



NEWSLETTER

of

The American Musical Instrument Society

Volume 36, No.1

Spring 2007

2007 ANNUAL MEETING

PREPARATIONS PROCEEDING SMOOTHLY FOR MEETING AT YALE

As announced in earlier issues of the Newsletter, the thirty-sixth annual meeting of the Society will take place on the campus of Yale University in New Haven, Connecticut, from Wednesday, 27 June, through Sunday, 01 July 2007. The Program Committee is pleased to report that preparations are proceeding smoothly. Details about accommodations, travel, and the meeting's schedule appear below.



Yale campus at night. Photo: Michael Marsland

A total of 53 papers has been selected for presentation by organologists and instrument enthusiasts from as far away as Turkey, Australia, and Japan. Presenters will also hail from Canada, France, Germany, Italy, Sweden, Switzerland, the United Kingdom, and the United States. In general, the paper sessions will follow a chronological path from

the Middle Ages to the present, beginning with Josephine Yannacopoulou's *Putting Medieval Society in Context: New Perspectives on Early Organological Iconography* and culminating with Ardal Powell, Mark Katz, and Thomas Porcello's joint presentation entitled *Musical Instrumentalities*, which will include papers on "art" machines, turntablism, and "liveness" while recording instrumental sound.

Cecilia Brauer has volunteered to give a lecture/demonstration about Benjamin Franklin and the armonica; and Robert Howe, about the maturation, use, and abuse of the heckelphone. Additionally, it is hoped that the Connecticut-based Moodus Drum and Fife Corps & Mattatuck Drum Band will be on hand to assist Susan Cifaldi in the presentation of her paper, *Drums of "Brown's Make" and Their*

Influence on Connecticut's "Ancient" Drumming, and to provide live music in the courtyard of Saybrook College during Saturday's noon hour.

Two performing groups have been engaged for concerts on Wednesday and Thursday evenings: The Ivory Consort will present *Music in the Land of Three Faiths* (Christian, Jewish, and Muslim music in medieval Spain), and the Venere Lute Quartet will offer *Palestrina's Lute* (Renaissance sacred

and secular music by Palestrina, Vallet, Praetorius, and Holborne). A third concert scheduled for Friday evening will feature a number of historical keyboard instruments in Yale's Collection of Musical Instruments.

✂ Susan E. Thompson
Program Co-Chairman, and Local Arrangements Chairman, AMIS 2007

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A Gothic revival ivory harp in the Yale Collection. Photo credit: Michael Marsland

American Musical
Instrument Society
Newsletter

Dwight Newton, Editor
James B. Kopp, Review Editor

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

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

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

American Musical Instrument Society
389 Main Street, Suite 202
Malden, MA 02148
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PRESIDENT'S MESSAGE


Yesterday I spent a sunny, spring-like day on the campus of Yale University with my good colleague Susan Thompson, working on plans for AMIS's annual meeting in June. It's clear that AMIS members are going to thrive in the atmosphere of this handsome campus, which combines new, high-tech research facilities with the old stone buildings and gracious courtyards reminiscent of Oxbridge colleges. The splendid Yale Collection of Musical Instruments will host a keyboard session as well as a concert during the meeting, but we will have opportunities to become acquainted with numerous other intriguing spaces on the campus as well. The Beinecke Library, internationally renowned for its precious collections of rare books and manuscripts, will open its doors to AMIS members on Wednesday afternoon, 27 June, for our keynote addresses, Curt Sachs Award presentation, and opening reception. Saybrook College, one of the lovely residential colleges in Oxbridge style, will be the site of our lunches and Saturday evening banquet. Yale University has a rich musical heritage, from the founding of the School of Music in 1894, to the Glenn Miller Band's live broadcasts from Woolsey Hall in the 1940s, to the acquisition of the Frederick R. Koch collection of musical manuscripts in 1996. I am delighted that the American Musical Instrument Society will have this chance, the first since 1978, to contribute its share to Yale's musical culture. Registration materials for the meeting will be mailed shortly. Please register early in order to benefit from lower registration fees and so that meeting planners will have a good sense of how many attendees to expect.

The recent AMIS election confirmed that our new president will be Stewart Carter. Those of you who are familiar with Stew's many contributions to AMIS over the years—he has served on the AMIS Board of Governors and on several committees, worked as program chair of the Winston-Salem meeting in 2004, and was winner of the Densmore Prize the same year—will recognize as I do that leadership of the society will be in excellent hands. Darcy Kuronen, Carolyn Bryant, and Marlowe Sigal will continue in the positions that they have filled so ably as vice president, secretary,

and treasurer. The Board of Governors will receive two new members, Doug Koeppel and Brenda Neece, as well as the continued service of Deborah Reeves and Susan Thompson in second terms. I wish to thank all the members of the Board of Governors for their wise counsel and diligent attention to the many tasks involved in running the society.

With this issue the AMIS Newsletter introduces its new editor, Dwight Newton. Dwight has already made his presence felt in the skill and efficiency with which he has brought the AMIS website into the 21st century, and we can be grateful that he has volunteered his time and energy to publishing the Newsletter as well. I would like once again to thank our previous editor, Barbara Gable, for her countless hours of hard work over the last few years, and for her contributions to easing this transition. We can also be thankful that Dwight's institution, the University of Kentucky, has made it possible for AMIS to mail its Newsletter more cheaply and efficiently. There are so many ways in which AMIS benefits from the support of our great educational institutions, whether universities, colleges, or museums. It is important now and then to reflect on that and to acknowledge our debt to them.

This is my last President's Message, since my term will come to an end at the meeting in June. It has been a privilege to serve as your President, and I have appreciated the collegiality and friendship of the members of this extraordinary society. As of 1 July, I'll be taking over as president of the Mozart Society of America and as Chair of the Music Department at Vassar College. While I can't exactly say that I'll be any less busy when my term with AMIS is over, I know that I've learned a great deal from AMIS that will be of terrific value in the next phase of my career. Those of us who join societies, and invest our various resources in making them flourish, are always amply repaid by the sense of shared interests, endeavors, and accomplishment. And as Shirley Chisholm once said, "Service is the rent we pay for the privilege of living on this earth." I send warm greetings and good wishes to all of you.

 Kathryn L. Libin

HENRY Z. STEINWAY HONORED



Henry Z. Steinway and Kathryn Libin in the new Henry Z. Steinway Gallery at the Museum of Making Music, Carlsbad, California. Photo by Laurence Libin.

AMIS member Henry Z. Steinway, who turned 91 last year, was honored at two special events preceding the annual NAMM convention in California during January. In Carlsbad, an exhibition gallery was named for Henry at the Museum of Making Music, of which Henry was the founding president. Then, at the Balboa Bay Resort in Newport Beach, Steinway & Sons introduced two new grand piano models designed to recognize Henry's 70-year association with the firm founded by his great-grandfather. Both models incorporate Henry's initials in the carved music rack and have other distinctive woodwork features. These two handsome pianos and two other new Art Case Steinway grands were formally unveiled at Steinway Days 2007, an international gathering of dealers, by AMIS President Kathryn Libin. At the same gala event, AMIS member Cynthia Hoover announced a \$600,000 grant from the Target Foundation to the Smithsonian Institution in support of an on-line searchable transcription of the extensive William Steinway diary, a major source for 19th-century New York history.



EDITOR'S NOTE

I wish to thank Kathryn Libin and the Board for their trust in me as I take on the responsibilities as your new Newsletter editor. Thanks also to Barbara Gable, who did most of the leg work on this issue and has helped me to get oriented, and to Susan Thompson for amassing the conference information. Also thanks to the numerous others who have contacted me to offer their support and friendship.

I came to my first AMIS conference last year in Vermillion and, while I am a fairly new member, I am not new to organology. I am a graduate (1978) of New College in Florida, where I wrote my senior thesis on the *tromba marina* and presented a paper

on that subject to the Southern Chapter of AMS. I have an M.A. (1981) in Musicology from the University of Kentucky. I have been an amateur luthier since 1969, when I built my first Appalachian dulcimer. I have since built a variety of instruments, including an improvised *cheng*, a Ukrainian *bandura*, several small harps, a Norwegian *langeleik*, and various other odds and ends (mostly odds).

I have spent much of my professional life supporting historical societies, libraries, and arts organizations as both employee and grantee, especially using technology. I am currently employed as the Public Information Coordinator at the University of Kentucky School of Music. This is also the home of the John Jacob Niles collection, which includes most of the unique handmade dulcimers Niles used throughout his career. I have been documenting these objects for a paper I hope to publish.

In Vermillion, I spoke to Kathryn about setting up an email Listserv for AMIS in order to have an immediate, informal means of communicating among the membership, and thus to continue in some way the sense of camaraderie from the conference. I determined that the University of Kentucky would be able to provide the infrastructure at no cost and volunteered to moderate the list. When Kathryn approached me about managing the AMIS web site, I was delighted to be able to offer my services. There is always work to be done on the content, but the infrastructure is vastly improved and much better organized.

My mission is to find ways for AMIS to serve a wider public. I hope the web site will provide an inviting place for both the academic organologist and the passionate amateur collector and researcher. Via my own websites at Oriscus.com and Mewzik.com, I have communicated with thousands of amateur collectors from around the world who are hungry for authoritative musical instrument information and, in return, have wonderful stories to tell about their objects. I would like to see an archive for this kind of information so that these stories are not lost.

✎ Dwight Newton, Editor
Lexington, Kentucky



Thirty-Sixth Annual Meeting
of the
American Musical Instrument Society
hosted by the
Collection of Musical Instruments
Yale University
New Haven, Connecticut
Wednesday, 27 June, through Sunday, 01 July 2007



SCHEDULE OF EVENTS

Some events may be subject to change.

Wednesday, 27 June 2007

- 10:00—2:45 REGISTRATION
Site to be announced (TBA).
- 10:00—3:00 Self-guided tour of New Haven and Yale campus
- 12:00—2:00 AMIS Board of Governors Meeting (Luncheon will be served.)
Site TBA.
- 3:00—5:00 Opening Remarks
Guest Speakers' Presentations
Presentation of the Curt Sachs Award
Beinecke Rare Books and Manuscript Library, Second Floor
121 Wall Street
- 5:00—6:00 WINE & BEER RECEPTION
- 6:00—8:00 DINNER (on your own)
- 8:00—10:00 CONCERT

Music in the Land of Three Faiths



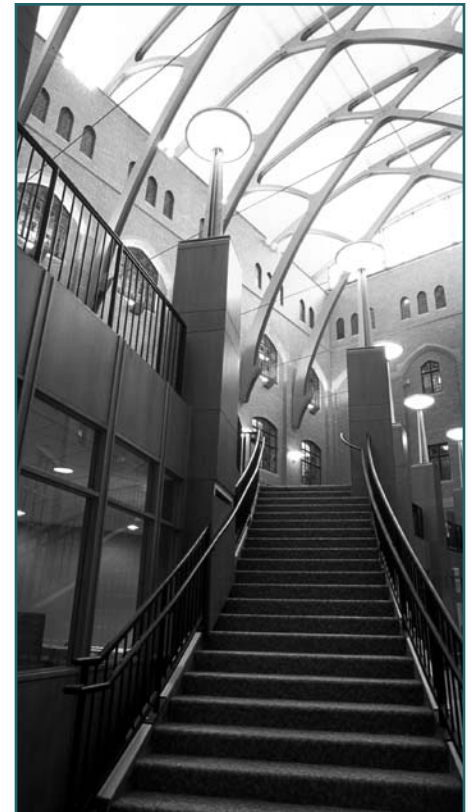
The vielle, oud, gittern, saz, mandora, hurdy gurdy, vihuela and rebab will be featured in The Ivory Consort's performance of Christian, Jewish, and Muslim music from medieval Spain.

Sudler Recital Hall in
William L. Harkness Hall (WLH)
100 Wall Street

REGISTRATION

Individuals may register for the meeting by post, FAX, or Internet (preferred). Society members will receive a letter of invitation and registration form in the mail. Registration information also may be viewed online at www.yale.edu/musicalinstruments/amis-meeting.htm. Those who are not members of the Society and lack access to the Internet may request registration materials from Susan W. Adler or Joanne Dupee, Yale Conference Services, 55 Whitney Avenue, Room 402, New Haven, CT 06510 (Telephone: (203) 432-0465; FAX (203) 432-7345).

The registration fee of \$275 covers the costs of mounting the conference, including the opening reception, the annual banquet, three lunches (Thursday through Sat-



The Irving S. Gilmore Music Library, Yale University. Photo credit: Michael Marsland

urday), continental breakfasts (Thursday through Sunday), coffee breaks, tickets to all special events, a conference packet, and the program booklet. Applicants who register after 15 May 2007 will be charged a late registration fee of \$325. Students may register at \$150 until 15 May or at \$200 thereafter. (Recipients of the William E. Gribbon Award need not pay a registration fee, as this sum is included in the award.) Spouses or companions are welcome to attend the meeting, but they are expected to formally register so that the Program Committee and Local Arrangements Committee know exactly how many attendees to anticipate. Conference name tags will be issued upon registration on Wednesday, 27 June 2007, and will be required for admission to all meals and special events.

TRAVEL TO NEW HAVEN

By Air

TWEED AIRPORT (HVN), New Haven, is located about 10 minutes from the Yale campus. PanAm and US Airways commuter carriers serve this regional airport with a number of flights daily. Taxi service to hotels and Swing Residence Hall costs \$10 to \$15. Contact Metro Taxi: (203) 777-7777. For more information, see: www.flytweed.com.

BRADLEY AIRPORT (BDL), north of Hartford, is an international airport served by major carriers. Ground travel to New Haven takes approximately 1 hour (1½ hours during rush hour). Rental cars are available. Public ground transportation is available through CT Limo (www.CTlimo.com). Telephone: (800) 472-5466. CT Limo delivers passengers to Phelps Gate on the Yale campus (about six blocks from the Swing Residence Hall, (business.yale.edu/map/), or to New Haven's Long Wharf Terminal, which is a ten-minute cab ride to hotels and campus. For more information, see: www.bradleyairport.com.

NEW YORK AREA AIRPORTS: KENNEDY (JFK), LAGUARDIA (LGA) & NEWARK (EWR) are served by major airline carriers. Ground travel to New Haven takes approximately 2 to 3 hours (longer during rush hour). Rental cars are

Medieval / Early Renaissance Instruments

Thursday, 28 June 2007

Morning Session

8:45-10:15 & 10:30-12:00

- | | |
|-------------|--|
| 8:15—8:45 | CONTINENTAL BREAKFAST
Coffee, tea, juice, rolls, pastries, fruit |
| 8:45—9:15 | Putting Medieval Society in Context:
New Perspectives on Early Organological Iconography
Josephine Yannacopoulou, University of Edinburgh |
| 9:15—9:45 | La Citola in Medieval Castile and Leon
Alice Margerum, London Metropolitan University |
| 9:45—10:15 | Some Miscellaneous but Provocative Observations
on the Iconography of Early Slide Brass Instruments
Sabine Klaus, National Music Museum,
University of South Dakota |
| 10:15—10:30 | COFFEE/TEA BREAK |
| 10:30—11:00 | Iconographic Evidence of Kettledrums in 14th-Century Northern Italy
Ichiro Fujinaga, McGill University
Susan Forscher Weiss, Peabody Conservatory |
| 11:00—11:30 | Hypotheses about the Origins of the Dulcimer
John Koster, National Music Museum,
University of South Dakota |
| 11:30—12:00 | The Swiss, Rhenish, and Central-South German Organ, 1470-1530
Sarah Davies, New York University |
| 12:15—1:45 | LUNCH
Registrants only. (Name tag required for admittance.)
Dining Hall, Saybrook College
242 Elm Street |

Medieval / Renaissance / Early Baroque Topics

Thursday, 28 June 2007

Afternoon Session

2:00-3:30 & 3:45-5:15

- | | |
|-----------|--|
| 2:00—2:30 | The Medieval Harp as Exterior and Interior Symbol
Harrison Powley, Brigham Young University,
Provo, Utah |
| 2:30—3:00 | Sixtus Rauwolf (ca. 1556-1619) and his Work
Jonathan Santa Maria Bouquet, Civica scuola di liuteria, Milan |
| 3:00—3:30 | The Lauthen-Concert: The Lute in Ensemble, ca. 1700
Timothy D. Miller, National Music Museum,
University of South Dakota |
| 3:30—3:45 | COFFEE/TEA BREAK |

3:45—4:15 Viol Making in Polish-Speaking Territory in the
16th-18th Centuries: Indigenous or Acquired Styles?
Alicja B. Knast, University of Plymouth,
London Metropolitan University

4:15—4:45 The Birth of the Amateur Violinist in Italy
Rebecca Cypess, Yale University

4:45—5:15 The “Fruh” Stradivari Viola da Gamba: Time for a New Look
at a Rare and Important Instrument
Arian Sheets, National Music Museum,
University of South Dakota

Keyboard Instrument Construction

Thursday, 28 June 2007

Afternoon Session

2:00-3:30 & 3:45-4:45

2:00—2:30 Two Virginals by Bertolotti & Poggio: A Case Study on the Relevance
of Plucking Points to the Timbral Character of a Plucked-String
Keyboard Instrument
Pedro Branco dos Santos Bento, University of Edinburgh

2:30—3:00 A New Ruckers Reveals Old Secrets
John Phillips, Berkeley, California

3:00—3:30 The Bentside Spinets of Stephen Keene and His School
Peter Mole, University of Edinburgh

3:30—3:45 COFFEE/TEA BREAK

3:45—4:15 Making a Geigenwerk
Akio Obuchi, Tokyo

SPECIAL LECTURE/DEMONSTRATION

4:15—4:45 The Maturation, Use, and Abuse of the Heckelphone
Robert Howe, University of Connecticut

5:00—8:00 DINNER (on your own)

8:00—10:00 CONCERT

The Venere Lute Quartet

Gail Gillispie, soprano lute
Douglas Freundlich, alto lute
Christopher Morrongiello, tenor lute
Phillip Rukavina, bass lute

Sudler Recital Hall in
William L. Harkness Hall (WLH)
100 Wall Street



available. Public ground transportation is available through:

- CT Limo (www.CTLimo.com), (800) 473-5466, departs from Kennedy, LaGuardia, and Newark. Reservations are highly recommended. CT Limo delivers passengers to Phelps Gate on the Yale campus (about six blocks from the Swing Residence Hall, (business.yale.edu/map), or to New Haven's Long Wharf Terminal, which is a ten-minute cab ride to hotels and campus. Contact: Metro Taxi (203) 777-7777.
- Prime Time Shuttle Service (www.primetimeshuttle.com), (800) 733-8267, departs from Kennedy and LaGuardia. Reservations needed.
- Red Dot Airport Shuttle (www.18006reddot.com), (800) 673-3368, departs from Kennedy and LaGuardia. Reservations needed.

By Train From New York

Amtrak originates at Pennsylvania Station. Metro North originates at Grand Central Station. Both lines deliver passengers to New Haven's Union Station, where a taxi then may be taken to local hotels and campus.

By Train From Boston

Amtrak originates at South Station and delivers passengers to New Haven's Union Station. Acela Express service is available.

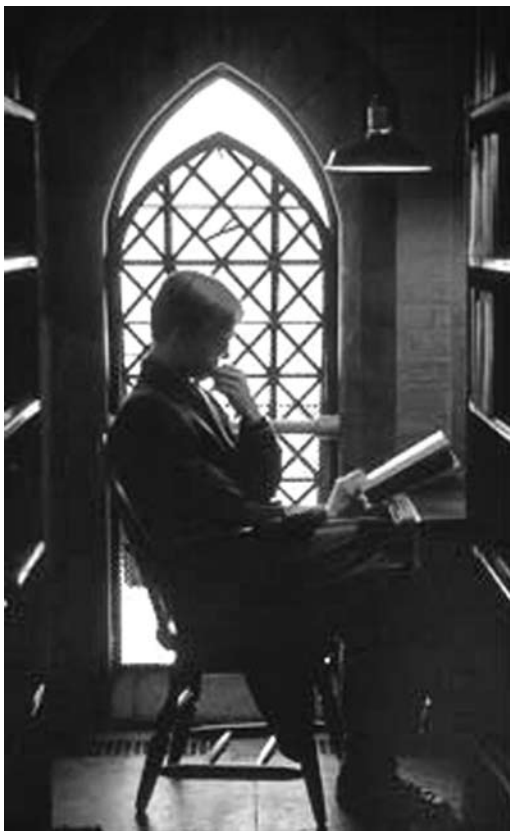
- Amtrak (www.amtrak.com), (800) 872-7245.
- Metro North Commuter Railroad (mta.info/mnr/), (800) 638-7646.

By Bus

The Peter Pan and Greyhound bus lines offer service to New Haven. Both deliver passengers to New Haven's Union Station, where a cab then can be taken to local hotels or campus. For reservations, contact:

Peter Pan Bus Lines, (800) 343-9999,
www.peterpan-bus.com

Greyhound Bus Lines, (800) 231-2222,
www.greyhound.com



By Car

From Hartford and North: Take I-91 South to Exit 3 (Trumbull Street).

From I-95 North or South: Take the exit marked I-91 Hartford. Once on I-91, take Exit 3 (Trumbull Street).

From the Wilbur Cross Parkway North or South: Take the Parkway to Exit 57 (Route 34, Derby Avenue) and continue into New Haven.

Travel time from New York City to New Haven is approximately 1 ½ hours. From Providence, 2 hours. From Boston, 3 hours.

17th / 18th Century Topics

Friday, 29 June 2007

Morning Session

9:00-10:30 & 10:45-11:45

- 8:30—9:00 CONTINENTAL BREAKFAST
Coffee, tea, juice, rolls, pastries, fruit
- 9:00—9:30 Cormorne, Cromorne, the Philidors, and the early Contrabassoon
James B. Kopp, Hoboken, New Jersey
- 9:30—10:00 The Talbot Manuscript: What Did He Mean?
Darryl Martin, Collection of Historical Musical Instruments,
Edinburgh
- 10:00—10:30 Recent Observations on *pièces de rechange* for the Clarinet
Heike Fricke, Museum for Musical Instruments,
State Institute of Music Research Prussian
Heritage Foundation (SIMPK), Berlin
- 10:30—10:45 COFFEE/TEA BREAK
- MUSICAL INSTRUMENTS IN JEWISH CULTURE
- 10:45—11:15 “There on the poplars we hung our harps”...on old Macewas,
Synagogues, Klezmorim
Benjamin Vogel, Lund, Sweden
- 11:15—11:45 Jewish Culture and the German Organ-Building Tradition:
The Organ in the Synagogue
Tina Frühauf, RILM (Répertoire International de Littérature
Musicale/International Repertory of Music Literature), New York
- 12:15—1:45 LUNCH
Registrants only. (Name tag required for admittance.)
AMIS Annual Business Meeting (12:30—1:30)
General Assembly
Dining Hall, Saybrook College
242 Elm Street

Four Flutes and a Sax

Friday, 29 June 2007

Afternoon Session

2:00-3:30 & 3:45-5:00

- 2:00– 2:30 Two Flutes by Uzal Miner, Early Hartford Maker
Douglas F. Koeppel, Sr., Wimberley, Texas
- 2:30—3:00 The Evolution of the Piccolo as a Solo Instrument
from Vivaldi to the Present
Christine Erlander Beard, University of Nebraska at Omaha
- 3:00—3:30 The Development of Alternative Systems
for the Piccolo in the 19th Century
Danielle Eden, University of Sydney, Australia
- 3:30—3:45 COFFEE/TEA BREAK

- 3:45—4:15 The Effect of Social Changes from the 1850s to the 1920s on the Perception, Development and Construction of the Classical Saxophone
Brian Kendall, Laurel, Maryland
- 4:15—5:00 The SquareONE Family of Flutes
Leonard Lopatin, Lopatin Flute Company,
Asheville, North Carolina
- 18th / 19th Century Pianos
Friday, 29 June 2007
Afternoon Session
2:00-3:30 and 4:15-5:00
- 2:00—2:30 Keyboard Instruments in the 1794 Bruni Inventory of Musical Instruments: What Did the French Aristocrats Play on Their Pianos?
Maria Rose, New York, New York
- 2:30—3:00 “Chopin knows the piano better than anyone”: Did French and Viennese Pianos Influence His Performance Indications?
Sandra P. Rosenblum, Emerita Chair, Department of Performing Arts, Concord Academy, Concord, Massachusetts
- 3:00—3:30 Yale’s Wagnerflügel: An Answered Prayer
Nicholas Renouf, Collection of Musical Instruments,
Yale University
- 3:30—3:45 COFFEE/TEA BREAK
- 3:45—4:15 The “Invention” of Antique Instruments in the 19th Century
Jean Michel Renard, Bellenaves, France
- 4:15—5:00 Ben Franklin and the Armonica
Cecilia Brauer, Merrick, New York
- 5:00—8:00 DINNER (on your own)
- 8:00—10:00 CONCERT featuring Historical Keyboard Instruments
Collection of Musical Instruments
15 Hillhouse Avenue
- 19th-Century Winds & Percussion
Saturday, 30 June 2007
Morning Session
9:00-10:30 & 10:45-11:45
- 8:30—9:00 CONTINENTAL BREAKFAST
Coffee, tea, juice, rolls, pastries, fruit
- 9:00—9:30 An Account of the First Accordion
Cecil Adkins, University of North Texas
- 9:30—10:00 Instruments and “Miskal” in Ottoman Music
Zeynep Barut, Istanbul Technical University,
State Conservatory of Turkish Music

HOUSING OPTIONS

Conference participants may choose between on-campus housing and local hotel accommodations where rooms are available at a pre-arranged conference rate. All accommodations are booked on a “first come, first served” basis. Please note reservation deadlines and cancellation policies for each below.

Parking

Overnight parking is available for participants staying on campus and at designated conference hotels. Parking fees should be negotiated with and paid directly to the parking facility or hotel. Fees are listed below. Vehicles will not be needed for travel to the conference sites, as most of these sites are situated within four or five blocks of campus accommodations and conference hotels.

Campus Accommodations

Swing Residence Hall
100 Tower Parkway
New Haven, CT 06511
www.yale.edu/yaleconf/facilities/housing.html?n

On-campus housing is available in Swing Residence Hall. Built in 1998, this air-conditioned facility has two-bedroom suites, each with a furnished living room, kitchenette and bath. Linens are provided and beds are made on arrival. There is a telephone in each suite. Local service is free. Please plan to bring any personal items you will need, including toiletries, alarm clock, travel iron and long distance calling card.

There are small sitting areas on each floor of Swing and a comfortable lounge on the first floor. Other facilities include a recreation room with large screen TV and pool table, vending machines, a small fitness center and a laundry room. Visit the Yale Conference Services website to view pictures of Swing Residence Hall.

Participants may stay in Swing at the pre-arranged conference rate of \$75.00 per night per person. Reservations may be made on the conference registration form.

Every effort will be made to accommodate suitemate requests. The reservation deadline is Friday, June 1, 2007, or until all rooms are taken. Reservation cancellations must be received by Friday, June 15, 2007. To receive a refund, contact Yale Conference Services at 203-432-0465 or by email at confserv@yale.edu.

Check-in/Check-out: Participants may check in at the Swing Hall housing office beginning Tuesday, June 26, between 8:30am – 8:30pm. Key deposits are not collected; however, there is a \$25.00 charge for lost or unreturned keys and access devices. Participants departing on Sunday, July 1, are requested to check out between 8:30am – 11:00am. Luggage can be safely stored at Swing Hall and retrieved after the conclusion of Sunday morning's paper session. On other days, participants may check out during regular office hours, 8:30am – 8:30pm, daily.

Parking: Parking is available in a nearby secure garage. Parking passes may be obtained at the housing office during check-in. The overnight charge is approximately \$8.00 per night and will be payable at the garage upon departure.



Guitar by Joachim Tielke, Hamburg, 1703
Yale Collection of Musical Instruments

- 10:00—10:30 Flat, Round, Piston or Square: Valved Brasses by the Firms of Allen & Hall; D. C. Hall; Hall & Quinby; Hall, Quinby, Wright & Co.; and Quinby Brothers
Robert Eliason, Lyme, New Hampshire
- 10:30—10:45 COFFEE/TEA BREAK
- 10:45—11:15 A Decorated Drum and a Colorful Band in Post-Civil War Pennsylvania
Jason Dobney, National Music Museum,
University of South Dakota
- 11:15—11:45 Drums of 'Brown's Make' and their Influence on Connecticut's 'Ancient' Drumming
Susan Cifaldi, Assistant Archivist and Music Librarian Emerita,
Museum of Fife and Drum, Ivoryton, Connecticut
- 12:15—1:45 LUNCH
Registrants only. (Name tag required for admittance.)
Dining Hall, Saybrook College
242 Elm Street
- 12:15—1:00 NOON SERENADE
Moodus Drum and Fife Corps & Mattatuck Drum Band
Courtyard, Saybrook College
242 Elm Street

Miscellany
Saturday, 30 June 2007
Afternoon Session
2:00-3:30 & 3:45-4:45

- 2:00—2:30 Analyzing the Asante Mmodwe (Ivory and Human Jaw-boned Trumpet) at the Metropolitan Museum of Art
Joseph S. Kaminski, Long Island University, New York
- 2:30—3:00 Musical Instruments as Symbols of Female and Male Identity
Sehyar Besiroglu, Istanbul Technical University,
State Conservatory of Turkish Music
- 3:00—3:30 Violin "Magic:" Gender, Sexuality, and the Occult
Mai Kawabata, Orchestra of St. Luke's, New York
- 3:30—3:45 COFFEE/TEA BREAK
- 3:45—4:15 "at Amsterdam, a chalumeau":
J. S. Cousser's Collection of Musical Instruments
Samantha Owens, University of Queensland, Brisbane, Australia
- 4:15—4:45 John Frederick Hintz, 18th-Century Moravian Instrument Maker
Lanie Graf Williamson, Bethlehem, Pennsylvania

19th / 20th Century Topics

Saturday, 30 June 2007

Afternoon Session

2:00-3:30 & 3:45-4:45

- 2:00—2:30 A Re-examination of the Rickenbacker “Frying Pan,”
the First Electric Guitar
Matthew Hill, University of Edinburgh
- 2:30—3:00 Before Segovia: How America re-invented the Guitar
Jeffrey Noonan, Southeast Missouri State University
- 3:00—3:30 Mario Maccaferri (1900-1993) presents the First Plastic Violin
Jeremy Tubbs, University of Memphis
- 3:30—3:45 COFFEE/TEA BREAK
- 3:45—4:15 Instruments of War: The Impact of World War II on the
American Music Industry
Sarah Deters Richardson, National Music Museum,
University of South Dakota
- 4:15—4:45 Fresh Wind: The Research Organs of Berne University of the Arts
Peter Kraut, Berne University of the Arts
- 6:00—7:00 WINE & BEER RECEPTION
- 7:00—10:00 BANQUET
Registrants only. (Name tag required for admittance.)
Presentation of the Bessaraboff Award
AMIS Auction
Dining Hall, Saybrook College
242 Elm Street

19th and 20th Century Topics

Sunday, 01 July 2007

Morning Session

9:00—10:30 & 10:45—12:00

- 8:30—9:00 CONTINENTAL BREAKFAST
Coffee, tea, juice, rolls, pastries, fruit
- 9:00—9:30 “Provided with all the modern improvements”:
American Piano Factories over a Half Century
William Hettrick, Hofstra University
- 9:30—10:00 Who’s Playing the Player Piano—and Can the Talking
Machine Sing? : Shifting Perceptions of Musical Agency
in Mechanical Instruments, 1890-1910
Edmond Johnson, University of California, Santa Barbara
- 10:00—10:30 The Percussion Instruments of the Lester Horton Dance Theater
Thomas Kernan, University of Cincinnati College-Conservatory
of Music
- 10:30—10:45 COFFEE/TEA BREAK

Hotel Accommodations

Omni New Haven Hotel at Yale

155 Temple Street

New Haven, CT 06510

Phone: 203-772-6664 or toll free 1-888-444-OMNI

Fax: 203-974-6777

Website: www.omnihotels.com (click on New Haven)

Room rate is \$139.00 single or double plus 12% sales tax. The additional person charge is \$20.00. To reserve a room please call the hotel and mention that you are attending the American Musical Instrument Society conference.

- The deadline to reserve a room at the conference rate is June 6, 2007.
- Check-in time is 3:00 PM and check-out time is 12:00 noon.
- The on-site parking fee is \$18.00 per day.

Courtyard by Marriott, New Haven at Yale

30 Whalley Avenue

New Haven CT 06511-3288

Phone: 203-777-6221

Fax: 203-772-1089

Website: www.marriott.com/HVNDT

Room rate is \$119.00 single or double plus 12% sales tax. To reserve a room please call the hotel and mention that you are attending the American Musical Instrument Society conference.

- The deadline to reserve a room at the conference rate is May 28, 2007.
- Check-in time is 3:00 PM and check-out is 11:00 AM.
- The on-site parking fee is \$12.00 per day.

CLASSIFIED ADS

NOTICE: We no longer accept commercial advertising in the Newsletter unless fees are sufficient to offset the additional commercial postal rates over nonprofit mail. For information on member classified ads, please see the web site at www.amis.org.

ERRATUM: In the Fall 2006 edition of the Newsletter, the email address of Don Carrigan was printed incorrectly. Mr. Carrigan’s correct address is: prescottviol@earthlink.net.

THE NATIONAL MUSIC MUSEUM WELCOMES THE PAUL AND JEAN CHRISTIAN COLLECTION

The Paul and Jean Christian Collection of more than 2,000 Western and non-Western musical instruments has been donated to the National Music Museum at the University of South Dakota in Vermillion, along with books, periodicals, music, photographs, journals, and correspondence.

Paul and Jean Christian moved to Minnesota in 1961 to teach at what was then called Bethel College, now Bethel University, where Paul served as Professor and Chairman of the Biology Department and Jean as Adjunct Professor of Organ for 25 years.

Jean began collecting zithers as a hobby in 1962 during Saturday outings to flea markets, antique shops, and thrift stores. Paul quickly became an avid collector, along with his wife, using his skills as a biologist to organize and document the zithers in great detail, and the two became AMIS members soon thereafter. They eventually accumulated more than 2,000 instruments, the entirety of which has been donated to the National Music Museum.

The heart of the Christian Collection features zithers and zither-related materials from around the globe. Two particular American zithers manufactured by Franz Schwarzer stand out in terms of their beauty and craftsmanship. The Arion Harp Zither (NMM 12881) has a large, rounded body shape known as the “Mittenwald Form,” which, along with the pillar, are characteristics of the sub-category of Alpine zithers known as harp zithers. Inlaid with ivory, abalone, and gold, this example exemplifies the finest of the Schwarzer zithers. Also inlaid with ivory, abalone, and gold, another outstanding Schwarzer zither (NMM 12882) comes in a case lined in brightly colored cloth with writing indicating that the zither is the gift of a Mexican father to his son in November 1888.

One of the important Native American instruments in the Christian Collection is a late-19th-century turtle-shell dance rattle from the Iroquois Nation (NMM 11540).

10:45—12:00 Panel: MUSICAL INSTRUMENTALITIES

Art Machines: The Flute and its Added Keywork, 1753-1835
Ardal Powell, Hudson, New York

A Brief History of Turntablism
Mark Katz, University of North Carolina, Chapel Hill

Recording “Liveness”: At the Intersection of Instruments, Technology, and Space
Thomas Porcello, Vassar College

END OF CONFERENCE

Traditionally, rattles such as this are played in long houses by tapping them on the edge of wooden benches. An interesting non-Western piece in the collection (NMM 10986) is a qanun (qa’nun, kanun, kanoun, canoon). The design and size of this zither matches Turkish practices and is dated after 1920, when microtone bridges, such as those found on this qanun, were thought to have been adopted.

A J. F. Stetson model mandolin (NMM 11903) is a fine representation of Larson Brothers mandolins. Dated ca. 1910-1925, this instrument has a spruce body with mahogany head and neck. The fingerboard and bridge are ebony, and the pick guard is tortoise-shell with mother-of-pearl butterfly inlay and four-leaf clovers on the side. One of the older instruments in the collection is a late-18th-century Triplet Kratzzither (NMM 12721), most likely from the Tyrolean region of central Europe. While there are somewhat similar instruments in the University of Leipzig’s Musical Instrument Museum and the Music Museum in Basel, this guitar-shaped Triplet Zither appears to be unique to the National Music Museum. A faint stamp on the back of the instrument reads: Joseph Salzer, Wien.

The desire to have the collection kept intact was the primary reason that the Christians, who first visited Vermillion when AMIS met there for the first time in 1976, chose to donate it to the National Music Museum. As André P. Larson, Director of the NMM, stated in correspondence with the Christians, “all instruments fit into our mission, which is to create an encyclopedic assemblage.”

∞ Darla Earnest,
Curatorial Assistant, National Music Museum

RECENT ACQUISITIONS AT THE MFA

Darcy Kuronen, Curator of Musical Instruments at the Museum of Fine Arts, Boston, has announced the following acquisitions by the MFA since September 2004. (Readers may be interested to note that numbers 2005.203 through 2005.213 were formerly part of a collection at the New England Conservatory of Music.)

- 2004.519: Lute (*‘ud*) made by Emmanuel Venios, Istanbul (Turkey), 1899
- 2005.124: Concertina made by Charles Wheatstone, London, about 1844
- 2005.203: Oboe (*nagasvaram*), India, 19th c.
- 2005.204: Lute (*biwa*), Japan, 19th c.
- 2005.205: Fiddle (*sindhī sārangī*) and bow, India, 19th c.
- 2005.206: Clappers (*kurtar?*), India, 19th c.
- 2005.207: Balalaika, Russia, 19th c.
- 2005.208: Mouth organ (*harmoni-cor*) made by Louis Julien Jaulin, Paris, about 1865
- 2005.209: Fiddle (*gusle*) and bow, Serbia, late 19th c.
- 2005.210: Hardanger violin made by Erik Jonssen Helland, Telemark (Norway), about 1860
- 2005.211: Upright piano made by Robert Woffington, Dublin, about 1790
- 2005.212: Zither (*koto*), Japan, 19th c.:
- 2005.213: Oboe (*ottu*), India, 19th c.:
- 2005.293: Lute (*đàn đáy*) made by Ta Quang Đông and Tran Quang Hien, Hanoi (Vietnam), 2004
- 2005.294: Zither (*đàn bầu*) made by Ta Quang Đông and Tran Quang Hien, Hanoi (Vietnam), 2004
- 2005.591: Zither (*rudra vīnā*) made by Murari Mohan Adhikari (Kanailal &

Brother workshop), Calcutta (India), probably 1970s

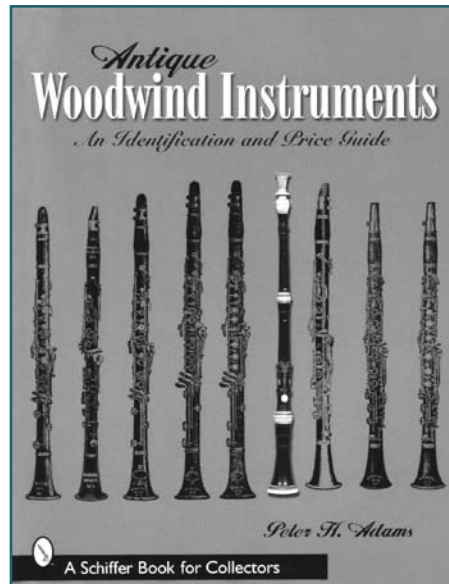
- 2005.592: Flute marked Drouet, London, about 1830
- 2006.817: Accordion, France, about 1860
- 2006.818: Patent violin made by Thomas Howell Bristol (England), about 1840
- 2006.1221: Harpo-lyre made by Jean-François Salomon, Besançon (France), about 1830
- 2006.1222: Post horn in B-flat made by Elbridge G. Wright, Boston, 1841–47
- 2006.1223: Arch-cittern made by Renault and Chatelain, Paris, 1789
- 2006.1224: Mandoline made by Vincenzo Vinaccia, Naples, 1771
- 2006.1268: Violoncello made by Andréa Castagneri, Paris, 1737
- 2006.1356: Flute made by Alfred G. Badger New York, 1880s
- 2006.1357: Flute made by Alfred G. Badger New York, about 1853
- 2006.1358: Reed organ (Grand Salon model) made by Estey Organ Company, Brattleboro, VT, about 1878
- 2006.1359: Melodeon (lap organ) made by Daniel B. Bartlett, Concord, NH, about 1845
- 2006.1883: Resonator guitar (model 65 prototype) made by Dobro Company, Los Angeles, 1929
- 2006.1884: Lap steel guitar (Dynamic model) made by Valco (National brand) Chicago, 1952
- 2006.1928: Banjo made by Icilio Consalvi, Boston, 1896



Harpo-lyre made by Jean-François Salomon, Besançon (France), about 1830. MFA, Boston.

BOOK REVIEWS

Peter H. Adams. *Antique Woodwind Instruments: An Identification and Price Guide*. Atglen, PA: Schiffer, 2005. 160 pp.: 300 black-and-white illus. ISBN:0-7643-2224-9. \$29.95 (paper).



The targeted buyer of this book is presumably a newcomer to the world of nineteenth-century woodwinds (especially flutes and clarinets) who wishes to buy or sell such instruments, especially on the Internet. Yet the author's reproductions of catalogs (partial or complete) published by makers or original dealers of nineteenth- and early twentieth-century woodwinds may also be of interest to collectors and researchers.

The chronological scope of the book is not obvious from its title, subtitle, or cover. A handsome Richters oboe (early eighteenth century) is prominently illustrated on the book's front cover, while the rear cover calls attention to "information and nearly 300 images taken from over twenty trade catalogs printed between 1880 and 1930 in Europe and the United States." The careful reader of the preface will learn that Adams (also the author of a similar work on brasswinds) limits his coverage to the years 1800-1932.

Adams gives some useful rules of thumb for dating attic woodwind treasures. These are hidden away in a long introductory section labeled "Identifying Flutes and Clarinets," which also discusses oboes and bassoons (but not saxophones, which are nevertheless included in the following catalogs). His numerous technical points about key design are unaccompanied by illustrations, which novices would surely have welcomed.

The largest chapters are devoted to catalogs by Bettoney, G. & A. Klemm, Henry August Pollmann, and Rampone. Adams always includes original retail prices, and his reproduction of original illustrations is generous. Most of the latter are large in scale and clearly intelligible. The "rare, circa 1930 catalog" of Wilhelm Heckel, including flutes, oboes, clarinets, bassoons, and other woodwinds, is an exception; it is reproduced in full, the author says, but on a squintingly small scale and stripped of the model numbers to which the text is keyed. Appendixes list a selective bibliography, relevant key systems, terms, trade names (and their sponsors), agents, makers, sample auction prices, organological societies, museums, auction houses, and helpful web sites.

Adams admits that the valuing of antique woodwinds is a difficult business, and he cautions the reader that historical auction prices should imply only general levels of desirability, rather than translating to current-day asking prices. Many readers will probably seize instead on his formula for converting makers' original prices to current-day valuations (which I will refrain from quoting here, given the author's numerous and sensible caveats).

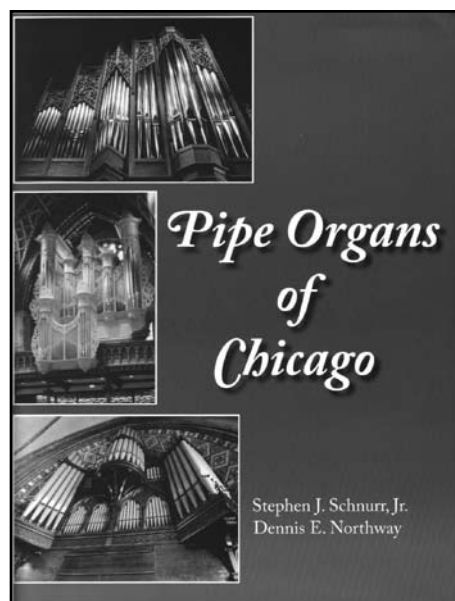
✂ J. K.

Mark Brend. *Strange Sounds: Offbeat Instruments and Sonic Experiments in Pop*. San Francisco: Backbeat Books, 2005. 192 pp.: 46 black-and-white illus. 59-track CD. ISBN: 0-87930-855-9. \$24.95 (paper).

The twentieth century saw the invention, use, and obsolescence of numerous musical instruments, many of them electronic. This book and CD will serve readers as a friendly introduction to this wide world,

to this lavish photo album. “Why not here?” The literal question goes unanswered, but this volume answers the rhetorical question with handsome color photographs, stop lists, and brief historical sketches documenting approximately 100 organs present in buildings in and around Chicago at the time of writing. (A volume continuing the coverage will “perhaps” appear in the future.)

The first documented organ in Chicago, installed in Saint James Episcopal Church in 1837, is gone, as is the original building. A second building on this



site burned in the Great Fire of 1871, bringing about the demise of a second organ. A similar fate met many other buildings and organs in the city, and in fact almost no pre-fire organs are listed here. The one exception is a transplant, an instrument built in 1698 by Johann Christoph Hartman (or Hartmann) of Württemberg, Germany. (This is said to be the maker’s only surviving organ.) The three-rank organ was brought to the United States in 1817 (its case appears to date from around this time) and donated to the Church of the Brethren headquarters in 1957.

The book’s initial chapter focuses on Chicago makers, including Lyon & Healy, W.W. Kimball, Berghaus, and Bradford. Subsequent chapters proceed in chronological order of each organ’s installation, embracing seven nineteenth-century instruments and dozens more from the

earlier twentieth century, including numerous examples by Austin, Casavant Frères, and Skinner. Other examples, mostly from churches and synagogues, were installed as recently as 2005. In one unique example, the Schlicker-Berghaus organ at the Church of the Ascension, a remote conductor’s podium includes a short keyboard of twenty-five notes and four stops, using which a conductor can give pitches to singers.

Several secular organs are documented, including an eighty-rank Wurlitzer, opus 1571, built for the Riviera Theater of Omaha. Described as currently the largest theater organ in the world, this extravagant instrument is now installed in a private residence in Barrington Hills, IL. The book includes a bibliography and indexes of makers, buildings, and cities.

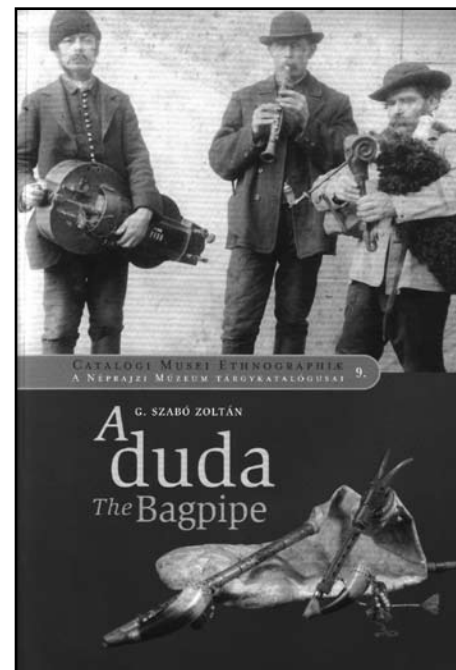
∞ J. K.

Zoltan G. Szabó. *A duda/The Bagpipe.* Catalogs of the Museum of Ethnography 9. Budapest: Néprajzi Múzeum/Museum of Ethnography, 2004. 136 pp: 196 color illus., 61 black-and-white illus., 4 tables. ISBN: 963-9540-099. 4,200 forints (paper).

This annotated catalog stems from an exhibition held at the Museum of Ethnography, Budapest, from May 28, 2004, to February 27, 2005, entitled (in translation) “If You Want to Be a Piper...” The museum is the repository of the field recordings made by Béla Bartók, Zoltán Kodály, and five other ethnographers of Eastern European folk musicians (many of them pipers) between 1906 and the late 1930s. Before the recording era, the Hungarian collectors János Xántus (by 1869-70) and János Jankó (by 1888-89) had amassed folk instruments from as far away as North Africa, the Far East, and Borneo. The museum’s broad collection has continued to expand into the twenty-first century. The exhibition included reed pipes of many types and origins, but highlighted the museum’s rich holdings of Hungarian instruments, along with about thirty photographs of Hungarian pipers taken during the early twentieth century.

Szabó, one of the curators, provides an introductory essay in English (and Hun-

garian) tracing the progress of the collection, the morphology and various ethnographic types of bagpipes and other reed instruments, relevant iconography, and social aspects of the bagpiper’s life. Following is a catalog of the exhibition (text in Hungarian only), giving clear color photographs and basic measurements of more than forty bagpipes of



Hungary, as well as many chanters and other fragments. Also in the catalog are several Bulgarian and other bagpipes, as well as shawms, bladder pipes, mouth organs, and lip-vibrated aerophones of wood or horn from Hungarian and other cultures.

Beginning in the early nineteenth century, written and iconographic sources cited by Szabó provide detailed evidence of piping in Hungary; most of this activity waned by the 1930s. He also tells of a resurgence of interest in Hungarian bagpipe culture beginning in the 1970s, the founding of summer and holiday courses in bagpiping in 1981, and the subsequent rediscovery and lionizing of one surviving “last piper,” and then a second.

∞ J. K.

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

PICCOLA ACCADEMIA DI MONTISI TO HOST MASTERCLASSES

Set in the Tuscan hills south of Siena, Italy, the ancient and picturesque village of Montisi is about to become the home of an innovative musical institution devoted to the art of the harpsichord and the associated music of the renaissance and the baroque.

The result of a vision by harpsichord maker Bruce Kennedy to provide a resource where students could experience the full range of instruments and their music from different periods and countries, the Piccola Accademia di Montisi (PAdM)—is to be a place where young musicians can explore what it means to play an instrument appropriate to the repertoire, whatever the epoch or geographical origin.

Comments Kennedy: “If one only imagines the differences between Monteverdi’s Venice, Versailles at the time of Couperin, or Bach’s Leipzig, one immediately gets a sense of how the harpsichord was transmuted into something else by each culture. Those harpsichords were as different as the languages spoken by the composers who wrote for them.”

The Accademia has begun to acquire a range of suitable instruments, both carefully restored originals and meticulously crafted modern copies. It is anticipated that around six harpsichords will be available when its doors open to its first students, and the plan is to expand that collection over time. Instrument makers like the renowned Martin Skowronek and Britain’s Malcolm Rose are to be involved, and Kennedy himself will supervise the general well-being of the collection.

The Piccola Accademia di Montisi, housed in a 13th century castello within the walled village, begins operation in July with its first five weeks of master classes. Its inaugural annual festival runs from 18th to 21st July.

The opening concert of the festival will be given by legendary harpsichordist

and patron of the PAdM, Gustav Leonhardt. Following him will be recitals given by the critically acclaimed Skip Sempé, as well as rising young Iranian harpsichordist Mahan Esfahani, Marco Mencoboni’s Cantar Lontano ensemble and a concert by Sempé’s group Capriccio Stravagante will perform.

Each year twenty weeks will be devoted to masterclasses given to aspiring young professionals by the stars of the harpsichord world, with a further six weeks open to students who do not intend to make harpsichord playing their profession. Between ten and fifteen students will be accepted for each weekly course, in order to maximise the amount of personal attention each can be given.

The Accademia will also incorporate a comprehensive library of scores and facsimiles, and will make performances, masterclasses and educational materials widely available using the latest technology. The board’s ambition is that the PAdM should not only be available to talented young musicians, but also to school children and interested followers of music of this period. Board chairman Laurel Powers-Freeling commented: “The trustees of the PAdM seek to combine the highest quality music making with a commitment to the broadest possible access to our work.”

Accademia plans also include a permanent recording facility that will feature state-of-the-art technology combined with the fine acoustics of local performance venues. The Accademia will develop a recording project to showcase its special resources and world class harpsichordists and that will help disseminate the fruits of this astonishing enterprise the world over.

✉ For further information please contact Antonia Farrugia at Albion Media: antonia@albion-media.co.UK. Tel. 020-7582-8522, or see: www.piccolaaccademia.org.

Both the Journal of the American Musical Instrument Society and the Society’s Newsletter reflect the purpose for which AMIS was founded: to promote the study of the history, design, and use of musical instruments in all cultures and from all periods. The Journal contains lengthy scholarly articles, reviews, and an annual bibliography of book-length publications. The Newsletter presents shorter articles and reviews, reprints of selected historical documents, and a biennial bibliography of articles in English. Its function is also to communicate information about the Society’s meetings and awards, news of members’ activities, notices of events sponsored by other organizations, and reports or announcements concerning institutional and private collections of musical instruments.

AMIS members are encouraged to submit materials to the Newsletter, including clear black-and-white or color photographs. Electronic submission of all items is preferred, specifically articles as attachments in Microsoft Word and photos in JPEG. Contributors wishing to submit articles which have appeared in newspapers or magazines should include the full title of the publication, the date of the article, and the name and e-mail address of the appropriate official who can give permission for reprinting. Most large publications or news agencies, however, require fees that are beyond the limits of the Society’s budget.

The Newsletter is published in fall, spring, summer issues with submission deadlines of October 15, January 15, and June 15. Each issue is also reproduced in full on the Society’s website, www.amis.org, where you can also find information about the society and about membership.

AMIS-L

AMIS-L is the free email list for AMIS and Galpin Society members only. For complete information on subscribing to the list, please see our web site at: <http://amis.org/amis-l>

RARE BANJO DONATED TO MFA

What is likely the most elaborately ornamented banjo ever made was recently donated to the Museum of Fine Arts, Boston. Painstakingly created over a three-year period, and completed in 1896, the instrument is the work of Icilio Consalvi (1865–1951). Born in Italy and trained there as a jewelry maker, Consalvi was perhaps the most talented artist to ever work in the musical instrument industry in Boston. He was employed by banjo maker W. A. Cole, but also apparently did contract work for other instrument firms in Boston, creating the intricate decoration found on their most expensive banjos, guitars, and mandolins. This included inlay made from mother-of-pearl and ivory, as well as delicately engraved hardware.

The MFA's banjo was designed and decorated entirely by Consalvi himself, though the basic neck, rim, and some of the hardware were likely pieces he obtained from one of Boston's major banjo manufacturers. Although Consalvi is responsible for the inlay work on many other surviving instruments that were marketed by his employers, he considered this banjo his crowning achievement. As such, he spared no expense adorning it as thoroughly as possible. According to his own account in a 1949 newspaper article, the instrument contains over 39,000 separate pieces of engraved pearl, ivory, and semi-precious stones inlaid into the fingerboard, neck, headstock, and rim. (It seems likely that the count is closer to 3,900 pieces, which is still an astonishing number.) The hooks and hardware that encircle the head are of beautifully chased

silver and gold, while a "resonator ring" patented by Consalvi in 1896 is mounted atop the rim, its silver surface engraved with a handsome laurel wreath. The heel of the neck is carved and gilded to represent the head of Christopher Columbus, whose likeness is also depicted in pearl at the upper end of the fingerboard. As an

Consalvi exhibited this incomparable banjo several times, and was honored with the highest awards at the Paris Exhibition in 1900, the Pan-American Worlds' Fair in Buffalo in 1901, the Crystal Palace Exhibition in London in 1902, and the St. Louis World's Fair in 1904. It was likely shown at the Museum of Fine Arts as well, in



February 1912, as part of an exhibition titled "The Native Arts of our Foreign Population." As an interesting sidebar, Consalvi was offered \$10,000 for the instrument by local art collector Isabella Stuart Gardner, for whom he had previously created various pieces of jewelry.

This treasured heirloom has remained in the Consalvi family for over one hundred years, and they have often discussed their desire to see it placed in a museum, where it could be viewed by the public. The banjo has recently been placed on prominent view just outside the MFA's musical instrument gallery, and it will surely take a place of pride in the Museum's new wing for American art, slated to open in 2010.

um's new wing for American art, slated to open in 2010.

Italian, Consalvi was probably inspired to include these motifs by the 1892 quadricentennial of Columbus's discovery of the New World, celebrated most publicly at the Chicago World's Fair in 1893.

∞ Darcy Kuronen
Museum of Fine Arts, Boston