



NEWSLETTER

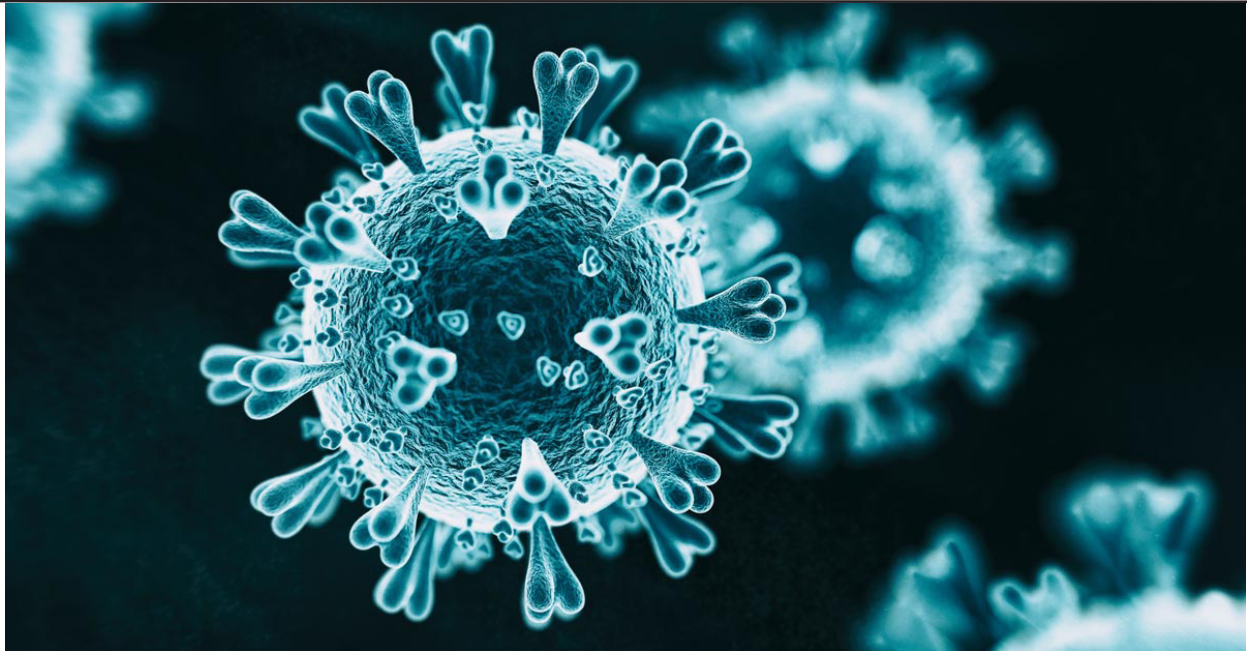
of

The American Musical Instrument Society

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2020 ANNUAL MEETING CANCELLED



Dear AMIS Members,

I regret to report that due to the coronavirus global pandemic, the AMIS Board of Governors along with the National Music Centre in Calgary, have made the difficult decision to cancel our annual meeting that was scheduled for July of 2020. As of the time of this writing, the news around the world continues to be disheartening, and many of our academic institutions and museums are closed indefinitely. As difficult as this time is, it has also been a reminder of how important art and music are to our lives. Many more people than normal are at home learning, or practicing, an instrument. Enormous numbers of people are listening to recordings, watching livestream events, and being exposed to new musical artists and genres. While that is tough comfort for the many musicians who are suddenly unable to work, it does give us all hope for a future moment when the world can begin to get back to normal.

This time also offers an opportunity for many to gather together their research and put together those articles and books that they've been waiting to write. AMIS is proud to be a vehicle for sharing that research, whether it is through our Journal, Newsletter, blog, or social media channels, please consider submitting your work for us to share with colleagues around the world.

Next year, 2021, the American Musical Instrument Society will mark an important anniversary, celebrating fifty years since the society first gathered together for an annual meeting. Planning is already under way to celebrate this milestone in appropriate ways, but my greatest hope is that after the disappointments of this year, we will all be able to gather together next year and have a truly grand celebration of shared scholarship and much music making.

Best wishes for your safety and health,
Jayson Kerr Dobney
President, AMIS

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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

Dear AMIS friends and colleagues,

I hope this message finds you all safe and well as we reflect on this challenging and unprecedented time.

Following the regrettable but necessary step to cancel this year's Annual Meeting, it is more important than ever to stay in touch and I am happy to publish this first Newsletter of 2020. This issue contains three very interesting articles that span the breadth of the research and interests of our members. Jimena Palacio Uribe introduces us to the instrument collection under the care of CENIDIM in Mexico City; Will Peebles explores the life and output of James Dean Mackey, a "maverick" instrument maker; and Robert Howe highlights a beautiful oboe (once owned by Cecil Adkins) from his collection. Additionally, five of our 2019 Gribbon Scholars share their research interest with us. There are no book reviews in this issue, but we have a lovely musical pun created by Peter H. Adams.

Although AMIS will not be meeting in person this year, remember that there are many ways to connect with fellow members. The AMIS Listserve is a wonderful tool for sharing ideas and questions. Explore our website (www.amis.org) for interesting blog posts and updates and consider contributing content. AMIS is also active on Facebook (www.facebook.com/OfficialAMIS/) - "like" our page and help spread the word about our fantastic network of musical instrument lovers.

Lastly, please submit articles for the Newsletter! The Newsletter is a great opportunity for you to share your research and interests. Articles can be short highlights or longer in-depth scholarly research. Collectors, please let us know about an about the instruments in your collection or how you go about finding your treasures. If you were going to present a paper at the 2020 Meeting, consider turning your conference paper into an article. I, for one, will miss hearing these wonderful papers and am looking forward to being able to share the papers through the Newsletter.

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

THE MUSICAL INSTRUMENT COLLECTION OF THE NATIONAL CENTER OF MUSICAL RESEARCH (CENIDIM), MEXICO CITY

Jimena Palacios Uribe

The first half of the twentieth century in Mexico was a nest of ideas and movements around the political, social, and economic reorganization of the country, which at the same time was committed with the formation of a true national identity that decoupled from Europeanizing traditions and the previous political regimes. Eventually, the revolutionary movements of the first two decades of that century culminated in the creation of institutions that ensured that the Mexican people owned their natural, industrial, and cultural heritage.

Since the early 1930s, intellectuals from different fields joined efforts with the political power to create concrete spaces and projects that allowed education and social welfare to be accessible to anyone. The institutions that were being formed for that purpose had the commitment to build and disseminate the symbols of national identity, which they had to transmit at all social levels. As well, the idea of creating repositories that protected documents and objects linked to the remote past, folklore, and classical academies was born.

The set up of those spaces for research and dissemination of knowledge was equally relevant around performing and visual arts. In this context and when the working groups of those first institutions were barely formed, a group of compilers of musical and dance traditions emerged. They traveled throughout the country to transcribe, record, and collect materials that today are a real treasure and show customs that are no longer practiced, that have been profoundly modified, or that belonged to social groups that no longer exist.

Thus, within the Fine Arts Department (DBA), which belonged to the Ministry of Public Education—the most important institution in Mexico since the end of the Revolution—a section dedicated to music research was created. The DBA is the predecessor of the current National Center for Musical Research, Documentation, and Information (Cenidim) of the National Institute of Fine Arts. The results of these works form a great part of the Cenidim collections and archives today; among them is the collection of musical instruments.

Each object has an interesting history, but at the same time, the Collection is perhaps the most important in a public institution in the country. Among the objects preserved there are a few made by members of the *Seri*, *Yaqui*, *Rarámuri*, *Mayo* and *Cora* peoples—located in the north and northwest of Mexico—whose sounds have been taken up by musicians and com-

posers, such as Carlos Chavez himself, for their work. These communities still practice ancestral traditions, but their members are in serious danger as a result of political and economic struggles due to the exploitation of natural resources that they are not interested in selling or leasing.

There are also a significant number of stringed instruments, mainly harps and guitars, that belonged to traditional communities who donated their valuable instruments to those travelers who were interested in their music in the 1950s and 1960s.

Instruments from countries such as Australia, Brazil, Cuba, China, Ethiopia, Finland, France, Germany, India, Israel, Japan, Norway, Spain, and the United States are also preserved. They were donated by the embassies of those countries during the 1970s, after the initiative of the first director of the Center, Carmen Sordo Sodi, had the initiative to create the first museum of musical instruments in Mexico, a project that unfortunately did not succeed, but that resulted in various exhibitions in Mexico and other parts of the world.

Finally, it should be noted that the collection preserves an Ondes Martenot that was possibly donated by Maurice Martenot himself to the National Institute of Fine Arts when the first electronic music movements in the country were carried out during the 1970s. Also included are two Series 100 synthesizers manufactured by Don Buchla and a Moog console module, which were used in the first Electronic Music Laboratory of the National Conservatory of Music in the 1970s.

Now the collection is preserved in the main storage of the Center. Some of the objects have been part of exhibitions related to organology, music performance, and music history. They have been provided to other museums to be shown in their halls for temporary exhibitions. The first catalog of the collection is currently being prepared and it will consist of its history and of some of the most significant items.

Continue to next page for selected images of instruments from the Collection.

∞ Jimena Palacios Uribe



Rattles from Mayo people, Nayarit, Mexico. Made with butterfly cocoons. Used in dances.



Rattles from Río Pápago, Sonora, Mexico. Made with natural seeds and human hair. Used in dances.



Kayum. Mayan drum, Chiapas, Mexico. Used with chanting and dancing.



Raweri or *Ravelito huichol*, Nayarit, Mexico. Used for playing “Música Chiquita” (little music).



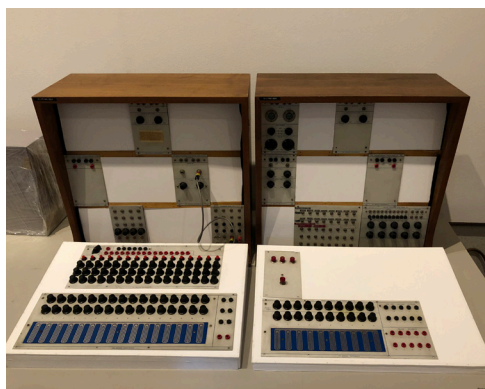
Enng or *Seri Violin*, Sonora, Mexico. Used with chanting and dancing.



Guitarra panzona, Tierra Caliente, Guerrero, Mexico.



Ondes Martenot, Serial Number 246.



Buchla synthesizers from the first Laboratory of Electronic Music, National Conservatory of Music.



Moog console from the first Laboratory of Electronic Music, National Conservatory of Music.

James Dean Mackey: Maverick Instrument Maker of Newark

Will Peebles

Western Carolina University

On 2 April 1964, the Newark (Ohio) *Advocate* announced an exhibit of “usual and unusual musical instruments” made by retired photoengraver James Dean Mackey.¹ The original press photo (Figure 1) includes explanatory placards that help document Mackey’s instrument making.²

flute solos in church concerts, performing with various community bands, arranging music, and for twenty years playing flute and piccolo with the newly established Licking County Symphony Orchestra. In 1953, he documented many of his early activities in a book of remembrances entitled *Us Fellers*.³

Mackey recalled making his first instrument—a violin—when he was in fourth grade. The materials came from his father’s farm, except for the strings. “When the catgut strings were suggested,” he recalled, “the cats all hid in the woods.”⁴ Over the next sixty years, Mackey built or designed a number of woodwind instruments, including flutes, clarinets, and bassoons. The sheer variety is impressive for an amateur with no formal training, but the ingenuity of Mackey’s designs for clarinet and bassoon shows a distinctly original approach to the problems of fingering a woodwind instrument.



Figure 1. Newspaper photo for Mackey’s 1964 exhibit of his musical instruments.

James Dean Mackey (1889-1968) grew up on a small farm near Cornerville, Ohio, southeast of Marietta. While he had only an eighth-grade education, he taught himself to play the flute and many other instruments. With some friends, he formed a small dance band they called the “Cornerville Symphony” (Figure 2).

Mackey served in the Fort Barrancas (Florida) Army band in 1918 and played in several ensembles that provided live music for silent movies. After studying at the Bissell College of Photoengraving in Effingham, Illinois, Mackey worked as an engraver and photoengraver, mostly in the small industrial city of Newark in central Ohio. His spare time was devoted to music—playing 1 *Newark Advocate*, 2 April 1964, p. 15.

2 On 12 June 2019, I spent a delightful afternoon interviewing Mackey’s daughter Elizabeth Postlethwaite, granddaughter, and grandson, and examining a large scrapbook Mackey had assembled about the same time as the exhibit.



Figure 2. The Cornerville Symphony. Mackey is holding the flute.

3 Philadelphia: Dorrance & Co., 1953.

4 *Newark Advocate*, 2 April 1964, p. 15.

Flutes: Mackey made an alto flute, piccolo, a half-sized piccolo, and probably a silver Boehm system flute. After the death of Mackey’s widow in 1975, they “were given to a lady in the Indianapolis Symphony,” but their current whereabouts are unknown.⁵

Piccolo: In 1953 Mackey won the grand prize at the Central Ohio Golden Age Hobby Show for a hand-made silver piccolo in an engraved copper case.⁶ Since entrants had to be 60 or older, the piccolo must date to 1949-53. The case, visible in the lower left corner of the 1964 exhibit photo, featured a photoengraving of the luthier’s workshop from Diderot’s *Encyclopedia* of 1751.

“Stratosphere piccolo”: The only known evidence for this instrument is the exhibit photograph (visible in Figure 1). A placard, partially obscured by the rackett Mackey is playing, reads:

[Da]vid and Go[li]ath
of the flute f[ami]ly.
Hand made ba[ss] flute.
Half size str[at]osphere
picc[ol]o.
All parts [ha]nd made.

There follows a treble clef staff that appears to show a range of three octaves starting on A^b₆, a perfect fifth above the D^b piccolo commonly used in bands.

Alto Flute: This is the “Goliath” that Mackey called a “bass” flute, but with its straight headjoint it is clearly an alto. Figure 3 is an undated formal studio portrait probably from the 1920s or 1930s, when the alto flute was beginning to be taken seriously by American flute makers and players.⁷ The mechanism is fairly conventional except that right-hand D# key is overlapped by the C and C# keys, rather than being located to their right.⁸ A second photo, showing Mack-



Figure 3. Mackey with his hand-made alto flute.

5 Elizabeth Postlethwaite, interview, 12 June 2019.
6 Newark *Advocate*, 19 September 1953, p. 15.
7 Susan Marie Beagle Berdahl, *The First Hundred Years of the Boehm Flute in America, 1845-1945* (Ann Arbor: University Microfilms International, 1985), 203-207.
8 Eldred Spell, personal communication, 19 January 2020.

ey playing the alto flute with Ohio State Senator Frank Shumway, who died in 1940, establishes a latest possible date for its construction.⁹

Clarinets: In the 1920s, Mackey was issued two U.S. Patents for improvements to the clarinet, but it is not certain whether he ever made models. Mackey proposed two different ways to control the tone holes in the “throat” register so that the fingers would never have to shift away from their standard position over the tone holes of the first octave. His solutions bear superficial resemblance to the key system invented by Antonio Romero in the 1860s, but his fingering patterns are unique.

Mackey’s first patent application (filed on 25 May 1921)¹⁰ describes a set of five tone holes (for written pitches G[#]₄ to C₅) with keys that are sprung to be open but close simultaneously when the left thumb is on the ring key.



When the left thumb is raised as if to produce G₄ on a traditional clarinet, all five tone holes open to produce C₅. The player can now control these five tone holes independently, using the same *right hand* fingerings as for the notes *an octave lower*. Thus, while G₃ is fingered ●/●●●/●●●, raising the left thumb and fingers (○/○○○/●●●) will produce G₄, and similarly through C₅. Mackey does not mention a register key, but this may be because he considered its function irrelevant to the mechanism he was proposing.

On 21 July 1922 Mackey filed plans for an even more innovative mechanism.¹¹ This one involves only four tone holes (G[#]₄, A₄, A[#]₄, and B₄) and a register vent that is completely divorced from the tone hole matrix. As before, the left thumb ring key closes these tone holes simultaneously, but when the left thumb is lifted, the *ascending* series of pitches can now be obtained by adding fingers *down* the instrument (fig. 4), a truly revolutionary approach.

Written note	Left thumb	Left fingers	Right fingers	Comments
C ₅	●V	●●●F#	●●○	V is the register key
B ₄	○	●●●	●○○	Or ●T/●●●F#/●○○ (use this for trill to C).
A [#] ₄	○	●●●	○○○	Use the register key for trill from B ^b to C?
A ₄	○	●●○	○○○	
G [#] ₄	○	●○○	○○○	
G ₄	○	○○○	○○○	

Figure 4. Fingerings for G₄ through C₅ (1922 patent).

9 *The Columbus Dispatch Magazine*, 22 May 1955, pp. 6-8.
10 U.S. Patent 1,424,253, awarded 1 August 1922.
11 U.S. Patent 1,585,594, awarded 26 May 1926.

Clarinetists will notice immediately that the fingering for C_5 (the first overblown note) is unusual. This is because Mackey added two overlapping keys (for R2 and R3) that control a second pair of tone holes. When the left little finger is on the F# key, the tone holes under R2 and R3 close automatically, leaving the two overlapping keys for R2 and R3 to *open* tone holes for F_3 and $F\#_3$ (respectively) when they are pressed. Thus, ●/●●●F#/●●● produces $F\#_3/C\#_5$ as on a Boehm clarinet. *Raising* R3 produces F_3/C_5 by *closing* the F#3 tone hole, and then *raising* R2 produces E_3/B_4 by *closing* the F3 tone hole. This eliminates the need for duplicate little finger keys. But there is an even more important effect: moving into the second register (from B_4 to C_5) now requires only the addition of the left thumb on the register key and ring key, plus R2 and the F# key for L4, far easier than the traditional “break” of the clarinet, where the position of the left thumb and all of the fingers must be changed at once. The cumulative effect of these innovations is to allow a continuous chromatic compass that requires the movement of only one or two fingers for every chromatic step. And because the “side keys” have been eliminated, the hands never leave their home position with the fingers over their respective keys.

Bassoons: Mackey made three different bassoons. The first was a “conventional” one made of four wooden joints begun “shortly after Christmas of 1932.”¹² The second, partially visible in the 1964 photo, appears to have a very short bell attached to a “long” joint that is shorter than the wing. Since the joints otherwise appear to be of normal proportions, this instrument probably descended only to C_2 instead of B^b_1 . It may have been based on a dulcian, but made in separate pieces like a bassoon.

Boehm Bassoon in E^b: Mackey’s third bassoon, built in 1935, had a one-piece maple body with a detachable bell and a compact S-shaped metal tube between the bocal and the body (Figure 5). This bassoon appears diagonally in the 1964 photo with the label: “Not a bazooka but a 35 millime[ter basso]n.” Its compass is that of a traditional bassoon but its seven-finger scale (which usually produces an F Lydian scale) sounds a major scale on E^b—a step lower than normal. A bassoon player, therefore, might think of it as being in B^b. But Mackey’s original schematic shows the compass in *treble* clef (Figure 6), suggesting that he thought of it as an E^b baritone sax, reading in



Figure 5. The Boehm bassoon in its case, with fingering chart.

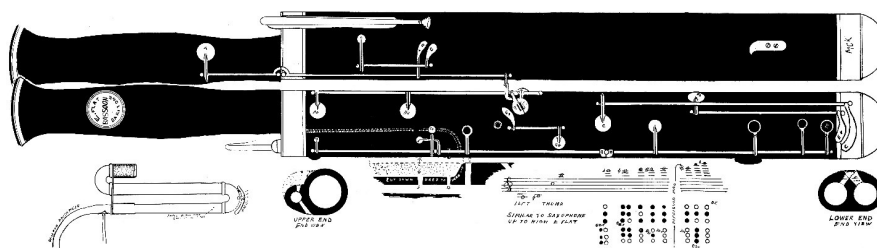


Figure 6. Schematic of the Boehm bassoon with fingering chart in treble clef (curiously, the right thumb keys are not shown).

clef, but using saxophone fingerings to produce tones an octave and a third lower. Although the tone holes are generally somewhat larger than normal, the influence of Boehm is therefore primarily in the fingering system.

Three other features of this bassoon deserve mention:

- On a traditional bassoon, the bass extension comprises seven chromatic tones below F_2 , the lowest six of which are all controlled by the left thumb and little finger. Since this instrument sounds E^b_2 with the bassoon’s F_2 fingering, the bass extension is shortened to only five tones, enabling Mackey to eliminate two of the traditional bassoon’s four keys for the left thumb.
- Mackey’s approach to venting the second octave is radically innovative: instead of assigning vent keys to the left thumb, two of his vents are controlled by the left hand first finger and the third is automatic, based on the position of L3. L1 does not actually control a tone hole at all!
- The broad decorative bands feature the same photoengraving of the *Encyclopedie’s* illustration of the luthier’s workshop that Mackey used for his piccolo case.

Mackey’s Boehm-system bassoon ended up in the collection of the late K. David Van Housen (1926-2016), professor of bassoon at the Eastman School of Music.¹³ How

¹³ The author is indebted to Van Housen’s daughter Gretchen for allowing him to study this bassoon and ultimately to purchase it in the summer of 2019.

¹² Undated and unattributed article in Mackey’s scrapbook, probably from the Newark *Advocate*.

COLLECTOR'S CORNER

ROBERT HOWE'S RICHTERS OBOE



Figure 1. The Hendrik Richters/Sand Dalton/Friedrich von Huene oboe, front view.

Collecting oboes is a fascinating and stimulating pastime. Over 30 years, I have been privileged to acquire several oboes whose history makes me proud to have them. One of which I am most proud would be rejected by many other collectors and museums because it is a composite. Yet it is the very fact of its being composite, the story behind it and how it fits into the modern history of the baroque oboe, that makes this oboe so dear to me.

The characters in this story are Hendrik Richters, Cecil Adkins, Friedrich von Huene, and Sand Dalton.

Hendrik Richters (1683-1727) was active in Amsterdam from before 1716 until his death.¹ We speak of a musical instrument maker “flourishing” during the dates of his professional activity. Richters “flourished” as an importer and musical instrument maker, likely in partnership with his brother Frederik (1694-1770). He became wealthy in the process. Langwill noted that “his estate, valued at 15,600 florins, comprising three houses, ...quantities of WWI (woodwind instruments) such as recorder, traverso, cane flute, schalmei, ...128 silver bands, 57 snuff boxes, a box of West Indian amber etc.”

Van Acht tells us that Hendrik Richters “importantly influenced oboe construction in Amsterdam...(pioneering) the use of ebony, an exotic wood which was far more expensive and a highly unusual material for oboes...The combination of ivory and ebony, the extremely handsome silver keys and rings...invested his instruments with a costly and exclusive character...leading silversmiths were often recruited for the silverwork.”²

Thirty-three oboes survive from the Richters’ shop, most of which are beautifully orna-

¹ William Waterhouse, *The New Langwill Index* (London: Tony Bingham, 1993), 325-6.

² Rob van Acht, Jan Bouterse, Piet Dhont, *Dutch Double Reed Instruments of the 17th and 18th Centuries* (Laaber: Laaber-Verlag, 1997), 161-166.

mented.³ The brothers Richters used then state-of-art technology to create their instruments’ elaborate turnings. The keys were engraved with floral designs, musicians, and dancers.⁴

Richters’ oboes have been extensively studied, notably by our late colleague Cecil Adkins (1932-2015). Adkins’ Densmore-prize-winning 1990 paper included details of the complicated equipment, “rose lathes”, required to turn their ornate ivory balusters, mounts and bells.⁵

Adkins obtained a center joint from a Hendrik Richters oboe between 1991 and 1999. In his words:

Friedrich (von Huene) told me of the copies (which von Huene was making of Richters oboes) at a Boston AMIS meeting (in 1985)...We had no more correspondence about it for some years until I had a letter from Michael Zadro who lived up near Poughkeepsie and had an oboe collection...telling me that he was disposing of his collection. Knowing that the originals were selling then between 30 and 40 thousand dollars, I replied that while I would covet the section, there was no way on God’s Green earth that I could afford such a prize. He shortly replied and asked if I would be interested in this piece of history for \$100. I immediately sent him the check + \$5.00 for postage. It had the original c key and center joint ivory. I kept it here for several years as an antique, and eventually asked Friedrich if he would make a top joint and bell for it...We copied the finial, bell mount, and bell ring from the instrument at the Library of Congress, as they most closely resembled that on Michael’s segment, however, no two of the oboes were alike.⁶ He knew

³ Phillip T. Young, *4900 Historical Woodwind Instruments* (London: Tony Bingham, 1993), 186-87.

⁴ <https://www.metmuseum.org/art/collection/search/503673>, accessed May 10, 2020.

⁵ Cecil Adkins, “Oboes Beyond Compare: the Instruments of Hendrik and Fredrik Richters,” *Journal of the American Musical Instrument Society*, 16 (199): 42-117.

⁶ This is DCM 158. <https://www.loc.gov/item/dcmflute.0158/>, accessed May 10, 2020.



Figure 2. Original “Great” key for low C. The figure is of Dionysus on a wine barrel.

an engraver in Boston who agreed to do the E-flat keys based on those I drew of some of the other originals. Friedrich liked them and commissioned the job...He quickly completed the billets for the missing joints (They may have come from his stock), and we arranged for Sand Dalton to voice and tune the instrument. However...the lathe was in Maine and he did not have time to spend the several weeks to turn them. After a couple of years...at a later Boston AMIS meeting (2002) he came up to me and reached in his jacket pocket and retrieved the carved sections...I was thrilled beyond belief. When I got home I sent him his fees and he sent the billets, keys, and ivories to Sand [Dalton] who finished the instrument.⁷



Figure 3. Ornamental ivories: mid joint, upper joint, bell tenon. Only that on the mid joint is original.



Figure 4. Ornamental ivory on bell mouth.

I first met Cecil in 1999, meeting him in Boston to introduce myself and to Marlowe Sigal as a would-be oboe collector. I learned that night of the Richters middle joint. We got along well and he advised me on several of my papers over the years. Chatting with Cecil over lunch at the 2010 AMIS meeting, he brought up this oboe and asked if I would like to have it after his passing; I hope that I demurred. We spoke more of Ce-

⁷ Email from Cecil Adkins to Geoffrey Burgess, November 21, 2012.

cil's work on baluster geometry and the subject never came up again.

Cecil died in November 2015 at age 83. In 2019 a representative of the Adkins family asked me if I was interested in the Richters oboe. This time I did not demur.

What of the men who completed this oboe? Friedrich von Huene (1929-2016) is well known as having introduced the manufacture of period flutes and recorders at original pitches to the United States, in 1970. He was the dominant woodwind maker of his time and mentored many other woodwind artists. His workshop was in Brookline MA, a few yards over the Boston line.

Not often noted is that he made baroque oboes at A415, commencing sales in 1975 with Rottenburgh and Denner copies. After 1979 he started a dozen Richters oboes, a project which Geoffrey Burgess describes as "a means of demonstrating his ability to emulate the great (woodwind making) artists of the past."⁸ Burgess further describes how von Huene restored an antique English rose lathe in order to make these oboes, which were priced at about five times the cost of his other oboe models. Although he discreetly advertised "instruments not listed in our brochure" in *Early Music*, only three of the dozen turned are known to have been completed, and none are known to have sold.⁹

When Cecil Adkins took his Richters mid joint to Friedrich von Huene, he knew of this project and thus of von Huene's suitability to finish the instrument.

Von Huene did not play oboe and required an oboist colleague to voice his oboes. Sand Dalton (born 1953) established his period oboe-making workshop in 1976, becoming one of the earliest successful American makers of period oboes; others are Harry vas Dias, Jonathan Bosworth and Stephen Hammer. Dalton remains active today, making highly regarded copies of original oboes by J.C. Denner, Eichentopf, Schlegel, Hotteterre, and others.¹⁰ From 1984-1989 Dalton flourished in Watertown MA, near Boston. Besides oboes under his own name, he made the von Huene Richters oboes, excluding the ornate turnings.¹¹ Dalton wrote that:

[von Huene] would send me bored and reamed ebony pieces and then I did the exterior turning, socket cutting and tone hole drilling. He provided the ivory rings that were carved on a rose engine lathe which I fitted to the joints. He also provided the engraved keys for me to

⁸ Geoffrey Burgess, *Well-Tempered Woodwinds: Friedrich von Huene and the Making of Early Music in a New World* (Indiana University Press, 2015), 152-56. Von Huene used DCM 158 and the Metropolitan Museum of Art's 53.56.11 as models.

⁹ *Early Music* 5:3 (1977), p.350 ¹⁰ <https://www.baroqueoboes.com>. Accessed May 10, 2020. ¹¹ Sand Dalton, email to the author 18 January 2009.

¹⁰ <https://www.baroqueoboes.com>. Accessed May 10, 2020.

¹¹ Sand Dalton, email to the author January 18, 2009.

mount...Finally, I designed the staple/reed system and tuned the oboes.

It made sense for Friedrich von Huene to turn to Sand Dalton for help finishing Cecil Adkin's composite Hendrik Richters oboe. The pieces which von Huene used to complete the Richters had probably been turned by Dalton in the 1980s. The instrument thus is a collaboration of three of the most important woodwind makers of their times, those times being 300 years apart, for the benefit of one of the early oboe's most important scholars.

The instrument is in splendid condition, with only minor damage to the antique middle joint. The original stamp "H. Richters" is visible between holes five and six, but only with bright light and magnification. Easy to read are the von Huene stamp on the upper joint, with serial number 10485, and the Dalton stamp on the bell.

As an antique, this oboe is incomplete and slightly altered by the replacement of the E-flat keys. As an entire oboe, my opinion is that of Cecil Adkins, to whom I will give the last word: *It is a beautiful piece, stamped with [Hendrik] Richters' original stamp and Friedrich's and Sand's stamps. It plays well and is one of my most prized instruments.*

☞ Robert Howe



Figures 5 & 6. Left, new key for left E-flat showing a dancing man and his oboist. Right, new key for right E-flat showing a dancing maid and her fiddler.

NEW MEMBERS

The following people and institutions have joined AMIS in 2019, or have re-joined after an absence.

United States members

Ed Beaver, Albuquerque, NM
 Sue Carter, St. Petersburg, FL
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Institutional members

Melody World Wax Museum, Mysore, India
 Alibri Llibreria SL, Barcelona, Spain

Michela Albano

The participation in the 2019 AMIS meeting was an extraordinary opportunity for my professional and personal growth and it was feasible only thanks to the William E. Gribbon Memorial Award for Student Travel. I went deep inside an open minded society made of passionate members who work hard to improve and spread the knowledge of musical instruments; I shared my research with specialists and also exchanged views with other students from all over the world; finally, I explored an amazing part of the world, its traditional and innovative aspects. The benefit is a great mindset enrichment and the strengthening of the awareness that I want to go straight on this way.



I have been studying and working in the field of the cultural heritage preservation since I chose the degree course in Science and Technology for the Conservation of Cultural Heritage in 2005 at La Sapienza University in Rome (Italy), where I was born. Science and cultural heritage have always been my passions and my diversions and when I realized that objects are made of matter and that the preservation of this matter is ruled by chemistry and physics, I had no doubts about my future!

My interest in musical instruments is more recent but it is increasing day by day: these extraordinary objects tell us our story through the music they produce and the materials and the manufacturing technology they are made of. A complex and complete knowledge that no other objects can provide.

I am a conservation scientist and I hold a research fellowship at the Arvedi Laboratory of non-invasive diagnostics (CISRIC) of the University of Pavia located in Cremona, and I am a PhD Student in physics at the Polytechnic of Milan. Living in the city where the unique and the most precious violins have been produced during the seventeenth century by Antonio Stradivari and colleagues, draws my research towards the characterization of the bowed string instruments materials (for instance wood, glues, varnishes and colorants) with the aim to understand and to preserve the tradition through the science. At the moment, the main

aim of my research is to characterize the chemical and physical transformations that occur to the wood during the traditional violin making practice. In fact, these transformations heavily affect the acoustic properties of the instrument and even though some steps forward have been done by the scientific research, what make a piece of wood a “tone” wood is still to be understood and it is matter of a great interest for many: the scientific research, the violin makers, and musicians.

Nonetheless, my research is open to any kind of musical instruments: I had the chance to study tin pest (also called tin disease, tin blight or tin leprosy) of the pipes in Italian historical organs and the manufacture of two Haas horns (results shown during the 2019 AMIS meeting). My research also includes historical scientific instruments that are amazing examples of aesthetic and technological capability, as well. These are the only two classes of artifact in the field of cultural heritage which share the uniqueness and the exceptionality to have a direct impact on the human everyday life, allowing wellness and progress: they can produce music and measurements!



M. Elizabeth Fleming

Since attending my first AMIS meeting in Greenville as a Gribbon award recipient, I earned my PhD in musicology from the Graduate Center, the City University of New York. My dissertation was titled “The Incorporated Hornist: Instruments, Embodiment, and the Performance of Music.”



Instrumentality is typically understood as extension and expression beyond the boundaries of the body. Brass instrument musicking, however, begins not where the sound emerges from the bell, or even with the column of air within the instrument, but at the actions and reactions of the instrumentalized, organized surfaces and flows of the player’s body and that of the instrument. My project considers both instruments and bodies in and as encounters that music choreographs, and as sites of

my project considers both instruments and bodies in and as encounters that music choreographs, and as sites of

musical subjectivity distributed across these extensional geographies.

Thinking through embodiment, organology, critical theory and performance, the orchestral horn and hornist become an instrumental lens that I turn upon on different works in the repertoire; the result, however, is less about the horn or the works than about our postures of attention to them. The hornist's unique modes of coming together, performing and re-forming the instrumentalist assemblage, provide opportunities to locate the work of music and musical performance and to interrogate under what conditions we grant an agentic voice.

In the first chapter, I "make the horn the hero" in Beethoven's *Eroica* Symphony, nuancing the journey of a singular protagonist by introducing the distinct agencies of the three hornists at work therein. In the second chapter, I query what is gained and lost by "improving" the simple horn with the valve in the early nineteenth century by considering ramifications in the performance of Brahms's Trio, Op. 40. By focusing on the hands of the hornist, I suggest that the valve forced a shift in the player's bodily techniques that reflected a re-articulated relationship between timbre and music in the nineteenth century. In the third chapter, I examine the relationship between the material and conceptual voice and the bodily apparatus of the hornist—the sounding mechanism called embouchure—in the sounding of Messiaen's "Appel interstellaire," asking how and where we locate voice in our analyses. In the final chapter, I return to the chamber music space to read for intonational practices and contests in Ligeti's Trio; using a perspective that understands instrumental *affordances* as *abilities*, I argue that Ligeti's work presents an aesthetics of disability that can be a rehearsal for an ethics of care.

Last November, I participated in an inaugural panel for the Organology Study Group at the American Musicological Society meeting in Boston. I remain in New York City as a freelance hornist working in common practice, contemporary and experimental, and commercial contexts, and at the CUNY Graduate Center as a postdoctoral research associate, where I continue to research at the intersection of embodiment and instruments. I am currently working on an article about the hand horn, the valve horn, and the aurality of absolute music in the nineteenth century, and am also beginning research on instrumental extended techniques in experimental musics of the 20th and 21st centuries, and on the aesthetics of technological failure in (musical) performance.



Saskia Keller



I am so grateful to have attended the 2019 AMIS meeting as a recipient of the William E. Gribbon Award.

I first became interested in organology as an undergraduate at Harvard University, where I majored in music and art history. My experience as cel-

list in the Harvard Baroque Chamber Orchestra exposed me to Harvard's collection of musical instruments. I wrote my undergraduate thesis on the instruments depicted in Giambattista Tiepolo's fresco *The Coronation of the Virgin* (1754).

My research interests include stringed instruments, 18th-century music, gender studies, music iconography, and embodiment. My current research focuses on the history of the cello endpin. My paper for the 2019 meeting, which you can read in the fall issue of the newsletter, concerns the side-saddle position and its relationship to the popularization of the endpin at the turn of the 20th century. I recently completed my master's dissertation at the University of Edinburgh on the cello endpin in the 17th and 18th centuries.

My dissertation proposes that there is little historical basis for the staunch opposition to using an endpin common among baroque cellists today. While endpins were popularized at the turn of the 20th century, they have existed since at least the early 17th century. Using literary, iconographic, and material sources, I investigate what the earliest endpins were like and how they were used. Most notably, I identify an endpin belonging to the Museum of Musical Instruments of the University of Leipzig as possibly one of the only surviving 18th-century endpins in the world. I am continuing research on this topic for a journal article and hope in the future to work with a luthier to create a historically informed baroque endpin.

I am always excited to discover new sources about endpins, so don't hesitate to contact me with research suggestions!



Geovanna Marianne Ochoa Manzo

I am an Objects Conservator in the process of obtaining my degree from the Escuela de Conservación y Restauración de Occidente (ECRO) located in Guadalajara, Jalisco, México. I was first introduced to the world of organology in 2018 at the National Music Museum (NMM),



where I participated in a four-month long conservation internship under the guidance of Emanuele Marconi (Director, Musée des Instruments à Vent, La Couture-Boussey). Since then, I have been actively pursuing different opportunities to continue developing my knowledge and technical skills in caring for and conserving musical instruments. It was for that very reason that I applied for the Gribbon Award to facilitate my ability to attend the annual meeting of AMIS in 2019. I am very grateful to the AMIS members for providing me an opportunity to join the conference and meet the extraordinary musicians and researchers who were present.

Following the AMIS Conference, I returned to Mexico and dove back into looking for ways to get involved with Mexican organology and commenced my studies at the Escuela Nacional de Conservación, Restauración y Museografía (ENCRYM) as a continuing education student in the Seminar on Musical Instruments Conservation and Restoration taught by Charlene Alcántara Bravo and Sandra María Álvarez Jacinto. ENCRYM is the only institution in Mexico, currently, that includes musical instruments as part of their conservation educational programs.

During this course, I had the chance of documenting two positive organs, dated between the 17th and 18th centuries, as well as two reed organs, an Estey & Organ Co. instrument, and the other made by Butterfly, in two towns at Tlaxcala state. I also documented a Clementi & Co. grand piano (ca. 1929-1939) located at the Colegio de San Ildelfonso Vizáinas in México City. As part of the course, I also constructed my first instrument, a double-bouted Appalachian dulcimer. Currently, I am working at the ENCRYM course, as part of a team conducting research and wood stabilization done to rescue the cadereta exterior of the Épistle Organ residing at the Metropolitan Cathedral of Mexico City which was burned severely during a fire in 1967. This research will help for futures investigations around the

original Épistle Organ made by Jorge de Sesma in 1695 and modified by Jorge Nazarre in 1736.

After I complete my coursework, I look forward to pursuing an advanced degree in wood science or organology to further develop my interest in examining how restoration alters acoustical properties of musical instruments. In addition to my interest in the effects of restoration, I also enjoy working with keyboard and mechanical instruments, musical manuscripts, pianola rolls, metallic discs, and wax cylinders.



Arianna Rigamonti



I would like to express my sincerest thanks to the Gribbon Committee for making it possible for me to attend this past summer's AMIS meeting in Greenville as a Gribbon awardee for the second time. The 2019 conference was an occasion of interesting and fascinating discussions, but also a time to

meet and make good friends.

The paper I presented was about the fantastic musical instruments on stage during performances in 16th and early 17th century Italy. With the term *fantastic* I refer to marvelous, bizarre, disguised, zoomorphically-shaped, or imaginary musical instruments designed for Italian stages in the late Renaissance, such as in *Intermedi*, *commedia dell'arte*, court festivals, carnivals and parades. Indeed, musical instruments were adapted to the scene by appropriate masking to make them suitable to the subject played on the stage and their allegorical functions. Therefore, instruments were considered part of the scenography, as well as the masks and costumes of actors and musicians. I focused on the symbolism of these fantastic objects within the musical practice at the time through historical descriptions of this kind of instruments, iconographies and existing instruments with the same aesthetic, currently held in museums' musical instrument collections or private ones.

This presentation was a brief overview of my master's thesis. I graduated last September in Musicology at the Department of Musicology and Cultural Heritage

at the University of Pavia, under the supervision of Prof. Massimiliano Guido. I truly would like to continue to expand this research on Renaissance fantastic musical instruments, broadening beyond Italian borders and the theatrical environment, perhaps in a possible future PhD thesis.

Currently, I am doing a post-graduate Erasmus Traineeship at the Rijksmuseum in Amsterdam where I am assisting the curator of the musical instrument collection Giovanni Paolo Di Stefano. Here I have the opportunity to participate in discussions relating to the management, presentation, conservation, and expansion of the musical instrument collection, as well as the planning of the concerts within the museum. However, my main task is to update musical instruments' data in the museum's database, mostly sorting and organizing documentary and bibliographical materials about the collection.

Also, I had the great opportunity to assist in the installation of the new extraordinary exhibition entitled *Muziek Parade*, which highlights various marching bands and their musical instruments dating from the 16th to the 19th century. The display shows a selection of about 100 historical musical instruments, military objects, prints and drawings, most of which have not been on view since early 20th century. Among these artifacts, one of the largest selections of historical drums ever seen on display is shown: 45 drums in all. It is a temporary exhibition lasting two years, until December 14, 2021, in the Special Collections of the Rijksmuseum. If, by any chance, you come to Amsterdam, I strongly recommend to visit this great exhibition.



Additional Gribbon Scholars 2019:

Luca Rocca
Chung Wan Choi
Esteban Mariño
Daniel Wheeldon
Aaron Wolff

CONTRIBUTORS TO AMIS 2019

We wish to recognize the following members who have made contributions during 2019 in addition to their membership dues. This list includes donations given to the general fund and those specifically for Gribbon Scholarships (noted with G). (List compiled by Carolyn Bryant – see an error or omission? Contact her at cb.hampden@gmail.com)

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or when it got there is not known, but Mackay's heirs recalled that the instrument was not among the items in Mackey's estate in 1968.

Rackett: The curious "baritone pipe" in the foreground of the 1964 photo appears to be Mackey's own version of a Baroque rickett, but an octave higher than the reproduction Moeck was offering at the time (Mackey gave the range as C₃ to G₄). The original photo caption reads: "Smoking or playing? James Dean Mackey, retired engraver, can do both on this German imitation bassoon sounding pipe."¹⁴ The rickett was made for a "Mr. Alexander," a local entertainer who wanted to use it to play "Asleep in the Deep" as part of his act. This was probably James F. Alexander of Hebron, Ohio—a retired musician and member of the International Association of Platform Entertainers—who died in 1960 at age 78.¹⁵

Other instruments: Mackey's grandson Fritz recalls that Mackey made a snake charmer's shawm and basket for the grandchildren. Sitting behind the basket, the player could push surreptitiously on a hidden lever that would raise the lid of the basket and a snake's head would pop into view. It may be that he made other instruments as well.

Conclusion

What is to be made of Mackey and his musical instruments? Self-taught in music, he was fascinated by musical instruments throughout his life. He seems never to have developed his ideas commercially, and even his highly imaginative patents for the clarinet seem not to have generated interest amongst clarinet manufacturers or players. Perhaps it was satisfaction enough for him just to share his creations with his friends and neighbors in Newark. So he remains something of a local wonder, a man of considerable talent, ingenuity, and tenacity who, when he got an idea for how an instrument might be made, went out to his workshop and built it. One can only hope that some of his other instruments have survived and will eventually surface so that more can be learned of this fascinating man.

The author would be grateful to hear from anyone who has further information about Mackey or his instruments. Please direct comments or questions to wpeebles@wcu.edu.

Will Peebles

¹⁴ Newark *Advocate*, 2 April 1964, p.15.

¹⁵ Newark *Advocate*, 9 June 1960, p. 33.

CALL FOR SUBMISSIONS

The Newsletter is asking for submission from AMIS members reflecting on the current COVID-19 pandemic and how this has affected them. We would like to record for posterity this moment in our collective lives, when the world shut down in order to protect us all. From cancelled conferences and concerts, closed museums, to a "new normal" of online get togethers, we all have a story to share. Please send short submissions to amisnewsletter@gmail.com.

A VISUAL MUSICAL PUN
COURTESY OF
PETER H. ADAMS



D.S. al coda
A musician walked into a tough bar.
He knew he was in treble. Nobody would
give him the time, or would say
anything. All he got were blank
stares. He didn't even know how
this would end, and wasn't exactly sure
how to get out.