



# NEWSLETTER

of

## *The American Musical Instrument Society*

Volume 39, No. 1

Spring 2010

### 2010 ANNUAL MEETING IN WASHINGTON, D.C.



The 39th Annual Meeting of the Society takes place May 26-29, 2010 in Washington, D.C., at the Library of Congress. Hosted by the Library's Music Division with the American Folklife Center, the conference begins on the afternoon of Wednesday, May 26 with early afternoon tours and registration. A reception and the popular "Show and Tell" session, will

begin at 4:30 p.m. in the ornate Whittall Pavilion, home to the Cremonese Collection, located on the first-floor of the Library's historic Jefferson Building. Paper sessions and presentations will take place in the Library's Jefferson Building on Thursday and in the Madison Building on Friday. Saturday's program will include papers and presentations at the library, but will be dedicated primarily to tours of instrument-related sites in the greater Washington area, followed by a grand banquet.

Conference highlights include Thursday's noontime concert "Folk Music from the Slovakian Mountains," a lecture/demonstration of the fujara, koncovka, and other rare overtone flutes; and an evening at the Smithsonian, pre-

senting a program of English music with Erin Helyard playing two instruments from their collection: a Broadwood piano of 1894 and a Shudi harpsichord ca. 1743. On Friday night, AMIS members will attend a concert by Matthias Maute and Ensemble Caprice in the library's celebrated Coolidge Auditorium. During the day on Saturday, participants may opt for a tour of Tom and Barbara Wolf's harpsichord studio in The Plains, Virginia; a private tour of music-themed paintings in the National Gallery of Art; or a visit to the National Cathedral's impressive carillon; followed in the afternoon by a presentation and paper session on the contributions of harpsichordist Wanda Landowska.

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American Musical  
Instrument Society  
Newsletter

Kelly J. White, Editor  
James B. Kopp, Review Editor

The Newsletter is published in 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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**PRESIDENT'S MESSAGE**

AMIS is about a lot more than conferences. Our members are busy throughout the year, playing instruments, collecting them, studying them, writing about them, trading them, building them. But conferences are to some extent the Society's lifeblood. If we didn't have the opportunity to get together now and then, to swap ideas, learn about new developments, and renew old acquaintances, our Society certainly would lose some of its *raison d'être*. Like many of us, I look forward to our annual conferences, but I also enjoy participating in similar events run by other organizations. Recently AMIS joined forces with the Historic Brass Society and the Galpin Society in a conference organized by CIMCIM, 6-12 September 2009, in Florence and Rome, with a post-conference in Naples. Gabriele Rossi-Rognoni (Florence) and Laura Bognetti (Rome) were the principal organizers, and they did a superb job.

From the opening reception at the Terrazza Bardini, high above the Arno

with the city of Florence verging into twilight below, to a private tour of the instrument collection of the Vatican, this was a week to remember. Oh, yes, and there were concerts as well—and papers! Occasionally, though, it was difficult to concentrate on organological matters: Monday's paper sessions and the evening concert were held in a gallery of Florence's Accademia di Belle Arti, with the dais strategically positioned so that the audience had a full view of Michelangelo's David.

Our next AMIS conference, in Washington, DC, 26-29 May, should be a memorable event as well. Conference organizers Carol Lynn Ward-Bamford and Nancy Groce, along with the program committee of Janet Page (chair), Al Rice, and Carolyn Bryant, have laid plans for a wonderful event in our nation's capital. You'll read more about it elsewhere in this Newsletter. I look forward to seeing you there.

*Stewart Carter*

**EDITOR'S MESSAGE**

With this issue comes my inauguration as the editor of the Newsletter of the American Musical Instrument Society. Thank you to the AMIS Board of Governors and Stewart Carter, President, for offering me this position. This is an tremendous opportunity to work with the people of knowledge, experience and talents I have, for years, learned from. I am excited about filling the Editor post and honored to have been given this opportunity! I look forward to working with the Board of Governors and all contributors in the future and to continue to learn from the AMIS community of scholars, musicians, instrument makers, and fellow members.

I would like to personally acknowledge and thank Dwight Newton for the extraordinary work he has done as the editor of the AMIS *Newsletter*. Not only has his work and talent been so superbly illustrated in the editions of the *Newsletter* produced under his editorial watch, but he continues to be

of tremendous help and support to me as I step up and take on this post.

Dwight, you have left me a large pair of shoes to fill and I am already enjoying the challenge of filling them. Thank you!

For any submissions, questions, issues, or concerns regarding the AMIS Newsletter, please feel free to contact me at:

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j Explora!  
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*Kelly J. White*



(continued from page 1)

The conference closes with a Saturday night grand banquet at the Cosmos Club – one of Washington’s most exclusive venues – with music and display provided by Mark Elrod, along with, of course, the auction. (For a full conference schedule, see page 6.)

The Library of Congress is the nation’s oldest federal cultural institution and serves as the research arm of Con-

nary series of concerts that have literally made music history, by setting international standards for performance and substantially expanding and popularizing the chamber music repertory in the 20th century. The concerts are held in the Coolidge Auditorium – built with a gift from Mrs. Elizabeth Sprague Coolidge – which is universally regarded as a venue for world-class performers and has been the site

world. Its holdings include the earliest field wax cylinder recordings from the 1890s through recordings made using digital technology. It is America’s first national archive of traditional life, and one of the oldest and largest of such repositories in the world.

This year’s program includes the popular Show and Tell session, where individuals may provide a brief and less formal presentation about something they have recently discovered or have just always wanted to share with other AMIS members. Contact Douglas Koeppel ([koepp1@verizon.net](mailto:koepp1@verizon.net)) if you would like to take part.

### REGISTRATION

Registration packets with forms and complete meeting details will be mailed to AMIS members. Registration fees before April 28, 2010 are: \$175 Students, \$225 Members, and \$250 Non-members. Late registration (after April 28) fees: \$225 Students, \$275 Members, and \$300 non-members.

### ACCOMMODATIONS

Participants will be able to book specially priced rooms at two official conference housing sites: the prestigious Cosmos Club on Massachusetts Avenue, or the more economical apartment-style accommodations at George Washington University. Details are given below.

Please note that the number of rooms we were able to reserve is finite and that they are available on a first-come, first-served basis until they are gone. You MUST book by the deadlines given below to ensure the special price. (Washington fills up quickly in the spring, so we urge you to reserve NOW.) Both the Cosmos Club and the GWU dorms are located in central Washington, and are near mass transit options (Metro and buses) that allow an easy commute to the Library of Congress and other conference venues. Both are also within an affordable cab ride from the Library of Congress and evening activities.



The Cosmos Club, site of the AMIS Grand Banquet, Saturday, May 29

gress. It is also the largest library in the world, with millions of books, recordings, photographs, maps, manuscripts, music and film in its collections.

The Music Division traces its origin to the thirteen books on music literature and theory that were contained in Thomas Jefferson’s library and purchased by the Congress in 1815. The Music Division’s holdings number approximately 20 million items and span more than a millennium of Western music history and practice, including scores and books, literary and music manuscripts, periodicals, microforms, special collections in music, theater, and dance, and musical instruments. The Division’s general and special collections are particularly rich in material related to American music, including manuscripts, correspondence, and papers of notable American composers, conductors, and musicians.

For over eight decades, the Music Division has presented an extraordi-

of numerous Library-commissioned world premieres.

The Music Division holds a significant number of important musical instruments, most of which are contained in several named collections. The Whittall Pavilion Collection, a gift of Mrs. Gertrude Clarke Whittall, consists of three violins, a viola, and a violoncello made by Antonio Stradivari, and is featured in concerts held in Coolidge Auditorium. The Dayton C. Miller Collection of Flutes contains over 1,700 flutes and other wind instruments, as well as related materials, comprising the largest collection in the world documenting the flute.

The American Folklife Center at the Library of Congress was created by Congress in 1976 “to preserve and present American Folklife.” Today it includes over three million photographs, manuscripts, audio recordings, and moving images documenting traditional culture from around the

## **COSMOS CLUB**

2121 Massachusetts Avenue N.W., Washington, DC/DuPont Circle Metro stop, Red line.)

Up to 58 rooms are available for conference participants. The Cosmos Club is a private social club, incorporated in Washington, D.C., in 1878 by men distinguished in science, literature, and the arts. In 1988, the Club voted to welcome women as members. Rates range from a standard room at approximately \$175 to an apartment-style suite at about \$255. All rates are based on single occupancy, \$15 is charged for each additional occupant. In addition, the Cosmos Club charges a 15% guest fee, plus local taxes. Please note the Cosmos Club is a private club, and house rules require proper attire for all, at all times. The rooms will be released after April 26. To book rooms, contact the Cosmos Club directly at [www.cosmosclub.org](http://www.cosmosclub.org), or call 202-387-7783 and ask for Lodging. Tell them you are with of the “Musical Instruments Group” staying May 26-30, 2010.

## **GEORGE WASHINGTON UNIVERSITY DORMS**

George Washington University dorms, in Washington’s historic Foggy Bottom neighborhood, is only six metro stops from the doors of the Library of Congress (Capitol South stop, Orange/Blue line). Rooms rates range from \$81 per room per night for a single to \$105 per room per night for a double. Rates include 14.5% Washington DC sales tax. AMIS has reserved a limited quantity of these rooms, and reservations will be accepted on a first-come, first-basis. Please check paper registration materials for details. Members are strongly urged to take advantage of these great rates by March 20.

## **ADDITIONAL ACCOMMODATIONS**

In addition to the official housing sites, there are numerous small hotels nearer the Library that sometimes offer excellent specials. A list of some

of these hotels is given below. There closest hotel is Capitol Hill Suites, located directly across the street from the Library of Congress. If you plan to stay there, ask for the Library of Congress rate, which will be approximately \$226, plus local taxes.

## **HOTELS NEAR THE LIBRARY OF CONGRESS, CAPITOL HILL**

### **Capitol Hill Suites**

200 C Street, S.E.  
(202) 543-6000  
(Across the street from the Library of Congress’s Madison Building)

### **Holiday Inn Capitol**

550 C Street, S.W.  
(202) 479-4000  
(One-block from the Smithsonian Air and Space Museum; 3 Metro stops to the Library—Blue/Orange line)

### **Holiday Inn on the Hill**

415 New Jersey Avenue, N.W.  
(202) 638-1616  
(One block from Union Station; 10-minute walk to the Library)

### **Hotel George**

15 E Street, N.W.  
(202) 347-4213  
(One block from Union Station; 10-minute walk to the Library)

### **Hyatt Regency Hotel**

400 New Jersey Avenue, N.W.  
(202) 737-1234  
(Two blocks from Union Station; 15-minute walk to the Library)

### **L’Enfant Plaza Hotel**

480 L’Enfant Plaza, S.W.  
(202) 484-1000  
(Two Metro stops away from the Library—Blue/Orange line)

### **Mandarin Oriental Hotel**

1300 Maryland Avenue, S.W.  
(202) 554-8588  
(3 blocks to L’Enfant Plaza Metro stop – Blue/Orange line, and two Metro stops to the Library)

## **Phoenix Park Hotel**

520 North Capitol Street, N.W.  
(202) 638-6900 or (800) 824-5419  
(1/2 block from Union Station; 10-minute walk to the Library)

## **TRAVEL:**

### **GETTING TO WASHINGTON**

The Library of Congress is located on Capitol Hill in Washington, DC, at 1st Street and Independence Avenue, S.E. The nearest Metro station is at the corner of 1st and C Streets, S.E. (Capitol South stop on the Blue/Orange Line), and we are a short taxi ride or 15-minute walk away from Union Station, which is served by Amtrak and the Metro (Union Station stop on the Red Line).

## **AIR**

Most airlines fly into one of Washington’s three airports: Dulles, Reagan National or Baltimore/Washington International (BWI). Of the three, Reagan National is recommended because it is much closer to the city, is serviced by inexpensive Metro (subway) trains, and is a reasonable taxi ride from the LOC (approx. \$20). Both Dulles and BWI are considerably further away from downtown Washington. However, flights to Dulles and BWI are sometimes considerably cheaper.

Bus, train, and shuttle connections are available from both Dulles and BWI. More information is available at [www.culturaltourismdc.org](http://www.culturaltourismdc.org) or call (202) 661-7581. Van transportation is also available, but slightly more costly: SuperShuttle ([www.SuperShuttle.com](http://www.SuperShuttle.com) /1-800-BLUEVAN) costs \$29 from Dulles; \$37 from BWI.

## **TRAIN**

Washington is on Amtrak’s East Coast corridor. Fares vary considerably depending on time and date of travel. For information, check [www.amtrak.com](http://www.amtrak.com) or call 1-800-USA-RAIL. Train tickets must be purchased in advance if you make reservations more than 24 hours before your travel. (Tip: If you opt to pick up your ticket at the station on the day of your travel, your plans can

be easily modified by phone.) Also, Amtrak occasionally features special fares. Trains arrive at Washington's Union Station, a short walk or shorter taxi ride from the Library.

## BUS

In addition to national bus companies such as Greyhound and Peter Pan, in recent years several new companies have established inexpensive routes between Washington and Boston, New York, Philadelphia, and several other East Coast cities. Fares tend to be in the \$20 range, and must be booked online. Recommended companies include MegaBus ([www.megabus.com/us](http://www.megabus.com/us)); BoltBus ([www.boltbus.com](http://www.boltbus.com)); and from New York, Washington Deluxe ([www.washny.com](http://www.washny.com)).

## LOCAL TRAVEL

The Metro subway system is the best way to get around Washington. Suburban areas on the Metro's subway system include Alexandria, Crystal City, and Rosslyn in Virginia; and Bethesda, Rockville, and Silver Spring in Maryland. The Library is located one block from Metro's Capitol South station and is serviced by Metro's Blue and Orange lines. Tickets can be purchased in the stations. Local buses tend to be slower and routes are sometimes confusing. (Info on both: <http://www.wmata.com/>) Taxis are plentiful and relatively affordable.

Driving around Washington can be confusing, traffic is heavy, and parking is scarce and expensive – especially near the Library. If you drive to Washington, we recommend that you leave the car in long-term parking and use mass transit.

## LOCAL DIRECTIONS

AMIS will meet in two LOC Buildings, located directly across the street from one another on Independence Avenue & 1st Street S.E. On Wednesday and Thursday, events take place in the Jefferson Building, located directly behind the U.S. Capitol. On Friday, sessions will be held in the newer

## AMIS AUCTION

As in previous years, both silent and live auctions are planned for our 2010 Annual Meeting. Income from these auctions provides important support for AMIS activities, particularly by funding student participation, on which the Society's future depends. Further, these annual auctions give members an opportunity to 'clean house' of unwanted music-related items, and to purchase, often at bargain prices, interesting material for their collections, libraries, and sometimes wardrobes. This year will bring to light more ma-

Madison Building. Thursday night's concert will take place at the Smithsonian National Museum of American History at 14 Constitution Avenue, N.E. (Federal Triangle stop; Blue and Orange lines.)

## MORE TO COME

Additional information, maps, and directions will be included in the registration packet, and available on the AMIS website. If you have any question or special needs, please contact your friendly local arrangements committee:

**Carol Lynn Ward-Bamford:**  
202-707-9083 [cwar@loc.gov](mailto:cwar@loc.gov)

**Nancy Groce:**  
202-707-1744 [ngro@loc.gov](mailto:ngro@loc.gov)

terial donated by the Estate of Lillian Caplin, source of many treasures in past auctions. And because many attendees will be driving to Washington D.C., it is hoped that they will bring along plenty of instruments, books, journals, sheet music, memorabilia, CDs, and other music-themed donations, all tax-deductible to the extent the law allows. Simply drop off these items at the meeting registration desk. Let's help AMIS thrive and keep dues reasonable by contributing and bidding generously.

## AMIS MEMBER NEWS FROM FLUTIST PETER H. BLOOM

**Flutist Peter H. Bloom** has given several performances in recent months featuring extraordinary instruments by American makers. In a recital at Christie's (Rockefeller Center), he demonstrated the legendary platinum flute (ex-Kincaid) made by the redoubtable Verne Q. Powell. For the New York Flute Club, Bloom gave a concert of repertoire heard in New York from the 1820s to the 1890s, performed on flutes by New York makers Alfred G. Badger, Edward Riley, Allen Jollie, James Joey, Charles Monzani, and William Meinell. Another concert, for Historic Macon Foundation (Georgia), featured music of Sidney Lanier on a flute by A.G. Badger c.1874. Bloom is the author of the A.G. Badger entry in the *Lexikon der Flöte*.



*For more information, email [phbloom@comcast.net](mailto:phbloom@comcast.net) or visit [www.americasmusicworks.com](http://www.americasmusicworks.com)*

## FOR SALE

**1809 English Broadwood Pianoforte** in New Jersey. Restored case. Playable condition. Photos available. \$3000.

For more information contact  
Ned Crislip at:  
[nedbc1938@hotmail.com](mailto:nedbc1938@hotmail.com)

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**TENTATIVE PROGRAM**  
**LIBRARY OF CONGRESS, MAY 26-29, 2010**

**Wednesday, May 26**

- 1:00–5:00 **Registration**, Coolidge Auditorium, Library of Congress  
1:00–5:00 **General tours of Library of Congress.** Visits to Music Division. Visits to on going exhibits: Whittall Pavilion, Gershwin Room, Gerry Mullgan exhibition and Reading Room exhibits, and Landowska harpsichord.  
4:30–5:30 **Show & Tell**, Coolidge Auditorium, Library of Congress  
5:30–7:00 **Reception**, Whittall Pavilion  
7:00 **Film screening with Kathleen Soulliere, editor:** “Landowska: uncommon visionary”, Pickford Theater, Library of Congress  
7:00 Board of Governors dinner, Board meeting

**Thursday, May 27**

- 8:00–8:45 **Registration and continental breakfast**
- 8:45–9:00 **Welcome**
- 9:00–10:00 **Paper session 1: The Dayton C. Miller Collection I**  
**Gwilym Davies**, Tabor pipes in the Library of Congress 1: Their social history and context  
**Richard Sermon**, Tabor pipes in the Library of Congress 2: Analysis of their tuning and intonation
- 10:00–10:15 **Break**
- 10:15–11:45 **Paper session 2: American traditions**  
**Michael Suing**, Collecting Native America: Francis W. Galpin and the United States National Museum  
**Lee Bidgood**, Mandolinic sources and predecessors of the four-stringed banjo  
**Hunter Hensley**, The Homer Ledford legacy (1927–2006): From pocketknife to posterity
- 12:00–1:00 **Lecture-Demonstration**  
Bob Rychlik, Making and playing Slovakian Fujara and Kncovka (overtone flutes). Presented by American Folklife Center as part of its Botkin Lecture Series.
- 1–2:30 **Lunch (JAMIS Editorial board meeting)**
- 2:30–4:00 **Paper session 3: The Dayton C. Miller Collection II**  
**Doug Koeppe**, American flageolets: Where did they come from, and where did they go?  
**Mary Oleskiewicz**, From Sanssouci to Washington, D.C.: The flute of Frederick “the Great” in the Dayton C. Miller Collection  
**David Shorey**, Unraveling the mysteries of Claude Laurent’s flutes
- 4:00–4:15 **Break**
- 4:15–5:00 **Lecture-recital**  
**Paul Miller and William Simms**, The newly restored violas d’amore, pardessus, and quinton in the Library of Congress
- Dinner on your own
- 7:00 **Concert at the Smithsonian, National Museum of American History:**  
Erin Helyard playing a Broadwood piano of 1894 and a Shudi harpsichord ca. 1743



Bob Rychlik, playing a Slovakian fujara (overtone flutes)



Erin Helyard  
Performing Thursday Evening,  
National Museum of American History

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**Friday, May 28**

8:00–9:00 **Continental breakfast and coffee**, Mumford Room

9:00–10:00 **Poster/Information session**, Mumford Lobby

**Pedro Bento**, Seeing the forest despite the trees: Making sense of spectral analysis of instrument sounds in order to characterize their timbre

**Gabriele Rossi Rognoni**, From Stradivari's sketch to Stradivari's instrument: Comparison between the two violas from the "Medici" quartet (Cremona, 1690) and their models

**Susan Thompson**, Precious batons: Decoration, classification, and preservation Music Division, The Library of Congress

Others: TBA

10:00–10:30 **Break**

10:30–12:00 **Concurrent sessions** - Mumford Room and Dining Room A

**Paper session 4: Lutherie**

**Darryl Martin**, A lack of symmetry: Design and manufacture of historical stringed fingerboard instruments

**Jonathan Santa Maria Bouquet**, A closer look at the Rawlins guitar by Antonio Stradivari (NMM 3976)

**Aaron Allen**, Luthiers of Cremona and La foresta dei violini

**Paper Session 5: Brass instruments, classification**

**Lisa Norman**, Early natural horns in the Edinburgh University Collection of Historic Instruments: An organological investigation

**Ralph Dudgeon et al.**, The privilege of Joseph Riedl and Joseph Kail: 1 November 1823

**Susan Ostroff**, New vibrations, old ideas: Edwin Hawley's encounters with sound, 1884–1917

12:00–2:00 **Lunch, AMIS business meeting**

2:00–4:00 **Concurrent sessions**; Mumford Room and Dining Room A

**Paper session 6: Woodwind instruments**

**Heike Fricke**, The basson de chalumeau in Viennese court opera around 1700

**Bryan Kendall**, The rarest of all saxophones: An ophicleide-shaped baritone

**Francesco Carreras**, Combination clarinet patents in Italy

**Keith Koons**, Clarinet arts in Brahms's Third Symphony (or, why are these solos written for clarinet in A?)

**Paper session 7. Keyboard instruments**

**Eleanor Smith**, The claviorgan in England in the eighteenth century

**Ted Good**, An unusual square piano in the Smithsonian collection

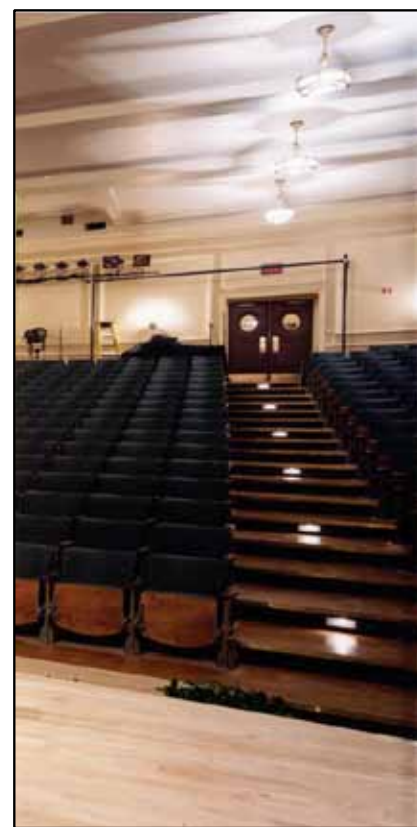
**Edmond Johnston**, Recording the musical past: The harpsichord and the phonograph, 1920–1930

**Stephen Birkett and Anne Acker**, Touch, timing, and tone: The unanswered question

4:00–4:30 **Break**



Ensemble Caprice and Matthias Maute  
Performing Friday evening, Coolidge  
Auditorium



Coolidge Hall, Library of Congress

4:30–5:30 **Concurrent sessions**, Mumford Room and Dining Room A

**Paper Session 8: Musical iconography**

**Ilya Tëmkin**, The iconography of the Baltic psalter: Linking ethnography and archaeology

**Edmund Bowles**, Musical instruments in festival book engravings: Some new finds

**Paper session 9: Early music**

**Robert Howe**, The modern hautboy in America

**Melanie Pidocke**, The early music movement and modern copies

5:50–8:00 **Dinner on your own**

8:00 **Concert**: Matthias Maute recorder, Ensemble Caprice  
Coolidge Auditorium, Library of Congress

**Saturday, May 29**

7:30–9:00 **Grove Dictionary of Musical Instruments round table and breakfast**  
Laurence Libin, Carolyn Bryant, Amber Fischer (location TBA)

8:30 Bus leaves for the Wolf harpsichord workshop

9:30 Bus leaves for tour of the National Cathedral

9:30 Bus leaves for tour of the National Gallery

9:30 Bus leaves for tour of the Smithsonian Institution Hall of Musical Instruments

10:00 Tour of significant local church organs

2:00–3:30 **Lecture-recital**, Wanda Landowska's harpsichords  
Library of Congress, Coolidge Auditorium

3:30–4:30 **Paper session 10: Wanda Landowska and the harpsichord**  
**Martin Elste**, The interaction of visual appearance and sound: The case of harpsichordist Wanda Landowska  
**John Koster**, What did harpsichords sound like in 1910?

4:45–6:00 **Auction** (Hawk & Dove)

7:00–10:00 **Banquet**, the Cosmos Club, with music provided by Mark Elrod



Mahan Esfahani, Lecture-recital,  
Saturday, Coolidge Auditorium

**Stay in touch!**

AMIS has an email Listserv to help you keep in touch with your fellow members throughout the year. To sign up, go to:

<http://amis.org/amis-l>



## REVIEWS

**Timothy McGee, editor.** *Instruments and their Music in the Middle Ages. Music in Medieval Europe.* Farnham, Surrey, and Burlington, Vermont: Ashgate, 2009. xxv, 529 pp.: 170 black-and-white illus.; 4 tables; 17 musical exx. ISBN: 978 0 7546 2762 3. \$250.00 (hardback).



This anthology, which reprints twenty-eight English-language articles published between 1946 and 1998 in scholarly journals and collections, is organized into six sections: classifications and lists of instruments; keyboards; plucked strings; bowed strings; winds; and repertory. A complete listing of the contents is available at [www.ashgate.com](http://www.ashgate.com). In his newly written introduction, the editor discusses the early distinction drawn between *haut* and *bas* (loud and soft) instruments. Their pairings and functions diverged: loud instruments usually played in fixed ensembles for ceremonies, military needs, and dance, while soft instruments were used in flexible ensembles and many contexts. A seminal article on the topic by Edmund A. Bowles, dating from 1954 and much cited by later writers, leads off the parade of reprinted articles.

Many vanished instruments of the era are known only through iconographic, literary, or archival evidence. McGee ponders the limitations of such evidence, while arguing that some conclusions can nevertheless be drawn. Two old controversies are illustrated through multiple articles:

the identity of the mysterious *chekker* and the disputed existence of the slide trumpet. The parsing and reparsing of the relevant evidence serves to advance the state of knowledge, McGee argues. In a third controversy, McGee himself argued in an article published in 1986 that the Faenza Codex—once regarded as an epitome of the early keyboard repertory—may have been written for lute duet.

The repertory of medieval instrumental music is a nettlesome question. McGee reports that the surviving repertory of specifically instrumental music from before 1450 numbers less than 100 pieces, few of them designated for a particular instrument. “The largest share of what instrumentalists performed was either improvised or learned by rote memory” (p. xiv). The four articles on the topic reprinted here—valuable contributions in their era—do not really engage with the lost repertory.

This volume is a topical time capsule of the later twentieth century, well chosen and introduced. A potential danger is that a fat paper anthology like this may come to be seen as an exhaustive treatment of its topic. One hopes that other relevant sources will not be ignored by future readers: books, foreign-language articles, and English-language articles that simply didn’t make the cut. Fortunately, the reprinted articles include their own bibliographical references, usually ample. Following McGee’s new introduction, a supplementary bibliography provides some newer references.

The articles are reproduced photographically from their original pages. The resulting motley of typographical styles is not troublesome in itself, but the end notes from the small-type journal *Early Music* (the source of ten articles in the present volume), as reduced here, make for a squinting read. The volume includes an extensive index of names and terms.

J.K.

**Orpha Ochse.** *Schoenstein & Co. Organs. OHS Monographs in American Organ History, no. 2.* Richmond, Virginia: OHS Press, 2008. iv, 147

pp.: 41 black-and-white illus.; 19 tables. ISBN: 978 0 913499 27 6. \$25.99 (paper).



In 1868 the brothers Felix and F.B. Schoenstein journeyed to San Francisco, the author tells us, in order to install orchestrions made by their German employer. Both remained in California, where Felix founded an organ-building dynasty. After working 1869-77 as foreman for Joseph Mayer, the pioneering organ builder of California, Felix Schoenstein opened his own building and servicing firm, in which three of his sons eventually became partners. The partnership built its last organ in 1971 and continued service work and repairs until 1977, when the last active son retired. When the company was purchased in 1977 by Jack Bethards, the name was changed to Schoenstein & Co. The latter-day firm, building organs today from a facility in Benicia, California, is the focus of this carefully researched book.

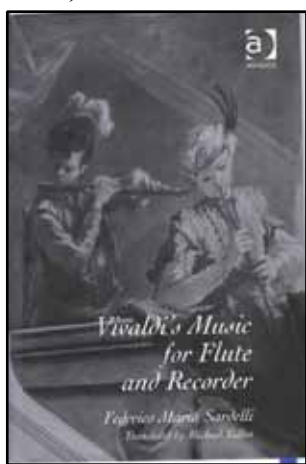
Under grandson Lawrence L. Schoenstein (1916-2001), “the earliest Schoenstein & Co. stoplists are indistinguishable from the small Aeolian-Skinner stoplists of the Whiteford era” (p. 25). While continuing to serve church clients, the firm later built organs for various special situations: the Conference Center of the Church of Jesus Christ of Latter-day Saints, Salt Lake City; Schermerhorn Symphony Center, Nashville; and five schools and conservatories, including the Juilliard School. Ochse writes that the firm has focused on “further development of established Romantic organ design concepts,” including some bold innovations (p. 116).

Ochse offers informative profiles of the founding family and of current employees, but her attentions are centered on Bethards, the firm's guiding force and no stranger to publicity. Ochse's bibliographies list dozens of published articles about the firm's activities, including many by Bethards himself. Her reverent treatment of Bethards sometimes reads like an admiring trade-magazine profile: "However absorbing organ building might be, Jack has always found space and time for his other interests" (p.11).

An opus list of the firm's organs extends in time from 1881 to 2010 (opus 159). Another appendix lists commercial recordings of eleven of these. Stop lists of twenty-five organs are given, often with pictures.

J.K.

**Federico Maria Sardelli.** *Vivaldi's Music for Flute and Recorder.* Translated by Michael Talbot. Aldershot, Hampshire, and Burlington, Vermont: Ashgate, 2007. Published in association with Istituto Italiano Antonio Vivaldi of the Fondazione Giorgio Cini. xxii, 336 pp.: 16 black-and-white illus.; 6 tables; 86 musical exx. ISBN: 978 0 7546 3714 1. \$99.50 (hardback).



What works did Vivaldi write for flute and for recorder, respectively? The question is complex: many works bearing Vivaldi's name are spurious, while the composer himself called for instruments using names whose meanings have become unclear, the sources of latter-day controversies. The author offers unhesitating answers. "By 'flauto', he

invariably means the recorder .... This is pitched usually in F, but also in G and, on one occasion, in D." The transverse flute was always denoted by "flauto traversier" in Vivaldi's usage, Sardelli reports. Meanwhile, "the flautino was an eight-holed recorder smaller in size than the ordinary treble (alto) instrument: in other words, either a descant or a soprano recorder, not a flageolet" (p. 280).

In a chapter entitled "Missing Workshops and Instruments," Sardelli examines the scarcity of wind-instrument makers known in Venice before 1800; this scarcity seems at odds with the rich heritage of woodwind compositions by Ganassi, Virgiliano, and Vivaldi, among others. Sardelli blames the restrictive guilds of Venice, citing the complaints of the maker Andrea Fornari against the turner's guild in 1791. As a result of such restrictions, many wind instruments were imported to the Venetian Republic from Milan or Germany. In this connection, Sardelli mentions a hypothesis that the mark of "Anciuti/Milano," found on many elegant baroque woodwinds, was a pseudonym for some member of the Beltrami family of Milanese wood turners. But archival research has since upended this speculative notion. According to a recent article, Ancuti was the real name of a maker "born in 1674 in a remote mountain village in a region at the time part of the Republic of Venice." (Francesco Carreras, "The Identity of Ioannes Maria Ancuti Finally Disclosed," *Galpin Society Newsletter* 22 [October 2008]: 4.)

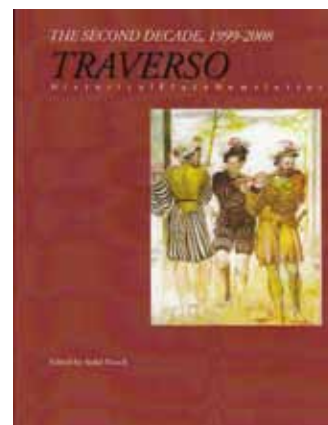
Sardelli devotes three pages to a transcription and translation of newly discovered documents showing the activities during 1753-7 of Domenico Perosa of Venice as a maker and repairer of transverse flutes for the Ospedale della Pietá (where Vivaldi had been employed until 1740). Beyond Perosa, Sardelli cites "circumstantial evidence to suggest that another maker, Giuseppe Castel, had his workshop in Venice or at least in the Veneto": that is, the sound of his name and the presence of the Venetian lion in his maker's mark (p. 53).

Sardelli's thorough treatment of his broad topic includes chapters on

the nature and players of the recorder and flute in early eighteenth-century Venice. Proceeding by genre, he devotes chapters to Vivaldi's works flute or recorder: solo sonatas, trio sonatas, chamber concertos, flute concertos, recorder concertos, flautino concertos, multiple concertos, and vocal works. A separate tabulation of these works lists Ryom Verzeichnis (catalog) numbers, key, scoring, sources, and comments on authenticity. A bibliography is followed by a general index and an index of Vivaldi works as mentioned in the text.

J.K.

**Ardal Powell, editor.** *Traverso Historical Flute Newsletter: The Second Decade, 1999-2008.* Hillsdale, New York: Pendragon Press, 2009. vii, 206 pp.: 61 black-and-white illus.; 2 tables; 23 musical exx. Data CD. ISBN: 978 1 57647 183 8. \$49.95 (paper).



This volume brings between covers another forty issues of the quarterly newsletter published by the historical flute makers Folkers & Powell. The focus is on flutes of the sixteenth to nineteenth centuries, as well as their makers, music, composers, interpretation, and technique. Included with this volume (which is similar in format to a first compilation issued in 1999) is a searchable electronic version in PDF format on a disk suitable for both PC and Mac computers. Powell describes these years as "the decade of the Renaissance flute," reporting that interest in this "captivating but remote instrument" has burgeoned. He also notes that readers in 2008 felt little of the isolation that weighed on early flutists on 1989.

## ARTICLES

### JESSE'S TUBA

Powell is the author of half the articles present. His comments are thoughtful and his purview is wide, embracing hexachord theory, flute collectors, the late medieval flute in Brittany, the flute in early sound recordings, and flute schools of England, Italy, and France. Using both theoretical and practical approaches, he discusses interpretation and tone production, and also offers reports on conferences, master classes, books, and sheet music of interest to early flutists.

Other authors essay such topics as military flutes in Italy (Luca Vernulli); African blackwood (Susan E. Thompson); metric freedom (Jed Wentz); learning via primary sources (Kim Pineda); Bach, Quantz, and the flute (Mary Oleskiewicz); extended techniques for the traverso (Linda Perekstra); the flute in Handel's vocal works (David Lasocki); the flute in Italy, 1700-1850 (Gianni Lazzari); traversi in eighteenth-century Philadelphia (Susan E. Thompson); cadenzas for Mozart's concertos (Rachel Brown); vibrato (Maria Bania); online resources (R.A. Rosenfeld); the composer Antoine Mahaut (Rien de Reede); and the flutist Andrew Ashe (Matthew Thomas).

As in the 1999 compilation, David Lasocki has contributed a bibliography of writings in Western languages about the flute in Western art music from the Middle Ages through the nineteenth century (630 entries, versus 549 in 1999). Lasocki also provides an index of authors and subjects for his bibliography. The editor has provided an index (containing mostly proper names) to the newsletters. The table of contents gives wrong page numbers for nineteen of the articles, but this is a minor flaw.

This volume marks a double turning point for Traverso. Except for libraries, future subscribers will receive the newsletter via e-mail link to a PDF file. After a term of twenty years, Powell has stepped down as editor, to be succeeded by Linda Perekstra. Much of his insightful work on the early flute is captured in the two compilations of Traverso, although the fuller story is to be found in his numerous other books, articles, and instruments.

J.K.

Many years ago when Ellen and I first moved to the Upper Valley of the Connecticut River we had occasion to dine at Jesse's, a popular local restaurant near Hanover, New Hampshire. Like many local restaurants, the décor included early photos of the area and antique objects related to local history. Hanging in the rafters, I noticed with some interest, were a number of musical instruments, including a battered over-shoulder tuba. A friend, Willi Black, art teacher and community leader as well as a fine musician, told me she also had noticed the antique instruments. Furthermore she knew the restaurant owner, and had been trying to acquire them for years. In the 25 years since that time Willi and I occasionally spoke of the old instruments, but she was unsuccessful in talking the owner out of them. Finally in the spring of 2009 the restaurant was re-decorated, and over the next four months Willi's gradual persuasion finally paid off.

On close examination the tuba is found to be in the usual key of E-flat, made of brass, with three Périnet piston valves. It has proportions similar to the instruments being made by Adolphe Sax in the 1840s. The bore at the valves (.570 in.) is a little smaller than most American made tubas of the 1850s and 1860s and its tubing is wrapped compactly with extra turns in the main tube and tuning slide. Later on it was determined, from a remain-

ing mount and evidence of another, that it once had a swiveling mouth-pipe, allowing it to be played in the over-shoulder or upright positions. On the bell was the stamp: "Gautrot Breveté / a PARIS" ("Breveté" meaning patented) and below this the company cartouche: an oval enclosing an anchor between the initials "G" and "A."

The condition of the instrument as found can only be described as atro-



Figures 1a & b: Over-shoulder/Upright E-flat bass Saxhorn by Gautrot, unrestored. Photos Courtesy of Mark Metzler

cious: battered, dented, coming apart everywhere, and corroded to just about the color of a well-done steak from the grill near where it had hung for so many years.

According to Groves and Waterhouse, Pierre Louis Gautrot (b. Mirecourt, d. 1882) joined the Paris firm of A. G. Guichard in 1835 and eventually married Guichard's sister. By 1844 the firm employed a work force of over 200 and was using assembly line methods. Gautrot took over the company in 1845. In 1846 it was considered the



**Figs 1c , 1d, 1e:** Over-shoulder/Upright E-flat bass Saxhorn by Gautrot, unrestored. Photos Courtesy of Mark Metzler

Eugenia Mitroulia confirms that Gautrot instruments were being imported at that time.

In the tradition of AMIS member Bill Gribbon (now deceased), the deal making and horse-trading soon began.

In short, for some cash and a restored silver Henry Distin baritone horn, I acquired the tuba and then traded it to Mark Elrod for a silver E. G. Wright valved bugle.

The tuba was then sent to Mark Metzler in Elkhart, Indiana for restoration. It was during restoration that the last resident of the instrument was found: not a robust E-flat or B-flat note still echoing through the tubing, but the remains of a mouse who evidently lived out his years in the safety

most important factory of its kind in Europe. In 1849 the business moved to larger quarters, and was one of the first musical instrument makers to use steam power. From that time on the firm was known variously as Gautrot ainé (senior), Gautrot ainé & cie (Co.), L. Gautrot ainé, P. L Gautrot, and Gautrot ainé-Durand & cie. By 1870 they employed over 600 workers at two factories producing over 47,000 brass, woodwind, string and percussion instruments per year. The Gautrot company continued in business until taken over by Couesnon in 1883.

The Gautrot Brevete / a PARIS stamp does not suggest that the instrument was made sometime in the years 1845 to 1848, after Gautrot took over, but before he started including “ainé” in the firm name. Gautrot and other Parisian makers were producing saxhorn-like instruments this early, but according to brass history scholar Eugenia Mitroulia at Edinburgh University many later instruments made during the Gautrot ainé period have this same inscription. Sophisticated features of the instrument, its compact design, Périnet valves and swiveling mouthpipe, suggest that it was probably made and imported no earlier than the 1850s. An August, 1854 advertisement (figure 2) by Boston dealer George P. Reed & Co. found by

GEORGE P. REED & CO.,

NO. 18 TREMONT ST., BOSTON

Would call attention to their stock o

MUSICAL GOODS;

Such as Flutes, Clarionets, Violins, Violoncellos, Double Basses, and musical merchandise generally.

Especial attention is called to their superior

SAX HORNS,

MADE BY

GAUTROT & CO., PARIS

Bands about being formed, can be supplied with the best quality of these Instruments at the following low prices:

E flat, Soprano, leader, 3 valves,	\$11.50;	over shoulder,	\$14.50
E flat, 2d Tenor,	3 do 14.00	do	16.00
E flat, Alto,	16.00	do	20.00
E flat, Baritone,	20.00	do	24.00
E flat Bass, 4 valves	28.00	do	30.00
E flat Contre Base,	30.00	do	33.00
French Snare Drum, with stick, (superior), . . . . .			8.00
Bass Drum	do	do. . . .	20.00
Bass Drum, handsomely painted, (very superior),			30.00
Turkish Cymbals, . . . . .			20.00

So many new Bands are being formed, and the members encounter so many difficulties in selecting and obtaining proper instruments, that the subscribers have been induced to make such arrangements as will enable all persons, in any part of the United States or Canada, to obtain, without trouble and at the least possible cost, the very best selection of Instruments for Bands of all classes.

THE SAX HORN is now the most fashionable, as it is probably the best, Instrument for band purposes. . .

**Figure 2:** George P. Reed & Co., Boston advertisement from the *New York Musical Review* August 17, 1854, col 1, p. 296.

and splendor of a brass cavern only a scamper away from an endless supply of free food and drink; a situation former and present players of the instrument only dream about.

Mark Metzler describes the discovery: I had removed the bell and valve section, and flushed and rinsed the remaining parts. I was unsoldering two of the branches, and when they parted at the solder joint, it looked like a tail retreated into one of the branches! I quickly set the branches on the bench, found a flashlight, and peered into the branch, discovering a dead, rather than a live, rodent. The remains were a bit slimy from having just been rinsed, and the angle I had been holding the branch allowed it to slide into the part, creating the illusion of independent movement. I had found its nest the day before in the bottom bow, and didn't think much of it at the time. I speculate that the mouse decided to leave his horn house, which would be a straight trip out the bell, but took a wrong turn and wound his way deeper into the horn. He probably got stuck and starved to death, poor fellow.



**Figure 3:** Last resident.  
Photo Courtesy of Mark Metzler

Restoration work proceeded late in the summer of 2009 and was completed in the early fall. One of the first tasks was an attempt to find another similar example, catalog photo or patent drawing that would show the missing mouthpipe and the geometry of how it swiveled from over-shoulder to upright position. Nothing

matching exactly turned up, but Mark had previously worked on a B-flat soprano Gautrot with this feature, giving him some general guidance.

Luckily almost all of the valve parts, braces, slides and fittings were there. The valve cap that is missing in the photos above was found in the shipping case. Mark said that for the most part it was typical repair work, just a lot of it! Much dent removal, repairing of cracks, and brace repair. Aggressive polishing was avoided to preserve as much metal as possible. The lone finger-button was actually a brass uniform button, so three new finger-buttons were made, along with a missing brace and the mouthpipe and mouthpipe fittings. Because of the extra loop in the tuning slide (see fig-

ures 1 and 3) it was thought that with a shorter slide the instrument might play in the key of F. A short slide was made, but it did not succeed in bringing the pitch up to F.

This type of restoration, though carefully and observantly done, is still extreme. Any evidence that might reveal information about how the instrument was made or played: tool marks, wear marks, slide settings, repairs, internal residue, etc. is cleaned and smoothed away leaving pretty much a new instrument in old form. It can now tell us only how it looked and played when new. Figures 4a and b. show the result.

As for the playing characteristics of the restored instrument Mark Elrod



**Figures 4a & b:** Over-shoulder/Upright E-flat bass Saxhorn by Gautrot, restored.  
Photos Courtesy of Mark Metzler

describes it in this way:

“Over the years, I have had the opportunity to play numerous vintage tubas of the mid-19th century, both string actuated rotary and piston valve. The Gautrot tuba is a high-pitched instrument and plays at A-448-452 with the main tuning slide all the way in. The tuba is unique for several other reasons. In all my years of collecting



and playing these mid-19th-century vintage instruments, it is the smallest bore mid-19th century instrument I have played or owned, yet it blows freely like a much larger bore instrument. Comparatively speaking, when played, I find that the instrument tends to ‘eat up’ more air than most period tubas I have played and requires a much more disciplined approach by the player with regard to diaphragm and breath control. It is a very free blowing Eb bass instrument with a big



**Figures 4c & d:** Over-shoulder/Upright E-flat bass Saxhorn by Gautrot, restored. Photos Courtesy of Mark Metzler

dark sound. A tubaist who is used to a modern instrument would find it very comfortable to play.

“This instrument is certainly evidence of the high quality work being done in Paris in the 1850s. While the American makers were handcrafting the first few larger brasses and trying to find better valves, French makers had hit upon the right proportions and some of the best valves, had already analyzed the American market, and could mass produce instruments specifically for it.”

*Robert E. Eliason*



**Figure 5:** Mark even restored the mouse!

## Inauguration of the Gaveau-Erard-Pleyel Archives in Nice

On 15 May 2010, the Musée du Palais Lascaris in Nice will inaugurate a new permanent exhibition of an exceptional archive recently placed on long-term deposit in the museum by the Axa insurance group: the collections of the three most important instrument-making firms in France: Gaveau, Erard and Pleyel. This archive (of instruments, books, correspondence, ledgers and account books, patents, royal privileges, engravings, paintings, photographs, drawings, tools, films, etc) tells the story of harp and piano making from the end of the eighteenth century until the middle of the twentieth century, in France and all over Europe.

Among the objects that will be exhibited at the Palais Lascaris are: the first (c. 1790) as well as the last (c. 1960) harps made by Erard; impor-

tant épinettes and clavichords made by Gaveau; a superb piano by Pleyel; portraits of musicians, and unpublished letters from the Erard family and from countless musicians, including Busoni, Cherubini, Fauré, Gounod, Liszt, Massenet, Mendelssohn, Paderewski, Prokofiev, Ravel, Saint-Saëns, and Widor.

Once the exhibition is open in May, the archives will not only be exhibited in the galleries of the museum, but will also be made accessible to researchers by appointment. (A complete inventory will soon be accessible on the web site of the museum). A two-volume bilingual edition of the archives is already underway, to be published by Cambridge University Press, edited by Alain Roudier, Robert Adelson, Laure Barthel, Jenny Nex and Michel Foussard.

The Musée du Palais Lascaris houses France’s second most important collection of historical musical instruments. Exhibitions are currently underway in the magnificent baroque Palais Lascaris in the old town as well as the modern Conservatoire de Nice in the Cimiez district. The museum presents monthly concerts on instruments from the collection, and will open a new exhibition on 14 October 2010 to celebrate the 150th anniversary of the city of Nice becoming French, with a display of instruments from the period around 1860.

Robert Adelson  
Curator of the historical musical  
instrument collection  
of the city of Nice,  
Musée du Palais Lascaris  
robert.adelson@ville-nice

## “Past Gribbon awardees: where are they now?”

The following report details statistics and some of the comments made by past Gribbon awardees. In total, 23 responses were received out of 59 with whom the committee attempted contact, giving a response rate of 39%.

All awardees found the experience of attending an AMIS conference to be a positive and rewarding experience, and all awardees are also still connected to music, musicology or organology in some form:

- 13 are working in the field, either academically, in museums or as instrument makers.
- 6 are still studying at a postgraduate level.
- 4 are studying at a postgraduate level **and** working in the field, mostly in museums. Many of the students also have worked in a musical instrument museum as a part-time job.

### *Analysis of responses*

#### **Financial Support**

Many awardees wrote that they were grateful for the monetary award - as a student they would not have been able to afford attending the conferences without this support.

“The expense of conference attendance is otherwise very prohibitive, and I think the Gribbon program is a key factor in keeping AMIS growing.”

*Sunni Fass*

“The AMIS and the award committee gave me a wonderful opportunity and experience twice (Asheville, 2001 and Vermillion, 2006). I was able to present a paper at the Yale 2007 meeting. I hope this program continues to thrive and offer opportunities to students who can not afford to travel.”

*Jeremy Tubbs*

#### **Affecting future plans, opportunities or goals**

Thirteen of the awardees directly commented on how the experience of an AMIS conference – for many

their first experience of an academic conference – had a direct influence on future plans for their careers, research interests or conference activities.

“The Gribbon Award is an invaluable gift for music students throughout the country. The experiences and education I received have boosted my academic energies and helped me focus my mind on future career goals.”

*Matthew Courtney*

“AMIS provides a great opportunity for networking with other organologists and sharing ideas, and the Gribbon award allows younger/newer scholars to access this environment affordably -- I know that I owe my current position to the research exposure and professional conversations/introductions that occurred at AMIS conferences over my 2 years as a Gribbon awardee.”

*Sunni Fass*



Gribbon Scholars Sunni Fass and Ruy Guerrero Ramirez, 2005 Meeting.

Photo by Barbara Gable

“There’s no question about it: I have benefited greatly from having been a two-time Gribbon awardee. I came away from the conference in Vermillion (my first AMIS meeting) thoroughly inspired and motivated to continue in my study of musical instruments.”

*Edmond Johnson*

#### **Networking, exchanging ideas**

One of the greatest benefits directly listed by Gribbon awardees was the opportunity to meet fellow students, scholars and enthusiasts with whom they could share ideas, discuss concepts in detail and learn from. Almost

all awardees made mention of the benefits of networking opportunities.

“The Gribbon Award is an opportunity for established members of AMIS to mentor potential organologists just as much as it is an opportunity for the students to attend the conference and gain introduction into that community of scholars.”

*Christopher Miller*

“I think the experience of the conference for young scholars cannot be overlooked, and the chance to meet new and more seasoned scholars and enthusiasts alike, learn, discuss and throw out ideas in a welcoming and knowledgeable environment has positively affected my own research interests and research focus.”

*Emily Peppers*

“When I received the award in Vermillion, it was my first contact with organology and with organologists. It was extremely useful for me to listen to colleagues with more experience and to talk to the younger students. It was really inspiring.”

*Virginia Rolfo*

“Perhaps the most fulfilling aspect of my opportunity to attend conferences as a Gribbon student was meeting other young scholars in the field. It showed me that I could have a place within the field of organology.”

*Michael Suing*

#### **Expertise**

A number of awardees commented on the usefulness of conference attendance for learning about current practices and theories, whether research or methodologically-based.

“I mostly benefited academically from presenting part of my research to an audience of experts and researchers in organology, getting interesting feedback for my work, and comparing different approaches and methods of research.”

Panagiotis Pouloupoulos

*(Continued Page 16)*

“AMIS helped me to understand organological methodologies, and the types of theoretical approaches they use to frame their work.”

Allen Roda

### **Introducing a younger generation of organologists**

Some awardees felt that the Gribbon award is essential for introducing new young scholars into the society.

“I think AMIS does the best job (largely due to the Gribbon Award) of fostering a younger community.”

*Christina Linsenmeyer*

“I think it is important that the Gribbon supports younger people doing research on musical instruments. It is also a very good way for young researchers to build a network of friends or associates for the future, since the world of organology is relatively small.”

*Panagiotis Pouloupoulos*

### **Further comments on the Gribbon award, its focus, regulations and arrangements at conferences**

There were a number of suggestions from awardees that could positively inform future years of Gribbon awards. The suggestion to widen the eligibility of the award was mentioned a number of times, and it has been discussed by the committee in the last year or two. Perhaps a widening of the eligibility is required to acknowledge the many paths in which new scholars come to organology and to AMIS.

“AMIS Gribbon awards must be given to young people that comes [sic] principally from development countries and as well to those who are not benefited by universities.”

*Guerrero Ramirez*

[N.B. A letter here has been removed by request of its author. -Ed.]

Indeed while the committee isn't necessarily of the same opinion (I for instance have greatly appreciated my time on the Gribbon committee, and feel it is inspiring for newcomers to see young people in the inner workings of the society), the committee has informally discussed loosening the eligibility requirements to make the following changes, perhaps if agreed by the board within this current year:

- To include full and part-time students
- To not put an age limit of 35, but to emphasise the early point in the applicant's student/professional career (indeed the age limit has been overlooked while I was on the committee for promising scholars such as Heike Fricke (age 40+), who would have otherwise been penalised for raising a family before pursuing her academic ambitions).

### **Gribbon group activities**

It has also been suggested that Gribbon awardees might benefit from a 'getting-to-know-you' or 'meet-the-Gribbons' event early on in the conference.

“One thing that I might suggest would be ... having some sort of 'group project' for the Gribbon Awardees. Maybe something as semi-formal as a panel discussion, to something as informal as a pizza and beer party. From my

singular experience as an Awardee, the others and I tended to group ourselves together with each other mostly because we knew few others from the Society, and found some unification with each other. It would be nice to have a group project that the awardees could attend or run that would help them interact a bit more with the rest of the Society. This was, I think, well done with the Auction in that we were asked to hand out the prizes. However, the Auction was held toward the end of the conference, so it might benefit everyone if there was a similar event at the beginning or even before the conference actually starts.”

*Clinton Spell*

Report by Emily Peppers  
Gribbon committee chair  
May 2009

### **ERRATA**

This web edition of the Newsletter has had changes made since the publication of the paper edition.

A letter relating to the Gribbon Awards (p.16) was withdrawn on request of its author, the author of the article, and the editor.

Bob Rychlik was incorrectly identified in an image (p.6) for the meeting program. This image and others were repositioned to align them more closely with the program text.

-D. Newton (web editor)

