



NEWSLETTER

of

The American Musical Instrument Society

VOLUME 48, No. 1

Spring 2019

FACING SOUTH: 2019 MEETING TO TAKE PLACE AT THE CAROLINA MUSIC MUSEUM



The 2019 AMIS meeting will be hosted by the Carolina Music Museum, Greenville, SC, May 15–18, 2019. This new museum had its grand opening in late March 2018, with an inaugural exhibit “Facing South: Keyboard Instruments in the Early Colonies.” Founded by Greenville arts advocates Steve Bichel, Beth Lee, and Tom Strange, it features a collection of more than 40 English, European, and American pianos and harpsichords dating from 1570 to 1845, collected by Tom Strange and now housed at the museum. During the meeting, attendees will also have the opportunity to visit the Joe R. & Joella F. Utley Collection of Brass Instruments in nearby Spartanburg, with curator Sabine Klaus. This collection is rich in European instruments from the 17th to 19th centuries. It also includes innovative American-made instruments of the 19th and 20th centuries, as well as instruments from Asian and South Pacific traditions.

Greenville (population 70,000) is a revitalized mill town on the Reedy River in upstate South Carolina. Surrounded by natural beauty, it is a popular base for outdoor activities. Greenville is a lively city with restaurants, cafés and breweries, art spaces, galleries, shops and theaters. Among the city’s cultural attractions is Heritage Green, the home of the Carolina Music Museum. The Green also includes the Upcountry History Museum, displaying the history of the region from the eighteenth century to the present, and the Greenville County Museum of Art, notable for its Southern Collection, as well as the world’s largest

public collection of watercolors by Andrew Wyeth and a large collection of works by Jasper Johns. Other city attractions include the pedestrian-friendly downtown (served by trolley), the Arts Community West Greenville (galleries, studios, shops, restaurants), African-American cultural sites, and Falls Park on the Reedy with its Liberty Suspension Bridge.

Getting there

Greenville is served by Greenville Spartanburg International Airport (GSP), which offers flights to most major destinations in the US. The airport is about ten miles from downtown, and ground transportation includes the usual car rentals, taxis, Uber, and shuttles to some hotels.

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NEWSLETTER of the

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Sarah Deters, Editor

Albert Rice, Reviews Editor

The Newsletter is published three times per year 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.

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New from the Editor's Desk

Spring has sprung and as everyone looks forward to the warming of the air, we also look forward to the the coming of the Annual Meeting. This year's meeting marks one of new beginnings as we convene for the first time at the Carolina Music Museum.

This newsletter contains information about the meeting, including the preliminary schedule, the registration form, details of how to get to Greenville, where to stay, and what to do when aren't listening to fascinating papers and presentations!

In addition to information on the meeting this issue includes an article by Howard Fosdick comparing plastic flutes familiar to many of us from our childhood. Arnold Myers dives into his "addiction" with brass instruments, illuminating his approach to collecting in this issue's Collector's Corner. The research interests of our final 2018 Gribbon Scholar, April Legatt, are presented and an overview of a symposium "The Early Pedal Harp as a Museum Artifact" that took place at the Deutches Museum are also included in this issue. We "get down to business" with the printing of last year's Business Meeting's minutes. Please be sure to read through the minutes so they can be approved at the 2019 meeting.

One final note: spring is also a time of new beginnings and I would like to express my gratitude to Emily Peppers, who has been serving as assistant editor over the last few years. Emily is moving on to pastures new, and I wish her the best of luck in her future endeavors. I will miss her keen grammatical eye, wonderful sense of humor, unflinching optimism, and most importantly her friendship.

This also means that AMIS is looking for a new assistant editor for the Newsletter. If you are interested or would like to nominate someone for this position, please get in touch.

As always, we welcome short submissions (maximum 500 words) as well as short articles. Email all submissions and suggestions to: amisnewsletter@gmail.com.

 Sarah Deters
Editor

Tonettes, Song Flutes, Flutophones, and Precorders

Howard Fosdick

An article on cheap plastic flutes? Surely I jest! Actually, no. There are a whole host of reasons to familiarize yourself with these instruments—even if you never play them.

Perhaps the biggest one is simply that they've introduced tens of millions of American schoolchildren to music. You probably remember tooting one yourself.

These simple flutes are inexpensive, easy to clean, portable, and nearly indestructible. They fit small hands and make playing scales intuitive. They're often described as pre-band instruments. The idea is that kids start on an instrument that's as fun and approachable as a toy in grade school and then graduate to concert instruments as they mature. It's no surprise we view these cheap flutes as the perfect means to start youngsters in their musical education. 80 years of experience proves it's so.

Oh, and there's one more reason to discuss these flutes. You might actually enjoy playing them! They're not all just for kids.

History

The pre-band concept started in the late 1930s with the inventions of the *tonette* and the *song flute*. These little black flutes quickly become familiar to a generation of schoolchildren as they establish themselves as ubiquitous in primary education. The U.S. government even produces tonettes for military personnel during World War II.

Trophy's *flutophone*[®] joined the competition in 1943. The company claims their flute has since been the introductory instrument for some 50 million children.¹ The flutophone's sales really took off several decades after its introduction. Talk to someone who grew up in the 40s, 50s or 60s, and they probably remember their tonette or song flute. Talk to someone who grew up in the decades since, and they're more likely to recall their flutophone.

Today, the tonette has fallen to the wayside and is no longer produced. Meanwhile, Suzuki introduced their *precorder*[®], which to all appearances looks like an updated, modernized tonette. New competitors

have emerged, too, such as low-end plastic recorders and ocarinas. In this article we'll leave these last two to others and keep the focus on traditional pre-band flutes. Let's take a detailed look at tonettes, song flutes, flutophones, and precorders.



Top to bottom: 2 song flutes, white flutophone, Gemshorn, red and black tonettes.

Tonettes

The tonette was invented in the late 1930s by Ziegner Swanson. A variety of companies have manufactured them since including The Tonette Company, Chicago Musical Instrument Co., Swanson, Gibson, and Dimestore Dreams/Binary Arts Corp. On each instrument, a stamped imprint just below the mouthpiece identifies it as a tonette by the words "Tonette", "Swanson", or "Gibson".

Over the decades they've been made in every color of the rainbow, yet for some reason, black has been the most popular color. They measure 7.5 to 8.5 inches long and a bit over an inch at their widest point. Most have a tapered end, though some feature a bell reminiscent of a clarinet. It's important to note that all tonettes have closed ends. (Even those with the flared bell, which is purely decorative and serves no function.) Inspect the end of your plastic flute—if it has an open end, it is not a tonette.

The closed end means that tonettes are vessel flutes, instruments that rely on resonance within a closed air chamber for their voice. In fact, they're

(Continued on page 14)

1. Catalog The Trophy Music Co. http://www.grotrio.com/downloads/Toy_Catalog_16'.pdf

Where to stay

Conference accommodation will be dormitory-style, on the campus of Furman University. Single rooms will be available for \$145 for the 4 nights of May 15, 16, 17, and 18. This includes a non-negotiable linen charge (sheets and towels). Additional nights may be purchased for \$36 each, but are limited to the nights of May 13 and 14. Checkout must take place on Sunday, May 19. The dorms are about a 10-minute drive from the Museum. Taxis, Uber, and ride-sharing with fellow attendees is recommended.


For those who prefer other accommodation, Greenville has many hotels: those in the area of the Carolina Music Museum include the Holiday Inn & Express Downtown Greenville (407 N. Main St), Home2Suites by Hilton Greenville Downtown (350 N. Main St), the Hyatt Regency Greenville (220 N. Main St), and Aloft Greenville Downtown (5 N. Laurens St). These are all within walking distance of the Museum. There are also many guesthouses and Airbnb possibilities. Attendees wishing to stay in non-conference lodging are advised to book early, as Greenville is a very popular destination.

Car parking

Parking at the Carolina Music Museum is limited, and only handicapped parking spaces will be available in the Museum's lot. Conference attendees should park in the two-deck garage behind the Hughes Main Library (take Heritage Green Pl off Bunscombe St, between the Carolina Music Museum and the Museum of Art). The garage is a short walk from the Museum; you take a card to enter, but parking is free all day if you leave after 5:00 pm.

Conference

Registration will take place in the Carolina Music Museum on all days of the conference, beginning on Tuesday afternoon.

The conference program includes papers on European brass instruments, keyboard instruments, musical instruments of East Asia, as well as presentations on issues of displaying musical instruments in museums. Concerts and lecture-demonstrations will feature instruments from the Museum's collection, as well as reconstructions of other instruments. An evening session will be devoted to some new trends in organology, and a panel discussion will consider woodwind instruments in early America. We will also make an excursion to nearby Spartanburg to visit the Joe R. and Joella F. Utley Collection of Brass Instruments. The trip to this collection is limited to a total of 60 people; please register early to reserve your place. See full draft program of the conference on pages 5-8. 



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WEDNESDAY

**MAY
15**

**DRAFT PROGRAM
HOST: CAROLINA MUSIC MUSEUM
GREENVILLE, SC**



TUESDAY

2:00-5:00pm Registration

WEDNESDAY

9:00-4:00pm Registration

9:30-2:30pm Board of Governors' strategic planning session
(Board Room)

1:00-2:30pm Museum Tour

3:00-4:30pm Board of Govenors' meeting
(Board Room)

5:00pm **Opening Reception**

7:30pm **Concert**

Patricia Garcia Gil plays the 1859 Krueger Steinway

D A Y TWO

THURSDAY
MAY
16

8:00-1:30pm	Registration
8:00-8:45am	Coffee & pastries
9:00-1:30pm	Exhibitions
8:45-9:00am	Welcome
9:00-11:00am	Presentations 1: Brass Instruments Chair: Bradley Strauchen-Scherer <ul style="list-style-type: none"> • Robert Apple. The Keyed Trumpet in Italian Music (1824-46) • Stewart Carter. Slide or Valves? The Trombone in Nineteenth-Century Italy • Robert W. Pyle (with contributions by Sabine K. Klaus). The Echo Cornet: A Two-in-One Brass Instrument • April Legatt. Tortoise-Shell Keyed Bugles: An Instrument of Unusual Material
11:00-11:30am	Coffee break
11:30-1:00pm	Presentations 2: Gender, Sexuality, Disguise Chair: Matthew Zeller <ul style="list-style-type: none"> • Arianna Rigamonti. Fantastic Musical Instruments on Stage During Performances in Sixteenth– and Seventeenth-Century Italy • Esteban Mariño Garza. Sex and the Cittern: Gender Associations of the Cittern in Sixteenth– and Seventeenth-Century Europe • Saskia Keller. “Lady Cellists” of the Victorian Era: Modesty, Grace, and the Cello Endpin
1:15-5:30pm	Trip to the Joe R. and Joella F. Utley Collection of Brass Instruments ~box lunch ~ <ul style="list-style-type: none"> • 2:30-3:30pm Utley Collection tour 1 • 3:30-4:30pm Utley Collection tour 2
5:30-7:00pm	Dinner on your own
7:00-7:45pm	Presentations 3: Short topics Chair: Carolyn Bryant <ul style="list-style-type: none"> • Kenneth Jimenez. The Early Cornet • Carol Shansky and Joseph d’Auguste. A Blast from the Past: The Restoration of a Gilmore Era Tuba • Michele Albano. Seventeenth-Century Natural Horns from Nuremberg to Milan: Restoration and Fruition
8:00 pm	Concert Stephanie Schmidt plays music ranging from parlor pieces to virtuoso variations on two rare American square pianos from the collection: the 1829 instrument by Robert & William Nunns and the 1834 instrument by Robert Nunns, Clarke & Co.

D A Y THREE

FRIDAY
MAY
17

8:00-9:00 am	Coffee & pastries
9:00-1:30pm	Exhibitions
9:00-11:00am	Presentations 4: In the Museum Chair: Jayson Kerr Dobney <ul style="list-style-type: none"> • Michael Suing. Re-imagining The National Music Museum • Bradley Strauchen-Scherer. A Fanfare Across Time and Place: Presenting and Interpreting Brass Instruments in the Met's New 'Art of Music' Galleries • Massimiliano Guido. How to Use the English Piano for Displaying Musical Taste • Katherine Palmer. Instruments as Objects in Ethnomusicological Museum Learning
11:00-11:30am	Coffee break
11:30-12:30pm	Presentations 5: Instruments & Their Materials Chair: TBA <ul style="list-style-type: none"> • Jason Leininger. Historic Leathers for Use in Keyboard Instruments • Brian Applegate. CITES and Toneswoods (15 min) • Geovana Marianne Ochoa Manzo. NMM Decorated Keyboards: The Conservation Challenges of the Painted Surface in the Context of the Building Expansion and Renovation Project (15 min)
12:30-1:30pm	AMIS Business meeting
1:30-2:30pm	Lunch <ul style="list-style-type: none"> • 2:00-2:30 Music by Gamelan Gunung Biru, Western Carolina University
2:45-4:45pm	Presentations 6: East Asia Chair: Stewart Carter <ul style="list-style-type: none"> • Andre J. P. Elias. By Order of the King: The Slide Guitar and Burmese Music • Núria Bonet. Improved Instruments, Bad Reputation: The Development and Reception of Modern Chinese Instruments • Yuanzheng Yang. The Qin Excavated from the Tomb of Liu He, 59 BCE • Tsan-Huang Tsai. From Private Scholarly Chambers to Public Treasure Houses: The Chinese Seven-Stringed Zither Qin and Challenges of Its Representation in Museums
4:45-5:00pm	Break
5:00-5:45pm	Presentations 7: Shorts Chair: Jim Kopp <ul style="list-style-type: none"> • Luca Rocca. It's Moving! Discussing Mechanical Instruments in the Hellenistic Period • Dick Boak. A Stowaway Ukulele Revealed • Rick Meyers. Secrets Revealed: Dr. Cecil A. Nixon and His Zither-Playing Android "Isis"
5:00-6:00pm	Museum Tour
6:00-8:00pm	Dinner on your own
8:00-10:00pm	Presentations 8: Trends in Organology Chair: TBA <ul style="list-style-type: none"> • Edmond Johnson. The Organ's Controversial Voice: A Critical History of the Vox Humana • M. Elizabeth Fleming. The Valve as Romantic Technology of Re-Embodiment and Dis-Embodiment • Cory J. LaFevers. Musical Instruments as Scriptive Things: Agency, Instrument-Body Interactions, and Embodying Brazilianness in Austin, Texas • Matthew Zeller & Lidia Chang. A Conversation about the Organology Study Group at the American Musicological Society

D A Y FOUR

SATURDAY
MAY
18

8:00-9:00am	Coffee & pastries
9:00-1:30pm	Exhibitions
9:00-11:00 am	Presentations 9: Keyboards Chair: Anne Acker
Concurrent session	<ul style="list-style-type: none"> • William E. Hettrick. Gilding the Lilly: Tone-Altering Devices in American Pianos • Tom Strange. Hiding in Plain Sight: Immigration and Emergence of Select Figures in American Piano Making • John Watson. George Washington's 1793 Harpsichord: Silent Witness for A New Reproduction • Frank Hollinga. The Reconstruction of the Original State of Bartolomeo Cristofori's Piano from 1720
9:00-10:30am	Presentations 10: Ethnomusicology & Organology Chair: Jayme Kurland
Concurrent session	<ul style="list-style-type: none"> • Dustin D. Wiebe. Instrumental Iconography: Material Culture, Meaning, and Interreligious Relations in Bali • Christopher Miller. Narrative Notes: Ethnography, Gesture, and Experience in Knowing Musical Instruments • Aaron Wolff. The 'Irish' Bouzouki: A Veritable Voyage of a Special Sound Across Cultures and Continents
11:00-11:30am	Coffee Break
11:30-12:30pm	Presentations 11: Keyboard Instruments & Performance Chair: Bill Hettrick
	<ul style="list-style-type: none"> • Nicholas K. Gattis. Music for Transposing Organ in Shape Notation • Bonny H. Miller. The "Irish Clementi" and The Logerian Method
12:30-2:00pm	Lunch on your own. JAMIS Editorial Board Meeting
2:00-3:30pm	Presentations 12: Guitars, Banjos & Archguitars Chair: TBA
	<ul style="list-style-type: none"> • Daniel Wheeldon. A Reconstructed Tastengitarre • Kristina Gaddy. The Early Banjo in Images and Words • Gregg Miner. The Modern Archguitar: A Case Study in Keeping Pace Organologically
3:30-3:45pm	Break
3:45-4:40pm	Presentations 14: Early American Woodwinds Douglas Koeppe, discussion leader Woodwinds in Early America: A discussion of the manufacture and use of (Western) woodwinds in North America from the early colonial days to the beginning of the Civil War.
6:00pm	Pre-banquet bar
6:30-8:30pm	Banquet



Collector's Corner

New acquisitions, interesting facts, and the stories behind private collections

Arnold Myers reveals his motivations and methods in assembling a brasswind collection

Collecting as an individual gives certain advantages over collecting for an institution such as a museum. On recognising an opportunity immediate action can be taken - no need to consult colleagues or make a case to a board. An individual collector can take more risks. As a "private" collector I have secured many bargains, but also paid over the odds for some objects that study subsequently showed to be deficient. It's also far more straightforward to refine a private collection by disposing of a poor example when a better comes along. Not that anything is ever a duplicate from a research viewpoint - things are only duplicates for the purposes of museum display and teaching.

"Private collection" can be interpreted in two ways, the first merely indicating that the costs of acquiring, conserving and housing objects are met from private funds. A stricter interpretation reflects the regrettable fact that objects in private collections are often hidden from public view, and being inaccessible to scholars they are less likely to fulfil their potential in contributing to research and the common pool of knowledge. We should applaud those collectors who make their collections available to serious researchers and choose to make information available about their holdings. Many collectors love to show their treasures to fellow enthusiasts, but going a stage further and publishing a catalogue is a public good (which can be good also for the collector's ego). If what we collect is of any lasting importance, we are custodians not consumers. We can delight in the ownership of fascinating and beautiful objects with minimal deprecation of the planet's resources: if not exactly recycling, collecting is often re-purposing.

I have been collecting brass instruments since 1965. There are definite advantages in shaping a collection over years rather than buying what is available in a short period. On several occasions I have bought whole collections, necessarily followed by sifting and selection. In the 1980s I purchased over 400 cast-off brass instruments from the Salvation Army, and only in 2019 are some of these proving much more interesting than previously thought and making a contribution to research. My collecting has been described as "trying to find an example of every kind of brass instrument that has ever been devised."¹ Starting out collecting, no such thought entered my head, I was simply attracted by the sight (and sounds) of old instruments. But after a while this could be seen as an underlying motivation and consciously embraced. Then came the questions about what constitutes a "kind of brass instrument" and how the kinds can be characterised and distinguished. I was fascinated and puzzled by questions of what makes some instruments different and other effectively the same. This led to research into taxonomy. Such research, prompted by the desire to make sense of the collection, became an end in itself, and now my collecting is often to provide specimens for research. Indeed, I now have a parallel collection: this time a collection of measurements and other data from important brass instruments in museums worldwide and belonging to other collectors. By now I have studied around two thousand instruments in over a hundred museums and private collections, the data contributing to published books and articles (and shared on request). Several collectors have said I know their collections better than they do themselves!

Earlier I footslogged around antique shops and flea markets; now I am well known as a collector instruments come to me. I have bought from specialist dealers. In describing the following recent acquisitions I mention some other sources.

1 Mary Reynolds, "'Incurable Curator: Arnold Myers' addiction to old trombones ...," *The Trombonist*, (Spring 1992): 24-25.

RIGHT: Cornet, Victory model (Besson & Co, London, 1895). The "Victory" models were Besson's response to the success of Boosey's compensating valves; they work on the "double principle" similarly to "full double" french horns. Purchased from a fellow collector gradually and reluctantly disposing of his collection in retirement.



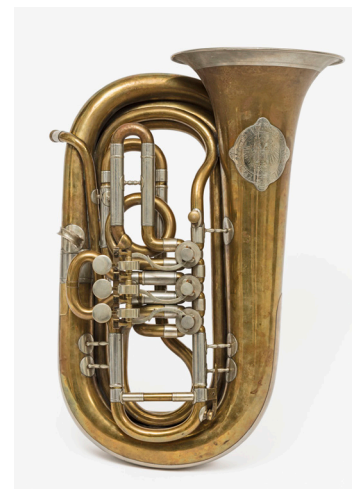
LEFT: Unidentified form of instrument in 8-ft C. I like to buy instruments with mystery or challenge. This appears to be a form of tenor horn but in a unique wrap. It bears a Paxman inscription which may well be unoriginal. The previous owner bought it the early 1970s; Paxmans could say nothing about it. Purchased through an online auction, it remains a puzzle.

RIGHT: Bass Armeeposaune [bass valve trombone] in 13-ft E-flat, 3 valves (Karl Schamal, Prague, circa 1880). Valve trombones in this "Armeeposaune" wrap was made in at least six sizes, all represented in my collection. This belonged to the eccentric French collector, the Comte Adhémar de Foucault, said to have been used in his private band. Purchased by bidding in the room at the Vichy auction in November 2017.



LEFT: Sudrophone basse [bass sudrophone] in C and B-flat, 4 valves (Sudre, Paris, early 20th century). The sudrophone version of the euphonium. Sudrophones have an adjustable built-in mirliton which give the option of the timbre of either a normal euphonium, a tenor saxophone, or anything in between. This was purchased from a private owner residing in New Caledonia (an archipelago in the southwest Pacific Ocean); he had bought it from the Sudre shop in Paris, operated by the inventor's son, in the 1970s. Its availability was mentioned to me by a friend.

RIGHT: Tornistertuba [knapsack tuba] (Kohlert's Söhne, Graslitz, before 1918). The ultra-compact Tornister (or 'backpack') tuba has the full length of the big 18-ft B-flat tuba, but a narrower bore profile and compact wrap. This was acquired in part exchange with another collector.



All photographs: Antonia Reeve, Edinburgh.

Arnold Myers 

The Early Pedal Harp as a Museum Artifact: Research, Conservation, Presentation; Deutches Museum, November 29-30, 2018

Elise Kolle

Stiftelsen Musikkulturens Främjande



The group listen to Gunther Joppig introducing the harp collection at the Münchner Stadtmuseum.

On November 29, 2018, a group of over fifty curators, academics, and performers gathered at the Deutches Museum in Munich for an international workshop entitled “The Early Pedal Harp as a Museum Artifact: Research, Conservation, Presentation.” Hosted by Panagiotis Pouloupoulos and his research team, the conference was organised as part of a larger project at the museum’s Research Institute for the History of Science and Technology entitled “A Creative Triangle of Mechanics, Acoustics and Aesthetics: The Early Pedal Harp as a Symbol of Innovative Transformation,” sponsored by the Volkswagen Stiftung.

The conference began with a presentation by Pouloupoulos and his colleagues about their research on an Erard double-action pedal harp, serial no. 2631, which is now on exhibit in the Deutches Museum. The conference was a kind of birthday celebration for this harp, as it was completed on November 30, 1818, exactly two-hundred years ago. Sebastien Erard (1752-1831) is

often considered the father of the modern harp. He patented numerous harp technologies that are still used today, including the forchette-disc and the double-action pedal mechanism. Material analysis of the Erard no. 2631 presented by Luise Richter showed the use of various manufacturing techniques such as decoupage and polychrome to increase production efficiency. Julin Lee’s archival research revealed that 1818 was the first year in which double-action harps were regularly produced by the London Erard factory, though single-action harps remained in popularity until the 1830’s. On the subject of the emergence of double-action harps, Robert Adelson (Conservatoire à Rayonnement Régional de Nice) spoke about the inception of Erard’s double-action technology and how his relationships with other harp makers and inventors influenced his ideas. Adelson pointed out an invention by Polish inventor Charles Groll for a double-action pedal box in 1807 which Erard later bought.

On the business side of harp-making, Jenny Nex (The University of Edinburgh) gave a presentation on the financial activities of the London Erard firm, drawing upon both the detailed sales ledgers and letters between Sebastien Erard and his nephew Pierre Erard, who directed the London operation. Fanny Guillaume-Castel (Universite Paris Pantheon-Sorbonne) discussed the clientele of the Erard firm in both London and Paris. Certain customers, namely music professionals, were given price deductions, while nobility and other “trusted clients” were given up to four months to send payments for their instruments. Hayato Sugimoto (Kwansei Gakuin University) approached the harp market with an entirely different invention: the harp lute. The harp lute was primarily sold to middle-class women who wanted to play the harp but lacked the deep pockets of the nobility. The harp lute was a much smaller, and therefore convenient, instrument that provided harpist wannabees with the delightful plucked sound of the real thing.

Though the conference centered mostly around the Erard company, Mike Baldwin (London Metropolitan University) argued that a common descriptive language must be used as a way of unifying the stylistic differences between harps made by other makers, such as Holtzman and Erat. Eve Zaunbrecher (New Orleans, Louisiana) noted how the form and décor of the harp was a symbol of wealth and status and how the harp served as a piece of furniture as well as a musical instrument. Beat Wolf (Schaffhausen) presented the many intricacies of harp restoration, from measuring soundboard vibrations to proper stringing methods to identifying authentication marks. This was an indispensable presentation for anyone who wants to inspect, restore or preserve antique harps, and luckily many of his resources are on his website www.beatwolf.ch.

A special part of this workshop was that two harpists gave performances that put all of our

harp research into practice. Masumi Nagasawa (Conservatorium Maastricht) gave a brilliant presentation on the distinct playing techniques of the single-action pedal harp as illustrated by Philippe-Jacques Meyer’s “L’art de jouer l’harpe.” Arparla Duo, comprised of Maria Christina Cleary (Haute Ecole de Musique de Geneve) and violinist Davide Monti, presented a concert including seldom-heard works by Louis Spohr and Jacob Erat.

The second day of the conference began with a lecture by Lewis Jones (London Metropolitan University) on the stringing of the London-made harps in the early 1800s. He has researched the sourcing and pricing of gut strings and the way dif-

ferent strings behave once strung on the harp. For example, strings without varnish or polish allowed higher tension and lasted longer, so harpists would oil the strings in favor of varnishing them. Christopher Clarke (Donzy-le-National) gave us a break from harp research to discuss the pianos at the Erard firm. He presented evidence that Erard’s harp production influenced his piano production, by incorporating more metal parts (similar to the harp’s action mechanism) into the pianos between 1780 and 1800. Thierry Maniguet (Musée de la Musique, Paris) gave a lovely overview of the 63 pedal harps at the Musée de la Musique, and discussed changes in the harp’s form over time, illustrating that earlier harps had

a triangular form, while modern harps are more heart shaped.

The conference ended with a guided tour of the harp collection at the Münchner Stadtmuseum by Gunther Joppig, former curator of the collection. The impressive array of harps included those by Erard, Erat, Cousineau, Naderman, and Egan. This workshop was one of the most inspiring experiences I have had as a harpist. As someone who is new to the historical harp scene, the workshop helped me realize the importance of understanding my organological ancestry to inform my performance practice today.



Concert of Arparla Duo: Maria Christina Cleary, harp, Davide Monti, violin.

inline ocarinas, or vessel flutes that extend straight out from the mouth with a row of fingering holes. This design is largely responsible for their unique timbre. Though they look like cylindrical bore flutes, tonettes sound more like the plastic ocarinas they are.

Many tonettes consist of a single piece of mold-pressed plastic and are not tunable. Others come with a removable mouthpiece. This permits tuning and easier cleaning, too. A few even sport a removable bell or tail.



As with the other three instruments in this article, you progressively lift your fingers to play the scale. Finger holes are raised so they're easier for youngsters to fully cover than those of recorders with their flat, unadorned holes. They're close together for small hands. The goal is to make playing as easy and intuitive as possible.

The tonal range of the all instruments in this article is C5 through D6. That starts an octave higher than middle C on the piano (C4) and includes only 9 whole notes. With tonettes you can easily extend that range two notes higher. You'll notice the instrument includes molded position rests for your left hand pinky finger and your right hand thumb. Simply take a pen knife and carefully hollow out these two finger rests to transform them into holes. Now you've extended your range to C5 through F6.

Modification does not affect the instrument's sound beyond adding a couple extra notes. So why weren't they sold this way? My guess is that

the designer believed the instrument was easier to learn without the two extra holes. The tonette's extended range compares favorably to the competitors I'll describe below.

Tonette sound quality varies. Tonettes were manufactured over many decades by different companies using different molds. The best-sounding ones consist of a hard, dense plastic. They have a shiny, smooth, reflective surface and project a clear, lively voice. Many poor ones are made from a lightweight, textured plastic with a black matte finish. These date from the instrument's later years. They're often too breathy or airy, more toy than musical instrument. Some have intonation issues.

My tonettes play whole tones accurately. They play all sharps and flats between C5 and F6 except for low C# and high D# (you must half-hole to play these). Chromatic fingering can vary across instruments due to slight differences in intonation. Like all ocarinas, tonettes require higher breath pressure to hit the highest notes in tune.

Song Flutes

The song flute was invented in the late 1930s by Elver J. Fitchhorn. With its similar size, black plastic body, molded fipple, and raised fingerholes, it looks so like the tonette that people often confuse the two.

Yet there are differences. First, this flute is still actively produced and marketed by Conn-Selmer. (Conn and Selmer merged in 2003). The instruments carry the stamped identifier "Song Flute" and/or the makers mark of Fitchhorn, Selmer, Conn-Selmer, or Conn.

Second, the instrument lacks the two dummy finger holes found on the tonette. You can't modify its pitch range. Like the flutophone and precorder, its range is limited to C5 through D6.



Third, the song flute features a long, gently flared tail. That's how you can distinguish it from a tonette. Fourth, that tail is open-ended.

(Continued on following page)

Is it an ocarina? I'd say it's not a true vessel flute due to its open end. Others point out that the open end is so small that the instrument still produces sound as a Helmholtz resonator. They claim the acoustical physics are more those of a chamber flute than a cylindrical bore flute.

Modern song flutes are black plastic and non-tunable. Conn-Selmer advertises the instrument as always in tune due to its one piece construction. Those I've tried are in tune with themselves on the whole notes but somewhat lacking on the sharps and flats. Like the tonette, you can play most but not all chromatic notes. You have to half-hole to get low C#, which is difficult unless you're practiced.

How does it sound? Look closely and you'll see that not all song flutes look exactly the same. Older ones with a smooth, shiny, hard surface sound best. Newer ones with a slightly textured surface or matte finish often sound inferior. Exactly as with tonettes, manufacturers altered the plastic at some point. My experience has been that the older material sounds better.

If you'd like to try a song flute yourself, Amazon presently offers them at the rock-bottom price of \$4.99 USD. If quality sound is your goal, I recommend you seek a shiny-smooth older model on Ebay.

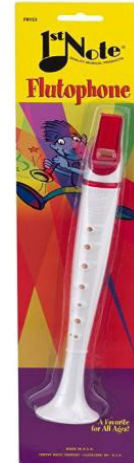
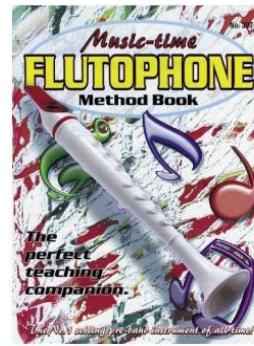
Flutophones

The flutophone is an attractive two-color plastic instrument with an ornamental bell. According to the manufacturer, since its introduction in 1943, it has sold to the tune of 35 million.

The instruments come in a catchy dual-color scheme in either a white body with red decoration or a black body with white trim. This appeals more to the eye than black tonettes or song flutes. The separate mouthpiece allows you to tune and clean the instrument.

Like some tonettes, the flutophone features a decorative bell at its base. The bell doesn't appear to project sound. Inside it is a small hole. Given that these products are designed with young children in mind, I'd speculate that the little hole is there more to drain moisture than determine timbre. (Although if you cover it the sound suffers.)

Makers marks for the flutophone include Trophy, Grover-Trophy, 1st Note, Thompson, and Music Treasures Co.



Fingering is nearly identical for the four flutes we're discussing. Some differences show up among the sharps and flats. Just like the other flutes in this article, halftones require cross-fingering. The flutophone features a double-hole to help you play low C#, which neither the tonette or nor song flute provide. However it lacks the additional low D# hole of the precorder, so you must cross-finger that note.

And the sound? The one I toyed with years ago did not play in tune with itself as the lower notes were off-key. Reviews of the instrument on site such as Amazon mention this same concern, while many more reviewers rave about their flutophones. You can buy a flutophone for under \$10 USD.

Precorders

The newest competitor among pre-band flutes is the Suzuki precorder. The precorder looks like a modernized tonette. Its open end perhaps makes it more like a song flute acoustically.

Like the flutophone, the precorder has a removable mouthpiece for tuning and cleaning. The translucent red and blue versions allow you to see if moisture has built up inside, so you can easily open up the instrument to dry it.

The precorder has double-holes on both low notes to make it easier to finger low C# and D#. And it's fully chromatic. Its fingering chart is more clear than most because it includes both diatonic notes and chromatics but does not confuse begin-

(Continued on following page)

ners by interspersing them. The precorder and the flutophone beat the tonette and the song flute when it comes to playing all sharps and flats.



Suzuki’s well-thought-out precorder package comes complete with a cloth storage bag, neck strap, fingering chart, and stickers. Quite a deal for only \$8.68 USD. It’s my personal pick for young children from among the current pre-band flutes.

Unlike tonettes or song flutes or flutophones, which have evolved over the decades, all precorders are the same. Only Suzuki makes them and to my knowledge no variations exist. This is a big benefit to those who require product consistency, for example, in classroom teaching. It also means all precorders sound the same. Is that good?

The good news is that the instrument is tunable and includes all chromatics in its C5 to D6 range. It’s easy to hit notes and stay in tune with proper intonation. The one challenging note is high D, which you must blow accurately to attain. Overall I’d characterize the precorder’s sound as mediocre but well suited to its purpose. It compares fa-

vorably to the late-issue song flutes and tonettes I’ve played. Playing in a location with natural resonance greatly enhances its appeal.

The precorder targets children and its limitations make perfect sense if you review Suzuki’s line of instruments. For just a few dollars more, you can opt for either their one-piece or three-piece beginner recorders. As the entry-level product, the precorder does a fine job fulfilling its role as musical toy-instrument for kids.

Conclusion

These four plastic flutes make fun kids’ toys and great first musical instruments. They’re incredibly cheap, largely indestructible, kid-safe, portable, and about as easy to play as any instrument you can name. Their 80-year legacy proves their value.

For kids, I’d recommend Suzuki’s precorder. For under \$10 USD you get a complete package including a cloth carrying-bag and a well-designed pre-band instrument.

For musicians, I recommend tonettes and song flutes made from the original glossy-smooth plastic. These project a uniquely appealing voice, especially when played in a hall or stairwell with natural resonance. They’re no longer manufactured so you’ll have to buy them from a website that deals in used items, such as eBay.

One thing for sure. Pre-band flutes all score high in nostalgia. Seeing one always brings a smile to those who recall them from their school days.

Summary Chart

	Tonette	Song Flute	Flutophone	Precorder
Closed End:	yes	no	no	no
Range:	C5-F6 *	C5-D6	C5-D6	C5-D6
Chromatics:	most	most	yes	yes
Low C# hole:	no	no	yes	yes
Low D# hole:	no	no	no	yes
Tunable:	varies **	no ***	yes	yes
Colors:	various with black common	black	attractive two-tone	red, blue, or gray
In Production:	no	yes	yes	yes
Manufacturer:	none	Conn-Selmer	Grover-Trophy	Suzuki

* Assuming modification

** Some tonettes are one-piece and non-tunable, others are two-piece and tunable.

*** Modern song flutes are black, one-piece, and not tunable, but I can't aver no historical variations exist



REVIEWS

David Lasocki. *The Recorder and Other Members of the Flute Family in Writings from 1100 to 1500*. Second edition. Portland, Oregon: Instant Harmony, 2018. v preliminaries + 140 pp. ISBN-13: 978-1986741507; ISBN-10: 1986741508. \$13.95 (paperback).

I have yet to encounter a book by David Lasocki that does not become an invaluable compendium and companion to my work as a recorder player and researcher. *The Recorder and Other Members of the Flute Family in Writings from 1100 to 1500* is no exception. A scholar who has been greatly advancing studies on members of the flute family since the 1970s, Lasocki makes available in this second edition of the book (considerably enlarged from the first one with the aid of several contributors mentioned in the acknowledgements) a substantial collection of written references to the recorder and various other kinds of duct flutes, dating from 1100 until 1500. It is organized by languages: Greek and Latin, French, Occitan (Provençal), Castile and Aragón [Spanish], Italian, German, Dutch, Old English, Anglo-French, and Middle English, in an accessible and yet thorough manner. Fifre, fistula, flageolet, flauto, Flöte, floyt, flute/fluste, fluyte, Querpfeiff, recorder, Schwegel, and tibia (p. 6) or tabor pipes, recorders, pan flutes and transverse flutes: what were they called and when were they used? These are the questions this book aims to address.

The fact that we recognize an instrument by a name now does not mean it was originally called so: in English, the recorder, as we now call the instrument with a beak and a block, 7 front holes and 1 thumb hole, was known as “flute” or “common flute” throughout a large period in the 17th and 18th centuries, but “flute” had also been used to identify the transverse flute at the end of the 15th century (p. 83). Looking backward in time with modern terminology as a



departure point often offers a limited and mistaken perspective, as it is not always obvious that an instrument was called by a variety of names or simply by a name different from its modern one. Therefore, looking for information on an instrument in texts of previous periods is problematic, unless we first are able to list and group the various names of an instrument, identifying it by physical descriptions as well

as eventually by context and described usage, during a specific period. By tracing an instrument by the names linked with the first descriptions or depictions, moving forward in time, we have a better chance of a broader scope and a more exhaustive study. This is what Lasocki has accomplished in this book.

We start by learning about those helpful cases in which a name is given for an instrument along with a description: the first description of the instrument we now call the recorder (“recordour” in 1388, p. 73) comes from Tinctoris during the last quarter of the 15th century (p. 3), who, when speaking of tibia (duct flutes), mentions a fistula which has 7 holes in front and one in the back. Virdung and Agricola both name this same instrument flöte (p. 5), the simple name that corresponds to other languages: flute in French, fluyte in Dutch, flauto in Italian.

The grouping of entries by language is rather helpful in organizing a naturally chaotic terminology. For those interested in languages as well as duct-flutes, reading through the book is a joy in itself. Fresteler (p. 14), tamburar, suffolare (p. 52), floitierren (p. 55), corner et clarioner (p. 67): what fabulous verbs! In reading through these entries, one learns not only about the instruments and the context in which they existed, but also about the people who played them and how they referred to them. “Only French (flajol, also flajolet), Occitan (flaujol), and Italian (flauto) had special terms for duct flute that were clearly differentiated from tabor-pipe. Such instruments were often used in soft contexts by shepherds and shepherdesses as well as minstrels.” (p. 83).

Lasocki also presents us with wonderful information on the

(Continued on following page)

perception of the sounds of instruments. For example, on p. 57 we read that “Six thirteenth-century sources describe the sound of the floite [tabor pipe] as hel (clear), lûte (loud), or schal/mit schalle (resonant). But in three other sources the floite is called suëze (sweet), implying melodic playing, presumably soft. [...] Curiously, two of the instances of suëze playing come when the minstrels are on horseback, playing reisenoten (travel music).”

The only two (beautiful) photos in the book are to be found on the cover of the book: two duct-flutes owned by Charles Fischer of Bloomington, Indiana, and photographed by Bernard Gordillo (this information coming from the first edition, 2012).

I would have preferred, as always, to have footnotes for each of the vast number of references, rather than endnotes - especially cumbersome in the digital version of the book - as considering the peculiarity, and variety (and in many instances the novelty) of the information provided, I missed being able to easily refer back whenever I felt curious to know where something came from. Lasocki justifies this choice as done “for readability” (p. 1), and I can appreciate that for the more casual reader this makes for an even more enjoyable read.

☞ **Inês de Avena Braga**
The Hague
The Netherlands

GRIBBON SCHOLARS

APRIL LEGATT

I have been interested in musical instruments since I started playing euphonium in 5th grade. My first research project was self-inflicted when I tried to understand why the instrument I played was called by so many names (euphonium, baritone bc, baritone tc). With my findings, I confronted my band director after class one day and remarked that I played the euphonium and I should not be playing parts written for baritone. From that moment I fell into the field of organology.

At St. Cloud State University, I spent most of my time reading about musical instruments of the past. While other students were



writing their musical history paper on composers or compositions, I wrote about the portative organ and how the design in iconography was problematic, the keyed bugle’s history, and the differences between the baritone and euphonium (which I still am researching because of the problematic history and nomenclator).

I am currently finishing my thesis at the University of South Dakota with the intention of graduating this May 2019. My thesis is about a tortoiseshell keyed bugle from the Utley Collection. This keyed bugle was made by George Shaw of Thompson, Connecticut and is one of two instruments extant by this maker. I am researching the biography of the maker, the history of the instrument, and how the instrument was made as seen through the patent text as well as an X-ray, CT scan, and UV analysis.

My research usually involves a trial and error approach by trying to reproduce parts of instruments in a way to further my understanding. In the case of the tortoiseshell bugle, I was able to obtain legal snapping turtle shell to try to reproduce some of the basic methods used with historic tortoiseshell. I have also worked on brass manufacturing and woodwind making techniques.

Thanks so much for your time and hope to see you in South Carolina!



MEMBER ANNOUNCEMENTS



Online database of early trombones

Stewart Carter and Michael Kris are in the process of creating an online database of surviving trombones made before 1800. The project is supported by grants from AMIS, Wake Forest University, and the University of North Carolina-Chapel Hill. Max Wang is webmaster. The website is currently under construction, but several of the earliest surviving trombones have already been posted, at <https://trombonecollection.herokuapp.com/>.

Photographs of selected instruments will be added in the future.



HISTORIC BRASS SOCIETY

NEW YORK, NY: The Historic Brass Society will present *Making the Jazz Gumbo An International Conference on Repertoires That Influenced and Were Influenced by Jazz* on May 8, 2019 at the CUNY Graduate Center in New York City.

This landmark event will examine the influence of ragtime and early jazz band leader, arranger and composer James Reese Europe and the Harlem Hell Fighters on the development of jazz. Europe's ensemble was so named for having formed as a Black National Guard Regiment in Harlem and entertaining World War I troops in France

and back home. The conference marks the 100th anniversary of the death of James Reese Europe almost to the day: Europe was killed by his drummer, Herbert Wright, on May 9, 1919. Additional sessions examine the cross-pollination between Latin music and jazz.

"Europe's contributions to the development of jazz have unfortunately been overlooked in many standard jazz histories," said Jeffrey Nussbaum, President and Founder of The Historic Brass Society and organizer of the conference. *Making the Jazz Gumbo* seeks to right those omissions and put Europe's efforts in a fuller perspective, as well as a new look at the influence of Latin repertoire on the development of jazz. We will take a deep look into the meaning of Jelly Roll's famous quote "My music always has that Spanish tinge." Over a dozen leading scholars will present papers on Europe as well as on Latin repertoires from Cuba, Puerto Rico, Brazil and Mexico including Frederick Starr, Michael Dinwiddle, Ned Sublette, Krin Gabbard, Ralph Barrett, Leslie Haynes, Paul Niemisto, Thomas Garcia, Laura Pruett, Robin Moore.

An evening period-instrument concert (featuring instruments from circa 1900 – 1930) will be led by NEA Jazz Master Jimmy Owens. Many of the finest musicians active today will perform, including Jason Moran, Paquito D' Rivera, Bobby Sanabria, Scott Robinson, Don Byron, Dan Block, Ehud Asherie, Paul Cohen, Frank Hosticka, Marcus Rojas and many more.

Much of the repertoire to be performed will recreate the Harlem Hell Fighters' historic 1919 Pathe recording — the music obtained from the 369th Regimental Band archives. Early 20th century Latin and other music from the WWI period will also be performed including Cuban danzons, Brazilian choro, music by Pixinguinha, Gottschalk, Nazareth, Morton, and others.

Conference Registration and updates can be found at www.historicbrass.org

Contact: Jeff Nussbaum
Jeffrey.nussbaum@gmail.com 917 359-3430

Harpsichord Symposium at Mount Vernon

John Watson

You know about the musical revolution that took place in the late eighteenth century, but did you know about the remarkable role played by George Washington's Mount Vernon? As pianos were becoming the domestic keyboard instrument of choice, Washington purchased a large, state-of-the-art English harpsichord. Surprisingly, the instrument arrived years after he traded in Martha's old spinet for a piano-forte, which had arrived in time for young Eleanor (Nelly) Parke Custis to begin piano lessons with the celebrated composer Alexander Reinagle. Why was a fine harpsichord chosen as Mount Vernon's principal keyboard instrument even after updating to a new piano?

Join an international roster of performers and historians, including Laurence Libin, Michael Cole, Joyce Lindorff, and Julianne Baird, as they explore and revive the music of Mount Vernon, and particularly its fascinating keyboard instruments. Backdrop for the symposium is Nelly's original two-manual harpsichord along with a newly made reproduction that brings to life a musical voice not heard in the Mansion for more than two centuries. Learn how harpsichords evolved with new expressive qualities designed to serve the changing music of the time, and experience why a full-featured harpsichord deserved its place at Mount Vernon.

For more information and booking go to:
www.mountvernon.org/libraryevents



CONTRIBUTORS TO AMIS IN 2018

We wish to recognize the following members who have made contributions during 2018 in addition to their membership dues. This list includes donations given to the general fund and those specifically for Gibbon Scholarships.

Friends of AMIS (\$100 or more)

Edmund A. Bowles
 Carolyn Bryant
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 Yuanzheng Yang

AMIS BUSINESS MEETING

Friday, May 24, 2018

Moravian College, Bethlehem, PA

***AMIS members are asked to review the minutes from last year's meeting in order to approve the minutes for the official record at the 2019 Business Meeting taking place on 17 May, 12:30-1:30.**

President Carolyn Bryant called the meeting to order at 12:05 p.m., with a general welcome to all and acknowledgement of departing Board of Governor members. Minutes from the 2017 business meeting in Edinburgh were approved (motion by Matthew Hill; Al Rice second; passed unanimously).

Jim Kopp election report for Michael Suing

101 ballots returned, 99 proxies

Results:

2018-2021

President Jayson Dobney

Vice-President Janet Page

2018-2020

Secretary Michael Suing

2018-2019

Treasurer Joanne Kopp

2018-2021

Governors Cleveland Johnson
Jayme Kurland
Gregg Miner
Carol Lynn Ward-Bamford

Jim Kopp, JAMIS editor report

2018 volume will have six articles plus reviews, including a special section with position papers from Edinburgh on organology and other organology with responses by two traditional organologists and extensive bibliography; JAMIS available online through RILM

Jim Kopp, Treasurer report for Joanne Kopp

2017 assets up 13.5% from 2016 to 2017; membership revenues up 37% for the same period; Contributions were up 22 % via the Peggy Baird fund; ad revenue may be down slightly; JAMIS production ex-

penses down 15% from 2016 to 2017; projected budget includes increasing JAMIS production budget by \$3,000; increase Gribbon fund by almost \$3,000 to bring the total to \$10,000. The budget also includes \$1,000 allocated for a yet-to-be-determined project.

Sarah Deters, Newsletter report

The Spring 2018 issue will be published in April. With a goal to publish three times per year, the next issue will be released in August (deadline July 31) and then December. The Gribbon scholars' reports have been changed to a statement about each Gribbon scholar's interest in research so members can be supportive of their work. New NAMIS sections will include a collector's corner and a curator's choice feature. Emily Peppers will serve as Assistant Editor.

Jayme Kurland, Gribbon Committee Report

There are nine Gribbon scholars this year. Six are international, six are presenting paper, five are returning Gribbon scholars. Bobby Giglio will be the new chair in 2019.

Byron Pillow, Facebook and Social Media report

Committee: Hannah Grantham, Núria Bonet, Byron Pillow. We recently passed 1,000 followers on Facebook and usually see 2,000 unique visits per week. The committee requests that AMIS members message content to them that can be shared on the AMIS Facebook page.

Anne Acker, 2019 Meeting Announcement

The 2019 meeting will be in Greenville, SC at Carolina Music Museum May 15–May 18. Anne Acker provided welcome and description of the venue, which opened in March on Heritage Green. It encompasses the Tom Strange collection, primarily keyboard now but expanding. The current focus is on instruments known in the Southeast United States. The Utley Collection is nearby and will be visited. Organ crawls are planned. Anne Acker and Tom Strange will serve as co-hosts; Janet Page chairs the program committee.

(Continued on following page)

**Announcements regarding the
Friday evening sessions**

Kathryn Libin – hosting/leading meeting of working group on collections management in colleges, universities, conservatories; scheduled presenters withdrew and are not present, so the discussion is critical

Mimi Waitzman – roundtable panel, collecting for the future, private collectors; discussion: what can be done when the original collector can no longer act as care taker

Announcements from the floor

Darcy Kuronen offered a tribute to Marlow Sigal: former treasurer of AMIS, long-time member, on Board at National Music Museum. There is a tribute planned in both NAMIS (written by Al Rice) and in the Galpin Society Journal.

Lloyd Ferrar requested that the notes reflect observation of the thirtieth anniversary of the death of Arne Larson and Bill Gribbon, two founding members of AMIS.

Carolyn Bryant noted the absences of long-time members Tony Bingham, Cynthia and Roland Hoover; Doug Koepp, and Jeannine Abel.

President Bryant closed the meeting with thanks to AMIS members for their assistance with Society during her tenure and announcement of a strategic planning assessment to begin soon.

Matthew Hill called for a round of applause to President Bryant's leadership, which was offered heartily.

Motion to adjourn: Matthew Hill motion; Jim Kopp, second.

Respectfully submitted on behalf of Michael Su-
ing, Secretary,

Allison Alcorn


NEW MEMBERS

The following people have joined AMIS in 2018, or have re-joined after an absence

United States members

Supeena Insee Adler, San Diego, CA
Brian Applegate, Chanhassen, MN
Gary Astridge, Tonawanda, NY
Josephine Berger-Nadler, New York, NY
Steven Bichel, Greenville, SC
David Blum, Winston-Salem, NC
Steve Bichel, Greenville, SC
Dick Boak, Nazareth, PA
Sally B. Brown, New York, NY
Kevin Patrick Cardiff, Las Vegas, NV
Susan Eberenz, Jersey City, NJ
Stephen M. Farber, Houston, TX
Daniel Fox, Brooklyn, NY
Evelyn Friedman, Brooklyn, NY
Manu Frederickx, New York, NY
Rachel Kalnicki, Bronx, NY
Elizabeth Kahn Kaplan, New York, NY
David W. Kinne, New York, NY
Katie Cox, Greenville, SC
Sam Krüger, Waterloo, IA
Thomas Mace, Niwot, CO
Rick Meyers, Portland, OR
Jeremy A. Peplinski, Dodgeville, WI
Joseph N. Peplinski, Dodgeville, WI
Pamela L. Poulin, Preble, NY
Joel C. Robinson, Wilsonville, OR
Tyler St. Clare, Baltimore, MD
Arian Sheets, Vermillion, SD
Fred S. Sturm, Los Ranchos, NM
Peter Szego, Princeton, NJ
Elizabeth Teret, Gardiner, ME
Lynn A. Wheelwright, Layton, UT
Aaron Wolff, Boston, MA

International members

Leon Chisholm, Munich, Germany
José-Modesto Diago Ortega, Cádiz, Spain
David Greig Hutton, London, Ontario, Canada
Jeffrey Miller, London, United Kingdom
Ariana Rigamonti, Curno, Italy



THE AMERICAN MUSICAL INSTRUMENT SOCIETY, INC.
May 15 – 18, 2019
Carolina Music Museum, Greenville, SC

REGISTRATION FORM
(one form per person)

Name (as it should appear on name tag) _____

Address _____ Affiliation _____

City _____ State _____

Zip/Postal Code _____ Country _____

Phone _____ E-mail _____

Registrations postmarked by April 15

Student member \$150 _____
Regular member \$200 _____
Non-member \$250 _____

Registrations postmarked after April 15

Student member \$200 _____
Regular member \$250 _____
Non-member \$300 _____

Registration includes all meeting sessions, concerts, one box lunch, and the banquet. Reservations for the Utley collection first-come, first-serve, for 60 people. Partial registrations are not possible.

Dormitory rooms are available at Furman University. Price is \$145 for 4 nights (includes a non-negotiable linen charge). Additional nights are available on May 13 and May 14, for \$36 each. **Checkout is no later than 10 am on Sunday, May**

Dormitory room: 4 nights 5/15-19 (\$145) _____; 5 nights 5/14-19 (\$181) _____; 6 nights 5/13-19 (\$217) _____

Visit to Utley collection: yes _____ no _____

Box lunch choice: Non-vegetarian _____ Vegetarian _____

Extra banquet tickets @ \$50/person (for non-registered guests)\$ _____

Banquet choice: Non-vegetarian _____ Vegetarian _____

Please check here if you prefer not having your contact information included in the Registration packet _____

TOTAL ENCLOSED \$ _____

Two options for payment (in either case, send this form to the address below):

1. Online method with PayPal or credit card: Go to <https://www.amis.org/amis-general-payment-form>. **E-mail complete registration form to j2kopp@aol.com or send form to address below .**

OR

2. Make your check in U.S. dollars payable to **American Musical Instrument Society**.

Please print out this page, complete form, and send it with your check to:

AMIS
Joanne Kopp, Treasurer
6704 SE 20th Avenue
Portland, OR 97202

After May 1, please call Joanne Kopp at 971-930-7524.