purchased Fender, they made a financial decision to make inexpensive copies for mass production, but, eventually, they wisely started the Fender Custom Shop. CBS did not, however, preserve the technical history in keeping the quality. RIC International has kept the same quality that Francis C. Hall created.

BC Rich transitioned into lower-cost guitars, but anyone wanting one of the highest quality goes to Bernardo Rico's son, Bernie Rico Jr. Bernie is still hand-making them, just the way his father and his grandfather historically had.

**East Coast Guitar Builders**

Jayson Kerr Dobney, Associate Curator of musical instruments at The Met, who was curating a show called "Gui-



Jayson Kerr Dobney, Associate Curator of musical instruments, Metropolitan Museum of Art

tar Heroes" regarding guitars made by D'Angelico and D'Aquisto, said that he tried to go through legitimate channels to join NAMM to view guitars at the NAMM show. However, there was no viable category. He stated, "We look at historical instruments by seeing the modern interacting with manufacturing and the way craftspeople did it years ago." Perhaps NAMM will consider a "visitor's pass" for



Helga and Serge Kasimoff

legitimate musical instrument historians, as it invites other educators.

**The Kasimoff Family (William, Helga, Serge, Ivan And Kyril)**

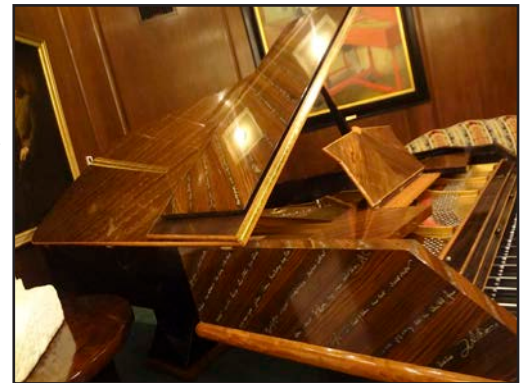
The Kasimoff Blüthner Piano Co. is the perfect example of belonging to NAMM, The Piano Technicians Guild and AMIS. Within NAMM, they are a well-respected dealer of Blüthner pianos since 1962. Their clients ranged from opera stars to rock musicians, including 20 orchestras, the Los Angeles Philharmonic and the Hollywood Bowl Orchestra. Helga's oral history has been recorded at NAMM. The sons continued, after their father's passing. Kyril, technically trained at the Blüthner factory, helps Helga with daily business. Ivan trained at UCLA, and Serge works as a professional pianist and composer worldwide; Serge has expertise in tuning harpsichords. Helga is living history, and told me that, whereas others were detained at Ellis Island, piano makers and piano technicians were hired on the spot. The Kasimoffs joined AMIS after discovering an 1803 Erard piano thought to have belonged to Napoleon's wife, Josephine.

**Sounds Of Music**

Mini-concerts associated with the AMIS meeting started with a piano and opera singer duet at the City University of New York and then progressed to Steinway Hall, the marbled showroom for Steinway & Sons. A jazz pianist and double bassist performed. In the basement are pianos

that top artists can try, allowing them to decide which will be delivered for their concerts. Steinway was also celebrating making its 500,000th piano. A special one was made to mark the occasion.

We heard guitars performed that were owned by classical guitarists Andrés Segovia and Julian Bream, as well as one made by Stauffer of Germany. We even heard the first piano ever made. The previously mentioned J. Kenneth Moore and his staff arranged a performance of a Stradivari quartet of orchestra instruments. We were treated to traditional Hungarian Balkan music. Lorenzo Greenwich III, who started his music career at three with his aunt's gospel group, and who collects historic brass instruments, including a horn owned by Dizzy Gillespie, reminisced.



Steinway's 500,000th Piano

The Canadian musical treat was a hydraulophone. Using a series of pumps, it forces water through tubes, with the ability to change pitch by covering the holes on top. It is designed to be performed underwater—with the participant also underwater to be able to hear the music—and is installed in large public water areas. It sounded closest to a wet finger rubbed over filled glass bowls.

**Preserving Knowledge**

Returning to the overarching theme of preserving history and collected knowledge, Laurence Libin, Editor-in-Chief, *New Grove Dictionary of Musical Instruments*, from Oxford University Press, as well as honorary Curator for Steinway, stated that the last update of the *New Grove Dictionary* was in 1984, and that amplification is going to be included for the first time in the 2nd edition (2013). It features

# INSIDE AND OUTSIDE THE CONFERENCE HALL

## SOME MUSICAL INSTRUMENTS...

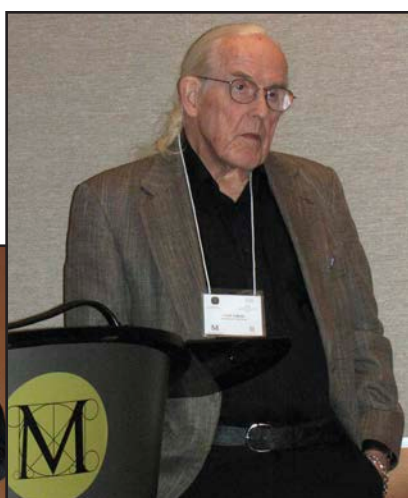


Fascinating Hungarian musical instruments played for attendees at the Hungarian House



Pianos on display at Steinway Hall

## ... AND DISCUSSIONS ABOUT THEM



From left to right: Darcy Karonen, Cecil Adkins, Frank Barr, and Lisbet Torbet



# PLACES AMIS WENT...



... AND SOME  
PEOPLE WHO  
WERE THERE



clockwise: Barbara Lambert  
and Beth Bullard; Sarah  
Deters and Darryl Martin;  
Cynthia Hoover and David  
Kirkland, Tony Bingham

# AMIS Annual Business Meeting May 18, 2012

The Annual Business Meeting of the American Musical Instrument Society was called to order at 1:10 pm on Friday, May 18, 2012 by President Albert R. Rice in the Bonnie J. Sacerdote Lecture Hall of the Metropolitan Museum of Art, New York, New York.

Rice welcomed the membership and thanked all those involved in planning and hosting the 2012 Annual Meeting.

The minutes of the May 21, 2011 Annual Business Meeting, having been distributed via the Newsletter of the American Musical Instrument Society, were approved with no objections.

Secretary Deborah Check Reeves reported that there were 118 ballots cast in the 2012 AMIS Officers/BoG election. 122 proxy forms were signed. Reeves reminded the membership to always return both the ballot and the proxy form.

Treasurer Joanne Kopp reported that the total assets for 2011 were down some \$10,000. Kopp explained that more money was spent last year due to paying some expenses in 2011 that occurred in 2010, and a one-time settlement fee with former membership administrators, Guild Associates. In spite of a still volatile economic scene, AMIS assets amount to more than \$250,000. Don Sarles and Joanne Kopp have assumed responsibilities of membership administration. New members have been recruited and several lapsed members have renewed, increasing the membership to 457.

Sarles introduced himself to the membership and requested that updates in addresses, phone numbers, and so on be sent to him.

*Journal of the American Musical Instrument Society* editor Janet Page reported that the 2011 volume is done and will be distributed soon. It will contain four articles as well as reviews and communications. Page announced that after five years as editor, she is stepping down. She introduced the new editor, Allison Alcorn. Page reminded the membership that a Research/Publication Grant is available from AMIS. Information about this \$750 grant including application instructions is available on the

AMIS website. Robert Howe was the first awardee in 2011. Since no applications were submitted for 2012, the 2012 deadline has been extended to September 1.

Alcorn reported that the 2012 volume of JAMIS is well underway and should be out in 2012. She announced an October 1 deadline for article submissions for the 2013 volume.

Darcy Kuronen reminded the membership of his database of musical instruments in small museums in New England. He would like to expand the database to include the rest of the country. The goal would be to develop an on-line database using John Watson's Clinkscale On-Line Piano Database as a model. Kuronen requested that gathered material be sent to him for inclusion on the new database.

President Rice announced the location of future meetings:

2013 will be in Colonial Williamsburg in May with John Watson as local arrangements chair. This meeting will be held in conjunction with the Historic Brass Society.

2014 will be in Seattle, Washington with George Bozarth from the University of Washington as local arrangements chair.

In 2015 Rice proposed a meeting in Europe. Two venue possibilities were mentioned: Russia, to include the Glinka Museum, with stops in Moscow and St. Petersburg; and Nuremburg with Frank Bär as host. A casual show of hands was evenly divided between venues.

Bill Hettrick invited AMIS members to his walking tour of New York piano industry highlights in the Bronx. Please meet at 2:00 Saturday at the 81st Street entrance to the Met.

Doug Koepp reported on the health and well-being of several older members who were unable to attend this year's annual meeting.

The meeting was adjourned at 1:45.

Respectfully submitted,  
Deborah Check Reeves, Secretary

## 2012 Awards

### William E. Gribbon Award for Student Travel

Jayne Kurland, Arizona State University  
Judith Dehail, University of Paris/Humboldt University, Berlin/Marc Bloch Center  
Inês de Avena Braga, Universiteit Leiden (The Netherlands)  
Hayato Sugimoto, University of Edinburgh  
Olga Sutkowska, Universität der Kunst Berlin  
Ana Sofia Silva, University of South Dakota, Vermillion

### Frederick R. Selch Award (for best student paper at AMIS annual conference 2012)

Olga Sutkowska, Universität der Kunst Berlin: "The Art of Tibiae: A Music-Archaeological Case Study of an Instrument from Late Antiquity."

### Nicolas Bessaraboff Prize (for the best book on musical instruments written in English and published in 2010):

Mauricio Molina, *Frame Drums in the Medieval Iberian Peninsula* (Kassel: Edition Reichenberger, 2010)

### The Francis Densmore Prize (for the best article on musical instruments written in English and published in 2010)

David Lasocki, "New Light on the Early History of the Keyed Bugle," Part 1. "The Astor Advertisement and Collins v. Green," *Historic Brass Society Journal* 21 (2009): 11-50; Part 2. "More on England and Ireland; The United States," *Historic Brass Society Journal* 22 (2010): 19-54.

### Curt Sachs Award

Renato Meucci

# NEWS

## AMIS HEADS TO WILLIAMSBURG IN 2013

The 2013 joint meeting of the American Musical Instrument Society (AMIS) and the Historical Keyboard Society of North America (HKSNA) will convene in Williamsburg, Virginia, within the timeframe of May 30 to June 2, 2013. The Colonial Williamsburg Foundation is host for a program of concerts, recitals, papers, meals, and museums.



Palace Ballroom, Colonial Williamsburg

Step into an eighteenth-century landscape including restored colonial architecture, historic trades, period costume, and many other extensively researched aspects of life and culture in colonial Virginia. See and hear period instruments in period spaces. Look behind the scenes at study collections of instruments and other historic objects, conservation laboratories, library collections, and other research facilities.

The featured exhibit, "Changing Keys: Keyboard Instruments for America 1770-1830," elegantly presents 27 examples from the collection, most exhibited for the first time.

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## Call for Papers

42nd Annual AMIS Meeting  
Colonial Williamsburg  
May 30 to June 1, 2013  
Proposals due by November  
15, 2012

Colonial Williamsburg will host the 42nd annual meeting of the American Musical Instrument Society, to be held

jointly with the Historical Keyboard Society of North America in Williamsburg from May 30 to June 1, 2013. The theme of the conference is Roots of American Musical Life.

Through performances, papers, demonstrations, panel discussions, and exhibits, we will explore the people, instruments, and influences that ventured across boundaries and crossed oceans to form the heritage of music in America. Colonial culture was, by and large, in the London orbit, but then, as now, this was a nation of immigrants, and the reciprocal lines of influence reached across the world. Every consideration will also be given to proposals outside or peripheral to the theme. Colonial Williamsburg, the backdrop for the meeting, is the world's largest living history museum—the restored 18th-century capital of Britain's largest, wealthiest, and most populous outpost of empire in the New World. Most sessions take place in the Museums of Williamsburg where the exhibit, "Changing Keys: Keyboard Instruments for America 1700-1830" will have just opened. The program committee (Stewart Carter, chair, Edward Kottick, David Thomas) welcomes proposals for papers, lecture-recitals, lecture-demonstrations, performances, and panel discussions on topics relating to the history, design, use, care, and acoustics of musical instruments from all cultures and time periods. Proposals relating to the conference theme are particularly sought.

Presentations will ordinarily be limited to 20 minutes (followed by time for questions). Lecture-recitals, lecture-demonstrations, and performances may be granted additional time, at the discretion of the program committee. The language of the proposals and presentations is English, and a paper should be delivered in person at the meeting by its author. All presenters must register for the conference.

November 15, 2011, is the deadline for submission of proposals. Applicants whose proposals are accepted will be notified by December 31, 2012. Abstracts for accepted presentations will then be placed on the society's website (<http://www.amis.org>), where information about all aspects of the conference will be available.

Abstracts/proposals of no more than 350 words should be submitted as Microsoft Word documents, attached to an e-mail and sent to Stewart Carter, AMIS Program Chair ([carter@wfu.edu](mailto:carter@wfu.edu)). Please submit two versions, one including the author's name, institutional affiliation (if any), mailing address, email address, and audio-visual needs; the other containing only the abstract/proposal, with no indication of authorship (for purposes of blind review). The unsigned ("blind") copy of the abstract/proposal should also be pasted into the body of the e-mail message, in case of problems in file transfer.

For further information, contact: Stewart Carter, AMIS Program Chair ([carter@wfu.edu](mailto:carter@wfu.edu)) Wake Forest University, 1833 Faculty Drive, Winston-Salem, NC 27106, or John Watson, Local Arrangements Chair ([jwatson@cwf.org](mailto:jwatson@cwf.org)).

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## AMIS Members!

Why do you belong to American Musical Instrument Society? Do you enjoy the annual meetings? Are the friendships you have made important to you? Perhaps you are a fan of our highly professional Journal, or you simply enjoy learning about musical instruments. Whatever your reason for belong to AMIS, there are many people like you, and you probably know several, who would benefit from becoming a member of our organization. We are a diverse group of people that includes collectors, curators, performers, instrument makers, dealers, teachers, and students, and any enthusiast of musical instruments would feel welcome. We invite you to share with your friends and colleagues the benefits of AMIS membership and ask them to join our organization.

They will be glad you did!  
The Membership Committee

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## IMS STUDY GROUP

The International Musicological Society met in Rome between July 1st and 7th. On this occasion Florence Getreau, Margaret Kartomi and Gabriele Rossi Rognoni decided to propose the institution of a permanent Study Group on organol-

*(continued on page 12; 'IMS Study Group')*

ogy within the IMS, with the aim of strengthening the connections among musicological studies and studies on the history, classification and technology of musical instruments. In order to promote the new Study Group, a one-day round-table was held on Sunday, July 8th, at the Auditorium of the Accademia Nazionale di S. Cecilia, with the participation of Patrizio Barbieri, Anne-Emmanuelle Ceulemans, Jen-Hao Cheng, Michael Greenberg, Friedemann Hellwig, Tsai Tsan Huang, Margaret Kartomi, Martin Kirnbauer, John Koster, and Renato Meucci. Proceedings of the day will be published in a special issue of *Musique-Image-Instruments*. Information about the Study group, and a detailed programme of the day, with abstracts of the papers, can be found at [www.ims-organology.net](http://www.ims-organology.net).

✎ Gabriele Rossi Rognoni

## “EXACT COPY” WOODWINDS UNDER SCRUTINY IN BERN SYMPOSIUM

Is it better to aim for a mathematically precise copy of a historical woodwind instrument, or to copy its sound? When an original instrument plays best at a pitch that conflicts with revival standard pitches, how are reproduction makers to respond? The knotty issues raised by labels like “Exact Copy” and “Based on Historical Models” were aired in a symposium held February 24-26 at Bern University of the Arts. The conference arose in connection with a project, “Le Basson Savary,” sponsored by the Schweizerischen Nationalfonds (SNF) and led by the maker Walter Bassetto (Frauenfeld), the bassoonist Lyndon Watts (Bern), and the musicologist Sebastian Werr (Bern).

Among the conferees were makers, players, curators, musicologists. Some speakers surveyed large bodies of evidence, while others focused on individual instruments, method books, or makers. The curators Martin Kirnbauer (Basel) and Frank Bär (Nürnberg) raised questions about the roles that museum instruments can play in

understanding traditions of the past. The makers Mathew Dart (London) and Andreas Schöni (Bern) interpreted the patterns of reaming found in woodwinds by Johann Poerschmann, Christian Schlegel, and Jeremias Schlegel. Donna Agrell (Basel) analyzed feedback provided to the player by a bassoon by Grenser and Wiesner, preserved with three associated crooks and reeds. Nikolaj Tarasov (Reinach) compared the methods of eighteenth- and nineteenth-century makers with the procedures of modern industrial recorder making. Marc Kilchenmann (Bern) surveyed the technical demands made by nineteenth-century French bassoon methods, while James Kopp (New Jersey) scrutinized the method of Frédéric Berr (1836), written for bassoons made by Jean-Nicolas Savary jeune. David Rachor (Milwaukee) and Bryant Hichwa (San Francisco) analyzed bore and tonehole data from dozens of original and reproduction bassoons for clues to the temperaments assumed by makers. Ricardo Döringer (Freising) discussed insights gained during the search for compatible reeds for the Savary and other historical bassoons.

Lyndon Watts offered listeners audible comparisons between an original Savary bassoon (Waterhouse Collection) and a reproduction by Bassetto, collaborating first with the bassoonists Zoe Matthews and Anna Flumiani, and later with the flutist Marion Treupel-Franck, the clarinetist Philippe Castejon, and the hornist Johannes Hinterholzer. Using modern instruments, a student ensemble from Bern University of the Arts performed Mozart's *Serenade KV 361/370a*, “*Gran Partita*,” under the direction of Milan Turkovic.

Turkovic also took part in a roundtable discussion of performance-practice issues with Kai Köpp, a professor from Bern University of the Arts. The musicologists Sebastian Werr and Martin Skamletz served as moderators for the program. Other projects supported by SNF and currently under way focus on the contrabass clarinet, the saxhorn, the cor Chaussier, and the making of historically informed brass instruments. Completed projects have focused on keyed trumpets, the ophicleide, and the INNOV-ORGAN-UM,

an experimental pipe organ. Forthcoming events include symposia on violin bows of Beethoven's time (September 19, 2012, Kunsthistorisches Museum Vienna, Collection of Ancient Musical Instruments) and on brass instruments of the Romantic era (November 7–10, 2012, Bern University of the Arts). Information on these projects and programs is available at: [www.hkb.bfh.ch/interpretation](http://www.hkb.bfh.ch/interpretation).

✎ James Kopp

## ‘Holy ghosts’, A NEW COMMISSION FOR AN OLD INSTRUMENT



In celebration of the 30th anniversary of the installation of the magnificent pipe organ by Thomas Appleton at The Metropolitan Museum of Art, a new musical composition was commissioned from composer Robert Sirota. The organ, built by the Boston maker in 1830, was probably originally installed in South Church of Hartford, Connecticut, and was later moved to Sacred Heart Church in Plains, Pennsylvania in 1883. In 1982, under the direction of Laurence Libin, the curator-in-charge of the Department of Musical Instruments, the organ was restored by organ technician Lawrence Trupiano and installed in a gallery overlooking the Morgan Wing's Arms and Armor hall. The mahogany Greek revival case stands

(continued on page 13; 'Met Organ')

more than fifteen feet high and grandly announces the presence of the musical instrument collection, in which it is the centerpiece, and where it is used several times a year for concerts and demonstrations.

The organ itself has been said to be the best-preserved instrument built by Thomas Appleton. The organ has sixteen ranks with 836 individual pipes, two 58-note manuals, and a 27-note pedal board that was probably added to the instrument when it was installed in Plains in 1883. Appleton served as an apprentice in the cabinetmaking shop of Elisha Larned, before working with the organ builder William Goodrich. Appleton then went on to a partnership with the piano makers Hayt and Alpheus Babcock, before setting up his own shop.

To commemorate the thirtieth anniversary of the organ's arrival at the Museum, the composer Robert Sirota, president of the Manhattan School of Music as well as a member of the Visiting Committee for the Department of Musical Instruments at The Metropolitan Museum, wrote a piece specifically for the organ entitled *holy ghosts*. Each of the three movements is based on a hymn tune—"Semley," "Helmsley," and "From Greenland's Icy Mountains"—and the harmonizations that Sirota found in the Boston Handel and Haydn Society Collection of Church Music edition from 1832. Mr. Sirota stated "The title *holy ghosts* comes from my sense that this instrument retains the spirits of the many Protestant hymns played on it over its life span. It is my fantasy that the organ plays them itself, as if by heart, and the twenty-first century organist comments on and embellishes the organ's performance." The composition had its world premiere on Wednesday, May 2nd, when visitors to the Museum were treated to a special gallery concert performed by the organist Victoria Sirota. The piece was recorded for future broadcast on the PBS radio program "Pipe Dreams."

✎ Jayson Kerr Dobney

## GRIBBON AWARDEES' THOUGHTS ON 2012 CONFERENCE

Firstly, I want to thank to the Gribbon Committee for this opportunity which allowed me to participate in such an important meeting. Secondly, I want to congratulate the whole organization team of the joint meeting, because I believe that everything in general went pretty well.

The only "if" were the concurrent sessions, which did not allowed us to have a more full experience of the conference, but this is understandable in such a large event as this one.

As of my personal experience, I must say that it was very important to make new professional acquaintances and to interact with such different expertises which are all connected with musical instruments in some way! In my opinion, this is the most important part of the meeting. Nevertheless, it was also good to review old friends!

The theme of this year meeting was quite challenging, but I think all the contributions and presentations were quite interesting and really brought new insights and updates in the study of musical instruments. I am also glad that I could bring my own contribution, share some of my work and discuss it with others, which is fundamental for our own professional development and maturity.

Ana Sofia Silva

This was my first time at an AMIS meeting, and what a wonderful first time it was!

The joint conference with CIM-CIM covered a varied range of subjects, and so much was offered that many sessions were concurrent, meaning some painful decisions had to be made as to what to hear and what to miss.

The AMIS sessions included topics such as 'The Arts and Artists of Musical Instruments', 'String Instruments', 'Asian Instruments', 'Collectors and Collections', 'Brasswind Instruments', amongst others, all of which, though unrelated to my studies, provided interesting insights into my own research and allowed me to peek into the work being carried out by oth-

er scholars. It was an honor to have my paper on 'The Washington Panormo: a dolce flauto dolce?' alongside such scholars as Francesco Carreras and Cecil Adkins, and to be able to benefit from the feedback of the AMIS/CIM-CIM's expert audience.

The meeting was also perfectly organized, coordinated, and expertly hosted by the MSM and the MMA (and what a treat to be there and be able to waltz through parts of their magnificent collection for 3 days!).

I particularly appreciated the welcoming and friendly atmosphere of the meeting. The Balkan dance party was a blast and I truly enjoyed the beautiful setting of the final Banquet at the Cosmopolitan Club.

It was an inspiring week in New York and I am thankful to the Gribbon award for allowing me to be there!

Inês de Avena Braga

The William E. Gribbon Award provided me with the opportunity to attend the 2012 joint meeting of AMIS and CIMCIM. Without the Gribbon Award, I would not have been able to undertake the trip to the conference.

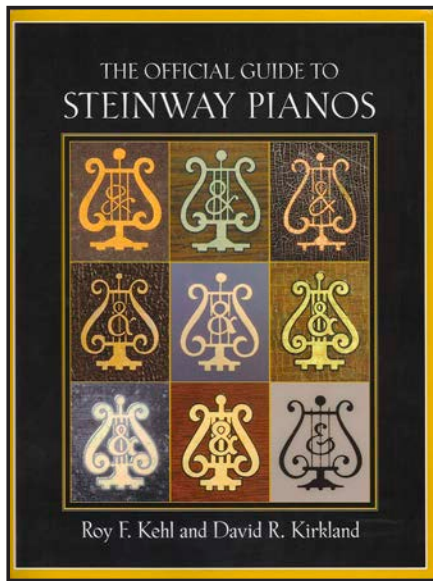
Last year, I attended the Conference of the CIMCIM which took place in Paris and in Brussels and met people there who encouraged me to apply to the Gribbon Award and to come to this year's AMIS meeting. I am very glad I did since the experience far exceeded my expectations.

Not only did I strengthen the ties with the friends I had made last year, I also encountered several scholars, instrument makers, curators, and other museum professionals with whom I had stimulating exchanges. In the context of my PhD these encounters opened a lot of new perspectives for my work. This conference was also a great opportunity to present my current research for which I received very constructive and valuable feedback.

Holding the conference in places such as the Manhattan School of Music and the Metropolitan Museum of Art also added to the magic. Moreover, the various events organized throughout the week were all more original and breathtaking than the last, which made me feel very privileged.

(continued on page 20; 'Gribbon')

# REVIEWS



**Roy F. Kehl and David R. Kirkland, *The Official Guide to Steinway Pianos*. Milwaukee, Wisconsin: Amadeus Press, 2011, 230 pp., many color ill. ISBN: 978-1-57457-198-8, \$50.**

*The Official Guide to Steinway Pianos* is the culmination of thirty years of study by the late Roy Kehl, published just months after his death. Steinway Technical Services Administrator and piano technician David Kirkland had collaborated with Mr. Kehl since 2004. I learned of Kehl's work shortly after embarking on my own early Steinway study, and Kehl's unpublished 26-page study of the production of Steinway pianos (April 2000), archived at the La Guardia and Wagner Steinway Archives in New York City, has been a valuable reference. While many Steinway dealers were the beneficiaries of Kehl's work, until the publication of *The Official Guide*, most piano technicians only had access to the three-page summary of Steinway and Sons products in *The Piano Book* (4th ed., Boston, 2001) by Larry Fine, at the end of the chapter on buying a used piano.<sup>1</sup>

The authoritative value of *The Official Guide* lies in Roy Kehl's unique thirty-year informal association with the manufacturer and its records, begun with a visit to the company while Kehl was working with the Standing Commis-

sion on Music of the Episcopal Church in New York City.<sup>2</sup> The company recognized Kehl's uncommon memory and cataloging abilities, along with his passion for the Steinway piano, and opened their file drawers for his study. While the actual sources for the information contained in the book are given only brief referencing, for the first time we have a major look at the information contained in the Steinway documents. So while *The Official Guide* is a secondary source in the strictest definition of the term, it provides exponentially greater access to Steinway piano historical information than ever before.

Each of the seven chapters provides a different kind of organized information. The first chapter, Steinway and Sons Piano Production, systematically outlines production from 1853 to the present day. Drawn from number books and other production records, it not only summarizes the history of Steinway models and styles, but includes unlisted or non-catalogue production, players, and unusual pianos. This first chapter, 53 pages in length, should be reason enough for a piano technician to own a copy of the book. Production by years consists of tables of model lineups in given eras. Derived from letters to dealers, it provides a visual overview that aids the reader in grasping the chronology of model production. Decalomania is David Kirkland's photographic fallboard collection. It is not comprehensive, but anecdotally illustrative. This chapter consumes nearly a quarter of the book, with a single decal photograph per page. Production Highlights is a year-by-year account of Steinway production details as gleaned from all production records and the company's patent history. It is as close as the book gets to being a primary source document for a larger amount of information, including production firsts and lasts with descriptions and serial numbers.<sup>3</sup> Next is a comprehensive

<sup>2</sup> This was told to me by a Steinway employee third-hand. It adds only a little detail to Kehl's own account in the introduction.

<sup>3</sup> A handwritten list of firsts and lasts added to the early number books by a later contributor—first square, first grand, first upright, last square, etc., has sometimes obscured rather than clarified production details. I have been compiling from the number books my own lists of categorized pianos in spreadsheets. I noticed that the earliest upright begun in the factory (#5472) was not mentioned on this handwritten list, but the lowest serial-numbered vertical, #5452 was, with the notation: "Probably the first

chapter on patents, which, in six fields, provides the essential information for each Steinway patent. Although the descriptions are extremely brief, there is sufficient information for the reader to use Google's patent search tool to obtain full text and drawings. This is much easier than negotiating Quicktime TIFF drawings at the US Patent Office website.

A chapter on steel wire sizes provides, in four pages, several charts of plain wire schedules, titled Grand Pianos; Upright Pianos: Nineteenth Century; Upright Pianos: Twentieth Century; Square Pianos; and Current Production. This simply provides traditional string schedules, listing numbers of unisons for each wire size. It does not include certain early scales. The information is typical of the wire schedules I have found in other American manufacturers' records, which do not include detailed engineering scale information, but are indispensable as historical records of the companies' plain wire schedules. Finally an Individual Scale Studies chapter for selected grands and verticals describes these pianos in considerable detail. A lengthy list of items Kehl regarded as important were systematically covered for each piano, including first and last serial numbers and manufacturing dates of a particular scale run. No squares were studied, and almost no early grand or vertical scales were included. However, Kehl did discuss the 1870s Monitor and Centennial scales, two important early modern scales.

This work should be in the libraries of all students of the Steinway piano, whether scholars or piano technicians; it has voluminous information which aids in identification and greatly enlightens. However, the book is not without shortcomings, both omission and commission.

Kehl's unpublished study (2000) states in its cover letter: "Separate studies are needed for individual scale histories with stringing schedules, actions, case

(continued on page 15; 'Book Reviews')

Steinway upright." Since the start date for #5472 was well before that of #5452 I concluded that I was in disagreement with the venerable scribe, who might have been a Steinway family member. I was pleased to find in this chapter that Roy Kehl and I were in agreement, and indeed, #5472, should be considered the earliest Steinway vertical.

characteristics with dimensions and net weights, art and custom cases.<sup>74</sup> Unfortunately, most of this statement is still true, particularly in regard to string scales and actions. *The Official Guide* offers only selected string schedules, and excludes Steinway's earliest pianos; also, string schedules are only a small part of the string scale data set. Readers deserve a more comprehensive study of early Steinway string scaling in the context of evolving string materials. But the most significant gap in this study is the nearly complete omission of early Steinway actions. The Steinway Company has shown no interest in its early action history since it quite early on began retrofitting its own Erard-Herz actions in place of early Henry Steinway Jr. modified English actions. Therefore, in *The Official Guide* the only kind of reference to the early Henry Steinway Jr. actions or the beginning of the use of the Erard-Herz action is this sentence describing the action in the Early Parlor Grand. "(P)erhaps at least one of five patented types of actions (1861-1868)." There is no explanation, anywhere in the book, of what this action is. Fortunately, Roy Kehl's fascination for the unique 1871 patent action used in the first production Monitor grands (1872-1875) results in a detailed description.<sup>5</sup> But why not include similar descriptions of the grand actions built in the first eight years of the company, the Henry Steinway Jr. actions through 1864? Unfortunately, *The Official Guide* excludes all other early scales, some of the most interesting pianos in Steinway history.

*The Official Guide* is a little too definitive with its entries for grand pianos from the Company's early period, prior to 1865. For example, of all the straight-strung Steinway concert grands I have measured, both

assembled-plate and cast-plate models, the earliest measure 8', while the longest, Steinway #2162<sup>6</sup>, is 8' 2". However, *The Official Guide* arbitrarily claims 8' 3" for all of these pianos.<sup>7</sup> Also, the same Steinway #2162, unlike its 8' cousins, has plain wire beginning at note 18<sup>8</sup>; there is no category in *The Official Guide* for this piano. In Kehl's unpublished study outline of April 2000, his language on these pianos is inclusive: "17-note Bass; STRAIGHT-STRUNG... Some have Agraffes throughout, others have Pressure Bars in the Treble sections; there are stringing differences."<sup>9</sup> The last phrase effectively allows for the existence of additional scales. In contrast, *The Official Guide* is very specific about what was built, and #2162's scale is excluded.



Steinway #1868 with hitch plate and two bars, Period Piano Center

Another example is found in the brief treatment of squares. Occasionally brevity is misleading; what does "flat plate" mean? This is the description of Steinway #1868, the smallest square from Steinway and Sons, long at the Fiske Museum in Claremont and now in Period Piano Center in Loma Linda, CA. The assumption is that any reference to plate is to a casting which includes transverse bars near

6 Number 2162 is a concert grand that won the prize for "Oldest Steinway Grand" in a contest run by Steinway in 2003, and was written up in the *Piano Technicians Journal* in December of that year. Though certainly not the oldest Steinway, it is the earliest Steinway wing grand I know of which contains all its original internal parts.

7 The number books do not state piano lengths this early on, and though I inquired, I have not been told that any other length references exist in privileged Steinway documents. Kirkland has told me in a telephone conversation in 2011 that my findings might be due to the method of measuring (the need for a square to measure the front), but that Roy Kehl had found variations in the length of a single scale fascinating. It is possible that the 8' 3" measurement of the 8' instruments is due to the inclusion of the ornamental extension of the rear serpentine leg.

8 Smith, Mary Cushing, "The Oldest Steinway." *Piano Technicians Journal*, December 2003.

9 Capitalization in Kehl's quoted material is his..

the tuning pin field. #1868 has a hitch plate with two bars which are flanged into the wrestplank. The reader will assume a modern plate casting with a transverse pinblock flange between bars; the reality is far different.

Another example is the duplex scale entries for the Monitor Grand and the Early Parlor Grand in the section titled Individual Scale Studies: Grand Pianos. First built in the year of Steinway's initial duplex scale patent, 1872, the production Monitor Grand used an agraffe-based front duplex scale from the beginning; many extant instruments built years before the patent date of 1872 have front duplex scales.<sup>10</sup> In the Individual Scale Studies chapter, both the Monitor Grand and the Early Parlor Grand received the following description under "FRONT DUPLEX": "NONE." Even though the Production Highlights chapter accurately reports the 1872 duplex scale patent, there is no explanation that this is the all-agraffe patent, superseded by the duplex capo bar patent in 1875. This is the only reference I can find in *The Official Guide* to the early use of agraffe-based duplex scaling. Clearly the company considers the first-generation duplex scale forgettable, even though it is evident several years before the 1872 patent date.<sup>11</sup>

Also completely forgotten is the



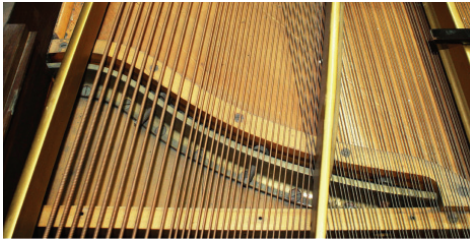
Steinway 8'5" #10343 early duplex scale

(continued on page 16; 'Book Reviews')

10 It is possible that, like company-retrofitted modern actions, these duplex scales were also retrofitted. I know of no evidence of retrofitting early duplex scales, none has been offered. A duplex scale in an 8'5" concert grand built as early as 1865 appears to be original.

11 Kehl might not have approved of this re-writing of history. I had a detailed discussion with him on the first generation duplex. He was well informed as we discussed the original front duplex rests, specifically our agreement of the importance of the damping function of the forward felt rests.

huge role the Patent Resonator played in early Steinway history. The reference to this design in *The Official Guide* simply uses the descriptive language, “soundboard bar with compression screws.” I know that Kehl found this design very interesting; he donated a 1860s double-iron upright to the National Music Museum in Vermillion, South Dakota, and was fascinated by the once archetypal 1869 Iron Grand as well. But the prominence of this design and the name used in all the Steinway catalogs, Patent Resonator, was buried in the dustbin of history after it was dropped in 1877.<sup>12</sup> Although once a fascinating and prominent part of the “Steinway System,”<sup>13</sup> *The Official Guide* does not resurrect it



“Patent Resonator” hardware in Steinway 7’2” #24681, Period Piano Center

Although Steinway and Sons established a London repair facility in 1875 and a Hamburg assembly plant in 1880, which became a full-fledged factory by 1908, Hamburg Steinways are mostly excluded from this study. Kehl was known to be working on a Hamburg production project but this research never made it into *The Official Guide*. Number books from London’s restoration center are excluded from this study.<sup>14</sup> Why no study of

cabinet designs and components? Why no extensive glossary? We are left to define for ourselves such terms as closing rim, Sheraton, New Arm, etc. Brief descriptions are included in the Scale Studies section for selected pianos, but systematic pictorial references would seem indispensable for a work like this. Why fifty pages of decals and only cryptic references to action evolution and case elements?

*The Official Guide* is not an historical study, but rather an official company treatment of select records. While some information is included due to the particular interest of Mr. Kehl, little effort was made to understand the company’s history from an independent historical viewpoint. We are fortunate to have a comprehensive summary of early production in *The Official Guide*, for the company’s interest in their early pianos is no doubt reflected in Kehl’s description to me of the early Steinway piano as “a well built box with strings.” I, on the other hand, sympathize wholeheartedly with the desire of early piano specialist Thomas Wolf to be able to hear and play a good-condition early scale Steinway grand from the 1850s.

In a time when the conservation of historical objects is of increasing importance, Steinway and Sons’ Restoration Center continues to treat the most important early pianos no differently than any modern instrument.<sup>15</sup> I hope that the company will begin to support the independent study of its early history, as well as conservation of its early pianos. Clearly the only policy in place at present is destructive

production, at least through 1907, was included in the New York number books, as until that year, according to *The Official Guide*, only final assembly occurred in Hamburg.

15 I have witnessed this firsthand with the recent restoration of the earliest known existing 1875 Centennial concert grand, Centennial #2 (#33610), at Steinway’s New York Restoration Center. The plate finish was not carefully documented and restored but was blasted at Kelly, and the original soundboard was removed; all replaceable components were to be destroyed until I intervened, and the owner requested the retention of all components. Steinway, as the presumed authority on its own pianos might have informed the owner of the importance of conserving such an historic object. To be fair, the company did retain all removed items after the owner requested, and it permitted me to spend a day documenting the piano at the Restoration Center; the action parts and soundboard are now stored safely for future study and exhibit.

to its history.<sup>16</sup> Company pride in all of Steinway’s history would encourage the preservation of its unique early instruments and designs, as well as the study of its historical actions and unusual, now-forgotten inventions before it is too late.<sup>17</sup> In the meantime, those studying the Steinway piano may collaborate in the gathering of early Steinway data through Web data gathering and sharing.<sup>18</sup>

*The Official Guide* is a useful resource. It replaces the brief summary in Larry Fine’s *The Piano Book* with a print resource providing information far beyond anything ever before available. But the Steinway Company has a unique place in musical instrument history. It has continuously existed with destroying fire, war or pillaging since 1853, while preserving and archiving its records, now of cultural and organological importance. Only some of these records are available for non-company researchers and it is hoped that they will be available to independent historians as well as select company faithful, for only then will the piano’s history be realized.

William Shull  
Redlands, California

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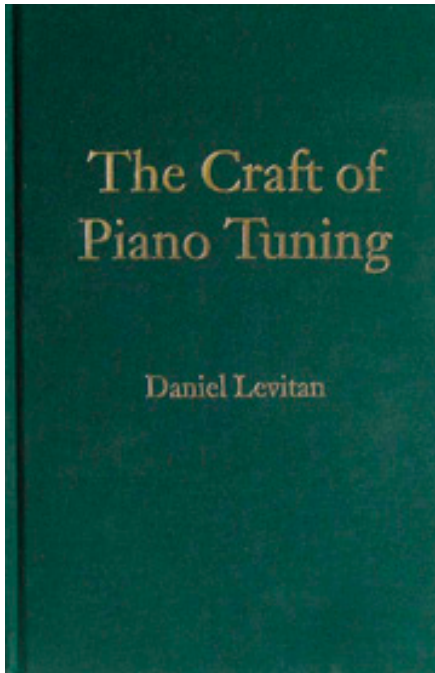
16 Due to the commercial focus, with manufacturing, marketing and sales foremost (as should be expected of any business), the company has not yet developed a genuine respect for its early pianos except in a highly revisionist commercial way, such as with the recent so-called Centennial piano. The Restoration Center appears to have no proactive conservation policy, but instead treats all comers as candidates for Genuine Steinway Parts, which, of course, is not possible for the earliest Steinways, and is historically destructive for early transitional-modern Steinways. It is “a don’t look back, always look forward” evolutionary philosophy of instrument making which worked well in the company’s first 100 years, but has developed major fissures. Now, as the assumed authority on all Steinway pianos, especially with the publication of *The Official Guide*, the company is risking embarrassment for its cavalier approach towards its own early pianos. In this historic business downturn, I hope the company will succeed, but it must revisit an approach that was only valid 100 years ago.

17 This reviewer is undertaking a documentation project, which, through measurements and photographs, will provide anthologies of instruments built by the most historically important American piano manufacturers. The first to be published will be a history of early Steinway pianos.

18 The use of Web database exchange for a study community (a “wiki”) is not new. See <http://hammerfluegel.net/>. See also the AMIS-supported project *Clink-scale Online*, <http://earlypianos.org/>. I have purchased the URL [www.historicalpianosociety.org](http://www.historicalpianosociety.org) with a similar intent in mind, based on the idea of a historical piano society member association; this is now in the formative stages. If a large community of piano technicians and organologists contributes to a single site, a large database could be gathered which could include detailed action data, string scale data, belly data, etc.



**Daniel Levitan, *The Craft of Piano Tuning*. New York: Soundboard Press, 2011, 252 pp., many ill. and tables. ISBN: 978-061-5430492, \$100.**



Books and articles on the theory and practice of piano tuning in America have flowed in a steady stream over the last century, at least since William Braid White established a modern understanding of tuning practice (*Theory and Practice of Piano Construction*: with a detailed, practical method for tuning, New York, 1906). Most references incorporate large sections on piano repair some go further to include piano rebuilding. The first edition of the standard American text on complete piano service, Arthur Reblitz' *Piano Servicing, Tuning and Rebuilding* (Vestal, New York, 1976) included only 24 pages and one chapter on piano tuning; the second edition was expanded to 37 pages and two chapters. While the more serious efforts treat both theory and practice, nearly all address only the modern piano, which constitutes the income base of most working piano tuners. So it must be said at the outset of this review that the target audience for this book is also limited to the practitioner or student of modern piano tuning. There is no effort to address historical tuning, unequal temperaments, or pianos built

before the modern age (ca. 1860 and earlier). Having said this, the book is an important reference for all who might wield a tuning hammer.

There are many paths in North America to the practice of piano service; training includes one- and two-year schools, apprenticeship with piano rebuilders, training in a factory (today only three factories exist in the US). Certification can be obtained with the Piano Technicians Guild for basic tuning and repair skills and a basic knowledge of the trade. Many successful piano technicians have completed no formal program, but have informally apprenticed, or latched onto factories such as Steinway and Sons. Most tuning practitioners use "ETD's," sophisticated electronic tuning devices with customized programming abilities; this reduces the need for the tuning professional to have a complete set of aural tuning skills. Aural tuning schools exist, one is represented by those who have trained in the basement of Steinway and Sons. A nearly militant anti-ETD philosophy is espoused by these exclusively aural tuners who have learned certain refined skills of aural tuning, often for performance. Incredibly able tuning theorists, such as Rick Baldassin, former tuning editor for the *Piano Technicians Journal*, have articulated both theoretical and practical approaches to highly refined tuning theory and method.

It is widely thought within the piano service community that the most successful tuners, such as the philharmonic technician, may not have stellar all-around abilities, but are extremely successful at tuning very clean and stable unisons. This is probably true; the ability to sell work, and to present it well (firm and clean unisons help with this), is usually sufficient. The challenges of tuning stability in a hall are severe enough, including wide temperature swings in the day prior to the concert (often stage doors are opened to intemperate weather), and increasing temperatures during the concert. So that just achieving stable unisons makes the tuner a hero. However, this writer never forgets the day when

he sat in the audience and listened to his own work, always very stable and rock-solid, and was extremely disappointed in the flat treble! The demands of a symphony performance are different than those of a faculty studio or home teaching piano. However, Perri Knize, in her best-seller *Grand Obsession: a Piano Odyssey* (New York, 2008), entertainingly revealed the world of the piano tuner-technician as she established for herself that the elusive dream piano she spent most of the book searching for was not a piano, so much as a dream tuning. Specifically, a tuning used by head Manhattan School of Music piano technician Mark Wienert, as learned from another master tuner in the Steinway and Sons basement. While this may seem far-fetched, pianist-tuner-technicians like myself, who have the privilege of playing our work immediately after it is completed, might be open to her conclusion. The highly virtuosic, refined tunings performed by the most able aural tuners, or possibly even the most sophisticated ETD tuners, can have noticeably different results than a carelessly performed tuning with extremely clean unisons.

Author Daniel Levitan, an accomplished piano technician in New York City (and a recognized composer for percussion ensemble), has taken the theory and practice of the art of tuning the modern piano to a highly refined level. His work exemplifies the highest level of professional understanding within the piano service trade today. Levitan is known as an active member of the Piano Technicians Guild, the Kansas City-based trade organization which certifies piano tuning and repair specialists through Registered Piano Technician (RPT) testing. This book takes the reader far beyond the basic knowledge and skills of that certification to a high level of artistic and scientific craft. His chapters are rightly called essays, and are short, focused treatises on tuning. Levitan pointedly avoids writing a comprehensive tuning resource, while masterfully focusing the theory and practice of virtuosic modern piano tuning.

(continued on page 16 'Book Reviews')

*The Craft of Piano Tuning* is divided into two treatises, "The Tuner's Ear" (Four Lectures on Basic Aural Tuning) and "The Tuner's Hand" (Fundamentals of Piano Tuning Technique). "The Tuner's Ear" provides the foundation of the book, four chapters covering nearly the first 100 of 223 pages of actual text. While recent expositions on piano tuning have risked irrelevance or impracticality due to overwrought scientific-technical explanations, these four lectures balance thoroughness with an elegant simplicity of writing which makes this work a new "must" for those seeking to understand and practice the art of piano tuning. Of course, descriptions of complex tuning sequences are not simple, and the uninitiated will be intimidated. But the writing style is only as complex as absolutely necessary. This first treatise is followed by seven supplements, thirty-seven pages of advanced tuning discussion, from "Partials Above the Sixth" to "More on Difference Tones" to "Intentional Mistuning." The second section, "The Tuner's Hand", consists of five chapters discussing the technique of piano tuning. These comprise only thirty-five pages, while the seven supplemental readings comprise forty-five pages entitled "Fundamentals of Piano Tuning Technique".

On the day I wrote the bulk of this review I had several tuning appointments, and I could not take my mind off *The Craft of Piano Tuning* while working. The pianos at hand caused me to wonder if Levitan suggested strategies for poor string rendering found in the 5'3" Premier grand just donated to the Episcopal Church choir room, or whether the recommended pitch compensation strategies, standard procedure in the business, would work on the next appointment, a Steinway vertical. I knew that I had to abandon conventional pitch-raise wisdom on the Steinway style "N" 54" 1912 vertical while adjusting pitch from A-435 to A-440, or I would spend the next two hours undoing the disaster I had just wrought. Even a straight pull to A-440 resulted in the

mid-treble over-shooting to A-441. Are these challenges and anomalies discussed? Not that I could find; as comprehensive as this work is, it does not cover every essential technique. I would have liked a chapter covering additional tuning challenges, not only the near-universal tuning problems of Steinway verticals, or the string rendering problems of the Premier grand. Both rust and excessive string bearing angle made this piano a real "bear" to tune, which years of experience overcame, but cannot fully compensate for in result. A third section should also cover the unusual tuning systems encountered in the field, from simple tapered tuning pins found on all Chickering's past 1900 to Wegman and other tuning systems, to the unequal unisons found in all Steinway and Baldwin "D"s for decades, to how to address "duplex scale" complications, including buzzing duplex terminations and strings with hardened terminations at the V-bar. Having said this, *The Craft of Piano Tuning* stands on its own for its fundamental thoroughness. The tuning apprentice is still expected to be taught by a mentor, who should make up the difference.

In *The Craft of Piano Tuning*, Levitan provides the next textbook on tuning the modern piano. A student of piano technician Bill Garlick while studying at the North Bennett Street School, he has thrived at the center of New York City's rich tradition of high-level piano tuning; built innovative tuning tools which reflect his advanced understanding of tuning; and engaged in sometimes heated discussions in the Piano Technicians Journal. Those who expect Levitan to discuss in detail the use of electronic tuning devices will be disappointed. Levitan is very clear: these are useful devices, but not until the tuner has achieved a mastery of aural tuning. Only advanced training of the ear can provide the tools for assessing electronic tuning results.

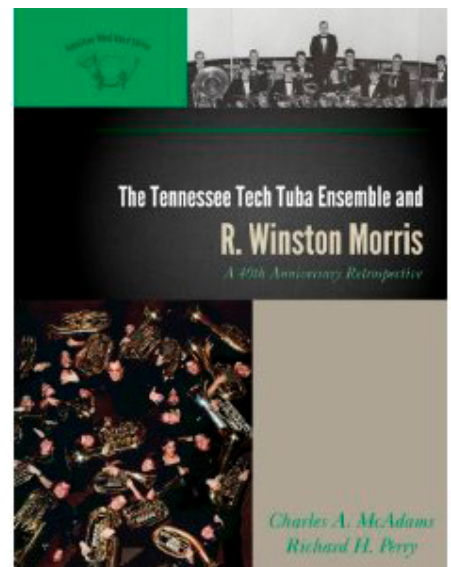
With what is known about the rise of equal temperament in the early nineteenth-century, tuners of pre-modern pianos may benefit from the advanced tuning knowledge and

skills offered in this work. My colleague Fred Sturm has just completed an English translation of an important nineteenth century work on equal temperament, Claude Montal's *L'Art d'accorder soi-même son Piano (The Art of Tuning One's Own Piano One-self)*. Soon these two books might become the standard resource for equal temperament tuning. *The Craft of Tuning* would not be so accessible but for the profuse and clear illustrations by John Hartman, the premier technical illustrator in the American piano service trade.

William Shull  
Redlands, California

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**Charles A. McAdams and Richard H. Perry. *The Tennessee Tech Tuba Ensemble and R. Winston Morris: A 40th Anniversary Retrospective*. Maryland: Scarecrow Press Inc., 2010. 206 pp.: 91 black-and-white photographs. ISBN: 978-0-8108-7730-6. \$56.24 (hardcover).**



*The Tennessee Tech Tuba Ensemble and R. Winston Morris: A 40th Anniversary Retrospective* looks into the forty-year history of R. Winston Morris and the Tennessee Tech Tuba Ensemble (TTTE) and catalogs the monumental impact and accomplishments of two well-established icons in the tuba and euphonium world. The book serves as a scholarly resource on the history of the tuba ensemble and a pro-

(continued on page 19 'Book Reviews')

file of the vast achievements and contributions of Winston Morris. There is also a generous twenty-one page spread of well-annotated photographs and numerous appendixes documenting the milestones of Winston Morris and the TTTE over the years.

The first section of the book documents the early influences and motivations of Winston Morris, a man responsible for putting the tuba ensemble on the map with twenty-five commercial recordings, national tours, and seven performances in Carnegie Hall. This section serves as a case study on how far dedication can take you. Morris' early college-teaching experience taught him how difficult it is to motivate students without good literature and performance opportunities. His creation of a tuba ensemble addressed these issues and allowed his students to be challenged while developing their musicianship. Consequently, Morris had to create repertoire, through commissions and transcriptions, for his relatively new ensemble.

It seems only appropriate, given Morris's contributions, that he was also spearheading efforts to create a list of published tuba music, since no such list existed. He began this venture in 1967 in the *Encyclopedia of Literature for the Tuba* with 388 entries. Almost thirty years later, this work appeared as the *Tuba Source Book* (1996), the most comprehensive treatise of a single instrument, which Morris spearheaded.

Morris was, however, involved in a myriad of other projects, none of which were small in scale, including the Tennessee Tech Tuba Symposia, Matteson-Phillips TUBAJAZZ CON-SORT, and the creation of Symphonia, the first large tuba ensemble comprised only of professionals. In 1984, he co-produced a sixteen-part educational series called Music in the Making: The Instruments of the Orchestra, which was written for elementary school students and broadcast throughout Tennessee. Morris was also instrumental in founding the International Tuba Euphonium Association; previously known as the Tubist's Universal Broth-

erhood Association (T.U.B.A.), which gained him the gratitude of tubists worldwide. Professionally, his impact on the tight-knit low brass community has been thorough, and for those who know him, he seems to have had just as much of an influence on a personal level. Chapter four of the book contains thirty pages of letters of praise from international tuba and euphonium soloists, orchestra and premiere military band players, university faculty, TTU colleagues, and alumni.

This section of the book closes with a generous appendix of honors, awards, publications, and original compositions written for Morris and the TTTE, which makes it clear how lucky Tennessee Tech University and the tuba-euphonium world is to have a champion such as Morris.

The unparalleled success of the Tennessee Tech Tuba Ensemble is closely intertwined with Mr. Morris. The TTTE's early years were extremely active, as the ensemble quickly gained exposure on a regional and national level. In six short years the TTTE went from relative obscurity to its first performance on the stage of Carnegie Hall in 1976. That is an impressive feat for any ensemble. The second half of the book focuses on the early development of the Tennessee Tech Tuba Ensemble and its significant performances. It also serves as a rich resource listing alumni, recordings, and performances of, and arrangements for, the TTTE over the last forty years.

*The Tennessee Tech Tuba Ensemble and R. Winston Morris: A 40th Anniversary Retrospective* is the result of incredible documentation over forty years of history and was a labor of love for its authors, Charles A. McAdams and Richard H. Perry, both alumni of the Tennessee Tech University program. They are to be congratulated on a landmark book that belongs in the libraries of students and professionals alike.

Kevin Sanders  
University of Memphis

makers, manufacturers and distributors. He would like distributors, such as Lyon & Healy and Charles Bruno & Son to be represented. Libin would like more modern-day distributors to submit a brief 200-word history. He would like makers, such as Yamaha and Gibson, for instance, to update theirs. He can be reached at lelibin@optonline.net.

Carolyn Bryant, AMIS Vice President, is Senior Editor of *The Grove Dictionary of American Music*, which documents styles of music, composers and MI life in America, as well as American makers/manufacturers. Bryant would like 200-word articles submitted to cb.amergrove@gmail.com. Some of today's manufacturers might have started their history in Europe, but, today, they are known as American manufacturers. For instance, Selmer was started in France, but it has much history here in the U.S. Keep in mind that today's manufacturers and distributors might not see all of this published for many years, but, when it is, this is an opportunity to have their history recorded accurately, for future generations to study and remember.

### **To Participate, Or Not To Participate**

I recognize that not everyone will want to participate in all groups; not all of them are for everybody. At the very least, though, I hope that, now, the different groups know about each other. Communication between groups will help us gain knowledge. Information is included below on each group, as well as some smaller ones. I'm sure there are other associations of musical experts, so let's keep the dialogue open and continuous.

AMIS, an international organization founded in 1971, promotes better understanding of all aspects of the global history, design, construction, restoration and usage of musical instruments in all cultures and from all periods. The membership includes collectors, historians, curators, performers, instrument makers, restorers, dealers, conservators, teachers and students. Membership levels comprise Regular and Student, Joint and Insti-

tutional. Annual dues are \$45 to \$70. Visit them online at [www.amis.org](http://www.amis.org).

NAMM, an international organization founded in 1901, promotes the music products industry and the benefits of music making. It has more than 9,000 members representing 100-plus countries. The NAMM Library & Resource Center provides access to historical data, ranging from statistical records on retail music products sales to videotaped interviews of more than 1,000 members who have shaped our collective history, including that of NAMM, manufacturers, retailers, music in general (as it pertains to instrument and product innovations), and legacy collections. NAMM's association membership includes manufacturers, dealers and retailers. Annual dues are \$195. Visit them online at [www.namm.org](http://www.namm.org).

NAPBIRT, founded in 1976, promotes the highest standards of musical instrument repair by providing members with a central agency for the exchange of information and continued education. Continuing education is attained through regional clinics, courses and annual international conferences, which provide more than 300 hours each year of face-to-face instruction via lectures, demonstrations and hands-on sessions. Membership includes more than 1,300 technicians located in more than 20 countries. Membership comprises apprentice/student, associate and professional. Annual dues are \$100 to \$140. Visit them online at [www.napbirt.org](http://www.napbirt.org).

**Further Resources**

- American Federation of Violin and Bow Makers: [www.afvbm.org](http://www.afvbm.org)
- The Guild of American Luthiers: [www.luth.org](http://www.luth.org)
- Guitar Luthiers: [www.guitarluthiers.net/home.php](http://www.guitarluthiers.net/home.php)
- The Piano Technicians Guild: [www.ptg.org](http://www.ptg.org)
- The Guitar Foundation of America: [www.guitarfoundation.org](http://www.guitarfoundation.org)
- Historic Brass Society: [www.historicbrass.org](http://www.historicbrass.org)
- The Southern California Association of Luthiers and enthusiasts (SCALE): [www.guitarbuilder.org/main.html](http://www.guitarbuilder.org/main.html)
- The American Society of Appraisers: [www.appraisers.org](http://www.appraisers.org)

Rebecca Apodaca

All of this contributed to the wonderfully warm and friendly atmosphere of the conference, such as I have never encountered in a scholarly conference before.

Thank you very much, AMIS, for an amazing time in New York City.

Judith Dehail

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## OBITUARY

### RICHARD (DICK) ABEL

Richard W. (Dick) Abel, a long-time member of AMIS, died Wednesday, May 30, 2012 at the Masonic Village in Sewickley, Pennsylvania. He is survived by his wife, Jeannine, also very active in our Society. Dick was born in Pittsburgh on August 15, 1928, and graduated from the University of Pittsburgh School of Dentistry in June, 1952. He entered the United States Army in July of that year and served until October 1955. Dick and Jeannine then moved to Franklin, Pennsylvania, where he established a private dental practice, in which he continued until 1989. Over the years, their home in Franklin was a 'guest house' to a great many AMIS members.

Dick and Jeannine were performing musicians, she a vocalist, keyboardist and flutist, while Dick played the double reed family. He became deeply interested in that group of instruments and over the years collected, researched and restored many oboes, English horns and bassoons, along with a number of other early woodwinds. The double reeds produced by the Triébert family formed the focus of his woodwind interests.

Dick and Jeannine were responsible for gathering and organizing the information about New England wind instrument makers during the major revision of the *Langwill Index*, 1993 Edition. In another important indexing task, Dick, with Jeannine's help, completed the woodwind portion of a catalog of the Eddy Collection in Cambridge before it went to Duke University. They were regular attendees at AMIS meetings, and Dick was a strong supporter of the Show-and-Tell sessions.

Dick Abel was active in community organizations, serving on the Boards of the American Red Cross, the Franklin Silver Cornet Band, the Franklin Civic Operetta Association, Kiwanis and the Venango County Dental Society. He helped start the Venango Museum of Art, Science and Industry in Oil City and directed the restoration of the Wurlitzer Theater Organ there. With friends he helped start the Venango Chamber Orchestra and was named Man of the Year by the Franklin Area Chamber of Commerce in 2003.

He was also a member of The American Dental Association, The Pennsylvania Dental Society, The International Double Reed Society, The Galpin Society, The Fellowship of Makers and Researchers of Historical Instruments, The American Philatelic Society, and several Masonic organizations, including Myrtle Lodge #316 and Franklin Commandery No. 44, Knights Templar, Cyrus Royal Arch Chapter No. 236, Titusville, Pa and Zem Zem Temple in Erie, PA. He received the Fifty-Year Masonic Service Emblem in March of 2012.

To those of us who were privileged to know Dick Abel personally, he was a good colleague and friend, one who always enjoyed meeting with his associates after hours at our annual meetings to enjoy some conviviality. He was a bon vivant with a keen mind and enjoyed humor. His closest associates will recall his devilish "Heh, heh, heh" at several points in a lively conversation.

Interment was at Allegheny Cemetery in Pittsburgh and a memorial service was held at the mausoleum on Wednesday, June 6, 2012. Memorials may be made to the Franklin Silver Cornet Band, City Hall, Franklin, PA 16323.

☞ Doug Koeppe