

American Musical Instrument Society



40th Annual Meeting
May 18–May 22, 2011



MIM

MUSICAL INSTRUMENT MUSEUM





40th Annual Meeting of the
American Musical
Instrument Society



Hosted by the
Musical Instrument Museum
Phoenix, Arizona

Wednesday, 18 May 2011 – Saturday, 21 May 2011

Cover Photography

Bill Timmerman

MIM

The Musical Instrument Museum

4725 East Mayo Boulevard

Phoenix, AZ 85050

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www.theMIM.org

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40th Annual Meeting 18 May – 21 May 2011 Musical Instrument Museum, Phoenix, AZ

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The Musical Instrument Museum, Phoenix, AZ

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Colin Pearson, Curatorial Assistant

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The Museum Store Team

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Special Thanks to:

Deborah Check Reeves, Curator of Education and Woodwind Instruments,
National Music Museum
Matthew Hill, A Founding Curator of MIM

MIM gives special thanks to



Making toy pianos since 1872

Schedule of Events Wednesday, 18 May 2011

- 9:00-5:00 “American Sabor” temporary exhibit (final day for viewing)
Target Gallery
Pick-up your Sennheiser headset at Guest Services; included in Registration fee
- 9:00-10:00 Behind-the-scenes tour of Conservation Lab and Collections Storage
Registered participants for Group 1
Meet at Conservation window (South El Rio)
- 10:00-11:00 Behind-the-scenes tour of Conservation Lab and Collections Storage
Registered participants for Group 2
Meet at Conservation window (South El Rio)
- 11:00-1:15 **LUNCH on your own**
- 11:00-1:00 **AMIS Board Meeting Lunch**
Courtyard Conference Room, MIM
- 1:00-1:15 **FREE TIME**
- MIM Music Theater**
Organology and Museums: Historical and Contemporary Views
Chair: Albert Rice
- 1:15-1:45 “The Descent of Organology: Cultural and Methodological Influences in the Definition
of Organology in the Nineteenth Century”
Gabriele Rossi-Rognoni, Galleria dell’Accademia, Dipartimento degli
Strumenti Musicali, Florence, Italy
Paper read by Albert Rice
- 1:45-4:30 **Panel Session – “Putting it together: Processes of Global Collecting”**
Moderator: Kenneth Moore
- 2:00-2:20 “Documenting an Inclusive Philosophy of Collecting”
J. Kenneth Moore, The Metropolitan Museum of Art, New York, NY
- 2:20-2:40 “Victor Mahillon and his First Global Musical Instrument Museum in Brussels”
Ignace de Keyser, Royal Museum for Central Africa, Tervuren, Belgium
- 2:40-3:00 “Collecting the Collectors: Detective Work in Museum Records and Beyond”
Adrienne Kaepler, Smithsonian Institution, Washington D.C.
- 3:00-3:20 **BREAK**
- 3:20-3:40 **Panel Session continued:**
“MIM’s Vision and Challenges: Building a Collection from the Ground Up”
Christina Linsenmeyer, MIM, Phoenix, AZ
- 3:40-4:00 “MIM Opportunities: Sharing Instruments and Media Using Living Traditions”
Jennifer Post, MIM, Phoenix, AZ

4:00-4:30

Panel Discussion

4:30-5:00

“Musical Instruments in Regional Museums in the United States: A Database project for AMIS”

Panelists: Darcy Kuronen, Stewart Carter, Albert Rice

5:00-7:00

DINNER on your own

7:00-9:30

WELCOME RECEPTION: MEET & GREET the GRIBBON SCHOLARS

(Cash bar; savory & sweet snacks provided)

“Social Pool,” Xona Resort

The William E. Gribbon Memorial Award for Student Travel

Several given each year to enable undergraduate and graduate students to attend the Society's annual meeting (one-year student membership and reimbursement of conference-related expenses).

Congratulations to this year's recipients:

Emanuele Marconi

Eugenia Mitroulia

Lisa Norman

Melanie Piddock

Kendra Van Nyhuis

Patricia Lopes Bastos

**Featuring a performance by classical guitarist
Gabriel Ayala, Tucson, Arizona**

A member of the Yaqui people of southern Arizona, Gabriel Ayala is at the forefront of a new generation of Native Americans making a career performing classical music. He began playing the guitar as a child. He earned a Master's Degree in Music Performance from the University of Arizona in 1997, has taught at all educational levels from elementary through college, and serves as a competition adjudicator. Although Gabriel truly enjoys being a teacher his busy touring schedule allows him to only teach in masterclass settings.

Ayala performs regularly throughout the United States and has appeared at the John F. Kennedy Center for the Performing Arts, National Museum for the American Indian, ASU Kerr Cultural Center and Oscar Meyer Theater in Madison, Wisconsin. He has been recognized by the former State of Arizona Governor Janet Napolitano, now Director of Homeland Security, for his musical achievements. In addition, he has also been honored as the Artist of the Month for the Indigenous Internet Chamber of Commerce (IICOC). Gabriel has also been named Tucson Citizen of the Month and recognized as the leading artist in Tucson for 2009 in "9 to watch in 09". Not only is Gabriel recognized locally and in the United States but has had the opportunity to be the featured performer at the "Festival Internacional de la Guitarra Academica" in Venezuela with Performances in Caracas, Guarenas, Guatire and on National Public Television throughout Venezuela.

Gabriel was selected as one of ten musicians featured in "Native Musicians in the Groove" highlighting stories of musicians in their struggles while persevering with a career in music. He also has been featured in several media publications such as "Native Peoples", "Indian Country Today", "SAY Magazine" (Canadian and United States Editions), "Spirit of the Southwest (German Publication)", "Native America Calling", "Canadian Broadcasting Corporation" and numerous others.

Ayala has released three self-distributed albums in 2008. He has also been a featured artist on several other CD releases. Gabriel signed with record label Canyon Records to release their first classical CD, "Portraits" on Canyon Records Explorer Series- Classical. The Explorer Series is the new sub label developed by Canyon to be able to feature Native Americans performing music outside of the traditional genre. Gabriel has been breaking stereotypes amongst Native and Non-Native people by performing classical, jazz, flamenco, and new compositions of his own. In 2009, Gabriel was nominated and performed in the Indian Summer Music Awards, Native American Music Awards, Aboriginal People Choice Awards, and the Canadian Aboriginal Music Awards. He led the Native American Music Awards (NAMMY's) with the most nominations and received Best Instrumental CD for "Tango!". Gabriel received many accolades in this year alone including the honor of sharing the stage with Motown living legends The Four Tops and The Temptations.

Schedule of Events Thursday, 19 May 2011

- 8:30-9:00 **MIM Music Theater**
"Progress on the Grove Dictionary of Musical Instruments"
Laurence Libin
- 9:00-9:30 **Musical Migrations**
Chair: Albert Rice
"The Player Piano: A Neglected Resource in Ethnomusicology"
Bob Berkman
- 9:30-10:00 "The French Accordion in New York, 1830-1870"
Cecil Adkins
- 10:00-10:15 **BREAK**
- Musical Adaptations to Historical and Social Change**
Chair: James Kopp
- 10:15-10:45 "Frame Drums of the Northern Plains Indian Culture"
Michael Suing
- 10:45-11:15 "Schalmei Adapting to Change"
Rebecca Apodaca
- 11:15-11:45 "Sharing Rosewood, Smuggling Ivory: The Global and Local Politics of Resource Use and
Distribution in Musical Instrument Making"
Jennifer Post
- 11:45-12:15 "The Gagliano Family of Violin Makers in Naples"
David Bonsey
- 12:15-2:00 **LUNCH provided**
Founders Room, MIM
- Nineteenth Century Musical Exchanges**
Chair: Cynthia Hoover
- 2:00-2:30 **KEYNOTE SPEAKER:** Stewart Carter
"A French Jesuit in the Middle Kingdom: Joseph-Marie Amiot and the Introduction of
Chinese Musical Instruments into Europe"
- 2:30-3:00 "Non-European Musical Instruments in Bologna in 1888"
Cristina Ghirardini
- Musical Exchanges: Improvisation and Innovation**
Chair: James Kopp
- 3:00-3:30 "Instrumental Experiments in Early American Jazz"
Aurelia Hartenberger

- 3:30-4:00 "Reverse Engineering Improvisation in the Fifteenth-Century Shawm Ensemble"
Adam Gilbert
- Performance Practice**
Chair: Clint Spell
- 4:00-4:30 "Ergonomics and Early Horn Technique"
Lisa Norman
- 4:30-5:00 "Tuning Variations as a Guide to Bass-Line Instrumentation in the Orchestral and Solo Literature for the Eighteenth-Century Contrabass Violon"
David Chapman
- 5:00-6:00 **COCKTAILS hosted by Bob Ulrich, Founder, MIM**
Jill Dahlin Courtyard, MIM
- 6:00-7:00 DINNER provided (Cash Bar)
MIM Café
- NIGHT at MIM**
Pick-up your Sennheiser headset at Guest Services; included in Registration fee
- 7:00-8:30 Gamelan demonstration, Experience Gallery and Classroom
Deborah Reeves and Colin Pearson
- 7:00-7:30 "Whistles of the Congo" Presentation, Alcove 2
Manuel Jordàn, Chief Curator and Director of Collections, MIM
- 7:30-8:00 Rathke Organ Performance, Alcove 3
James Gerber
- 8:00-8:30 Chris Burton Jacome and Lena Jacome – Flamenco guitar and dance, El Rio outside Café
- 8:30-8:45 Mechanical Instrument Demonstrations, Mechanical Gallery
Christina Linsenmeyer, Assistant Curator, MIM
- 8:45-9:00 Octobass Demonstration, Orientation Gallery
Matthew Hill

ICOM's International Museum Day NIGHT at MIM

Each year since 1977, the International Council of Museums organizes International Museum Day (IMD), a special moment for the global museum community. On this day, participating museums interpret an issue affecting cultural organizations. International Museum Day is also a fantastic opportunity for museum professionals to meet their public. Museums are at the heart of the system, institutions that serve and develop society.

Traditionally, International Museum Day is organized around 18 May. It can last for a day, a weekend or a whole week as long as the objective remains focused on the motto: "Museums are an important means of cultural exchange, enrichment of cultures and development of mutual understanding, cooperation and peace among peoples."

"On the local level, every year the Central Arizona Museum Association (CAMA), of which MIM is a member, encourages all its members to do something special to celebrate so we can be in solidarity with museums around the world and so we can remind our community why museums matter. MIM is excited to participate with its fellow museums in Arizona and around the world in this meaningful celebration and we are honored to have AMIS here to celebrate with us," said Sarah Weber, CAMA President and MIM Education Manager.

Deborah Check Reeves is Curator of Education at the National Music Museum and an Associate Professor of Music at The University of South Dakota in Vermillion. She holds degrees in clarinet performance from The University of Iowa and the University of Wisconsin-Oshkosh. She is serving her third term as AMIS Secretary. In addition to administering all educational programming at the NMM, she is director of Tatag, the Vermillion community's gamelan ensemble who performs on the NMM's Kyai Rengga Manis Everist Javanese Gamelan.

Colin Pearson is an assistant with both the curatorial and education departments at MIM. He holds a BM in cello performance, with a focus on education, from California State University in Long Beach, and an MA in Ethnomusicology from the University of California at Riverside. His MA research was focused primarily on music and dance traditions in Thai and Cambodian immigrant communities in southern California. Colin plays the cello, guitar, and the Thai sō ū. He has been involved in completion of exhibits in MIM's Africa, Middle East, Asia and Oceania geo-galleries. Colin has also worked extensively on MIM's educational curricula, guided tour scripts, docent training, and he developed and teaches MIM's Balinese Gamelan Workshop program.

Chris Burton Jácome began playing guitar in 1986 and studied flamenco guitar in Sevilla, Spain with some of the greatest flamenco performers of this era. Since Chris' return from Spain, he has been performing over 200 shows a year and has played many sold-out performances throughout the US and Canada. Chris' music can be heard scoring the Emmy Award Winning PBS television special, *Flamenco* and on the popular TV shows *Kyle xy* and *Greek*. He is currently the musical director for *Calo Flamenco*, Ballet de Martín Gaxiola. Chris writes the music and lyrics for Calo's productions and performs live with his musical ensemble for Calo's Broadway-ready flamenco dance shows.

Lena Jácome attained her B.F.A. Degree in Dance Performance at New World School of the Arts in Miami, FL and earned her M.F.A. Degree in Choreography and Performance at Arizona State University. She is currently a Roster Artist through the Arizona Commission on the Arts and was awarded a professional study grant to study in Spain in 2010. She has been a dancer for Calo Flamenco under the direction of Martín Gaxiola since June of 2003. She has guest performed in the World Premiere of Pangean Orchestra at Symphony Hall and she tours nationally with both Calo Flamenco and The Chris Burton Jácome Flamenco Ensemble. Jácome will teach classes for children and teens at MIM this summer.

James Gerber holds a Master of Arts Degree in Liturgical Music from Saint John's University and Seminary in Collegeville, MN and was the Director of Music Ministries at Zion Lutheran Church in Hopkins, Minnesota. Currently the Organist and Choirmaster at St. Christopher's Episcopal Church in Sun City, Gerber is currently studying with Kimberly Marshall at the School of Music in the Herberger Institute of Design and the Arts at Arizona State University. He is an employee of the Musical Instrument Museum in Guest Services and assisted Michael Rathke in the completion and installation of the organ on exhibit at MIM. Gerber performs on the Rathke organ for Museum Encounter programs and special occasions. His music has been broadcast on the NPR program, Pipedreams.

Christina Linsenmeyer is one of the founding curators of MIM, Phoenix, where she has been Assistant Curator of Musical Instruments since Oct 2008. A native of Baltimore, MD, she holds a Certificate in Violin Making and Restoration from North Bennet St. School (Boston, MA), and has worked as a violin maker in Boston and Chicago. She also holds a BA with Honors from Colgate University (Hamilton, NY), and a Ph.D. from Washington University in St. Louis (Missouri). Her dissertation is titled "Competing with Cremona: Innovation and Tradition in Violin Making in Paris (1802-1851)." Christina's publication and exhibition experience covers a broad range of topics, from Medieval and Renaissance iconographic symbolism to American jazz and blues. She has experience as an archivist, editor, graphic designer, and database administrator for institutions including the Bach Archiv; Woodrow Wilson Foundation; and IBM Global Services. She plays modern and baroque cello, and tenor and bass viol.

Matthew Hill is a native of Los Angeles. He holds a BMus (Hons, 1st class) in composition from Napier University and a MMus in organology from the University of Edinburgh. He is currently completing his PhD there on the development of the early electric guitar. One of the founding curators of MIM Phoenix, he has also advised and curated musical instrument exhibits at places as varied as the National Museum of Ireland in Dublin, The Museum of Making Music in Carlsbad, California, and Harrods in London. Matthew is also curator of the John C. Hall collection of musical instruments at Rickenbacker International Corporation in Santa Ana, California. A regular contributor to international journals and conferences, he was most recently a contributor and consultant to the forthcoming book, *The Guitar Collection*. In addition to academic pursuits, he has enjoyed a varied musical life that includes being a Nashville session player, art music composer and rockabilly doghouse bassist.

Schedule of Events Friday, 20 May 2011

Founders Room, MIM

Sex in the Morning

Chair: Albert Rice

9:00-9:30

"Sex and Musical Instrument Advertising"

Sarah Richardson

Design Production and Construction Techniques

Chair, Albert Rice

9:30-10:00

"Did Woodwind Instrument Makers of the Baroque Period Use Proportions to Design their Instruments?"

Herbert Heyde

10:00-10:30

"Double-Wall Wind Instrument Production in Italy: An Historical Overview"

Francesco Carreras

10:30-11:00

"An Ample Supply: American Piano-Parts Manufacturers and Dealers up to 1900"

William Hettrick

11:00-11:15

BREAK

Historical Diagnostics

Chair: Clint Spell

11:15-11:45

"Five Significant American Piano Manufacturers' Production Number Books"

William Shull

11:45-12:15

"What Patents Tell Us and What They Don't: A Case Study Based on Valve Patents for Brass Instruments in the Archives of the Technical University in Vienna"

Sabine Klaus

12:15-2:00

LUNCH provided

El Rio North, MIM

12:15-2:00

JAMIS Editorial Board Meeting

Attendees please serve yourself lunch and then meet in the Courtyard Conference Room, MIM

Instruments and Technologies: conservation and restoration

Chair: Matthew Hill

2:00-2:30

"Musical Instrument Conservation at the National School of Conservation, Restoration and Museography In Mexico City"

Jimena Palacios

2:30-3:00

"What Happened to This Broken Harp? An Early Gaelic Harp with a Story to Tell"

Karen Loomis

3:00-3:30

"Conservation and Restoration of Electronic Instruments: The Hammond Novachord"

John Leimseider

3:30-3:45

BREAK

Instruments and Technologies: Diagnostics

Chair: Arnold Myers

3:45-4:15

“Noninvasive Diagnostic Techniques (Micro-CT and SEM Microanalysis) for the Study of Musical Instruments at the Correr Museum in Venice, Italy”

Emanuele Marconi

4:15-4:45

“New Techniques and Approaches for the Documentation of Musical Instruments”

Jonathan Santa Maria Bouquet

5:00-6:00

COCKTAILS (Cash Bar)

Main Courtyard (enter from the MIM Café), MIM

6:00-7:00

DINNER provided (Cash Bar)

MIM Café

7:00

CONCERT

Kronos Quartet (Tickets Required)

MIM Music Theater

The Kronos Quartet concert program on May 20 includes:

Bryce Dessner / Aheym (Homeward)

Missy Mazzoli / Harp and Altar

Unknown (arr. Ljova & Kronos) / Oh Mother, the Handsome Man Tortures Me

Traditional (arr. Jacob Garchik) / Smyrneiko Minore

Traditional (arr. Jacob Garchik) / Lullaby

Aleksandra Vrebalov / ...hold me, neighbor, in this storm...

INTERMISSION

Severiano Briseño (arr. Osvaldo Golijov) / El Sinaloense (The Man from Sinaloa)

Ram Narayan (arr. Kronos, transc. Ljova) / Raga Mishra Bhairavi: Alap

Nicole Lizée / Death to Kosmische

***PROGRAM SUBJECT TO CHANGE**

WORLD-ACCLAIMED KRONOS QUARTET TO PERFORM AT THE MUSICAL INSTRUMENT MUSEUM

Celebrated and cutting-edge contemporary string ensemble Kronos Quartet will give a special concert performance at the Musical Instrument Museum (MIM) Music Theater on May 20 at 7:00 p.m. The event will be part of the 40th annual meeting of the American Musical Instrument Society (AMIS) to be held from May 18 to 22 at MIM.

“MIM is pleased and honored to be hosting both the Kronos Quartet and AMIS,” commented MIM curator of musical instruments Christina Linsenmeyer. “All three share a common dedication to fostering a greater understanding of the world’s rich and diverse musical cultures. And the Kronos Quartet has curated a special program to complement the theme of this year’s AMIS meeting, which is ‘Musical Intersections of Time, Place, and Culture.’”

Hailed by New Yorker music critic Alex Ross as an “all-terrain vehicle in contemporary culture,” the Grammy-winning Kronos Quartet has consistently and adventurously expanded the boundaries of string quartet repertoire, from early music to contemporary compositions, from world folk music to daring interpretations of rock classics. The quartet has collaborated with an extraordinarily diverse range of renowned musical artists, including Steve Reich, Philip Glass, David Bowie, Franghiz Ali-Zadeh, Tom Waits, Astor Piazzolla, Wu Man, the Modern Jazz Quartet, Café Tacuba, and Asha Bhosle.

The Kronos Quartet’s relationship with MIM began in June 2010 when the group’s leader, David Harrington, visited the museum. At that time, he remarked, “MIM is a new American treasure. It’s like walking into the soul of humankind.” Fittingly enough, the quartet’s May 20th performance at MIM will feature an internationally flavored program including compositions from the United States, Canada, Greece, Iraq, Iran, Mexico, India, and the Balkans (see complete concert program below). One of the selections, Severiano Briseño’s “El Sinaloense,” was arranged by celebrated Argentinean composer Osvaldo Golijov, whose work titled Phoenix made its world debut last September as a special commission for the Phoenix Symphony by the Target Corporation to honor MIM’s opening.

The Kronos Quartet’s performance at MIM’s intimate, acoustically superb Music Theater is sure to be one of the high points of this year’s concert season in Phoenix and an event not to be missed.

The members of the Kronos Quartet are:

David Harrington, violin

John Sherba, violin

Hank Dutt, viola

Jeffrey Zeigler, cello

Schedule of Events Saturday, 21 May 2011

MIM Music Theater

Classification

Chair: Jennifer Post

9:00-9:30 "Identification Guide for Eastern Asian Bamboo Flutes"
Kendra Van Nyhuis

9:30-10:00 "Saxhorns and Related Instruments: Unraveling the Web"
Eugenia Mitroulia

10:00-10:30 "How Different Are Cornets and Trumpets?"
Arnold Myers

10:30-10:45 **BREAK**

Unraveling Histories I

Chair: Cynthia Hoover

10:45-11:15 "Jonas Elg, An Eighteenth-Century Lute and Violin Maker in Stockholm, Sweden,
and His Fifteen-Course Baroque Lute"
Kenneth Sparr

11:15-11:45 "A Tale of Two Spinets: 1778 and 1778x by Pascal Taskin (1723–1793)"
Susan Thompson

11:45-12:15 "The Earliest American Reed Organs"
Darcy Kuronen

12:15-2:00 **LUNCH provided – General Business Meeting**
Founders Room, MIM

Unraveling Histories II

Chair: James Kopp

2:00-2:30 "Which Lempp? Identifying Instruments by Friedrich and Martin Lempp of Vienna"
Melanie Pidocke

2:30-3:00 "Jacob Denner's Clarinets and Their Mouthpieces"
Heike Fricke

3:00-3:30 "Obfuscation or Illumination: What 'Early English Viols' Tell Us about Early English Viols"
Michael Fleming

www.marking-the-tinder-viol.bud.ac.uk

3:30-4:30 **Show & Tell: Highlights from Chuck Aurand's Auction Viewing**
Founders Room, MIM

4:30-6:00 **FREE TIME**

6:00-7:00 **COCKTAILS and FINAL AUCTION VIEWING** (Cash Bar)
Jill Dahlin Courtyard and El Rio, MIM

7:00-10:00 **AWARDS BANQUET and GRIBBON AUCTION** (Tickets Required; Cash Bar)
El Rio (North), MIM

The Curt Sachs Award

Honoring lifetime contributions toward the goals of the Society. The winner receives an invitation to attend and address the Society at its annual meeting and a citation.

The Nicholas Bessaraboff Prize

Awarded for the most distinguished book-length publication written in English. The winner receives a \$500 prize and a citation.

The Frances Densmore Prize

Awarded for the most distinguished article-length publication written in English. The winner receives a \$500 prize and a citation.

The Frederick R. Selch Award

The winner receives a \$100 prize and a certificate.

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Abstracts

Organology and Museums: Historical and Contemporary Views

Wednesday, 18 May 2011, 1:15-1:45

MIM Music Theater

The Descent of Organology: Cultural and Methodological Influences in the Definition of Organology in the Nineteenth Century

Gabriele Rossi-Rognoni

Galleria dell'Accademia, Dipartimento degli Strumenti Musicali, Florence, Italy

(Paper read by Albert Rice)

The earliest mention of the importance of organological studies in the context of musicology appears in 1885 in an article by Guido Adler, which defines, for the first time, the scope, method, and aim of musicology itself, marking what is generally considered to be the beginning of a new discipline: “The history of musical instruments, their construction and use—according to him—is a subsidiary sphere of the historic dimension of musicology.”

However, organology as a scientific discipline in the modern sense—with a conscious use of sources and its own method—had appeared and developed, in a broad sense, autonomously and independently from musicology over a decade earlier, with a scientific production that emerged at first in the introductions to some museum catalogues, often lengthy texts discussing general aspects of the history, role, and classification of instruments. An excellent example is the introduction to the first modern catalogue of a musical instrument collection, *A Descriptive Catalogue of the Musical Instruments in the South Kensington Museum* (London, 1874), whose author, Carl Engel, dedicated over 130 pages to a discussion of musical instruments from pre-history through ancient Egypt, Assyrians, Hebrews, Greeks, Etruscans and Romans, China, India, Persia and Arabia, American Indians, medieval Europe, and postmedieval Europe.

The structure and method of his study—which will prove very influential on later authors up to Curt Sachs—is evidently inspired by the knowledge of the anthropological and linguistic studies that appeared in London in the same years, particularly Charles Darwin's *The Descent of Man*, published in the same city only three years earlier, in which the author articulated his thoughts on the importance of music to understand cultural identity.

This paper will highlight the influence of some of the main anthropological, linguistic, and positivistic texts circulating in Europe in the second half of the nineteenth century over the development of the first broad organological essays, in an attempt to better clarify the passages that led to the definition of organology as a scientific discipline.

Gabriele Rossi Rognoni is a researcher in the Department of History of the Arts and Performance of the University of Florence and curator of the Musical Instrument Department of the Galleria dell'Accademia in Florence. He was an Andrew W. Mellon Fellow (2002) and a C. Coleman and Pamela Coleman Fellow (2006) of the Metropolitan Museum in New York, a Forscher (researcher) at the Stiftung für Musikforschung Preußischer Kulturbesitz in Berlin, and is currently vice-president of the International Committee of Musical Instrument Museums and Collections (CIMCIM) of the International Council for Museums (ICOM). His main research topics are musical-instrument making and trade in Florence between the sixteenth and nineteenth centuries, Italian patents for musical instruments, and the Italian baroque psaltery (*salterio*).

Panel Session -- "Putting it together: Processes of Global Collecting"

Wednesday, 18 May 2011, 1:45-3:00

MIM Music Theater

Ken Moore has been employed at the Metropolitan Museum of Art in a variety of positions since 1970. In 1979, after studies in music education, ethnomusicology, and musical iconography with Emmanuel Winternitz, he joined the staff of the Department of Musical Instruments. In 1999, Ken succeeded Laurence Libin as the Frederick P. Rose Curator in Charge of Musical Instruments. Specializing in non-Western instruments, he has lectured extensively on the holdings of the Met and on organology (the study of musical instruments) and museum studies; he developed contextual display methods that include performance and initiated museum programs emphasizing world-music cultures. He has contributed articles to a number of exhibition catalogs at the Met from 1994 to 2010.

Ignace De Keyser holds a PhD in musicology from the University of Ghent and has taught music at high schools and film music at a film academy. He entered the Musical Instrument Museum in Brussels as a part-time scientific assistant and became assistant director under Prof. Malou Haine in 1995. Since 2007, he has been head of the ethnomusicological section of the Royal Museum for Central Africa in Tervuren, Belgium. His publications cover the famous wind-instrument makers Adolphe Sax and Charles Mahillon, the role of Victor Mahillon in the development of organology, and cross-cultural items. He is coauthor of several exhibition catalogues on musical instruments and of numerous concert reviews; he has appeared on radio and television broadcasts

Adrienne L. Kaeppler, curator of oceanic ethnology at the National Museum of Natural History, is a social/cultural anthropologist whose research and writing focus on social structure, ritual, and the visual and performing arts, as well as museum collections from the eighteenth and nineteenth centuries. Her publications include *Poetry in Motion: Studies on Tongan Dance* and *Hula Pahu: Hawaiian Drum Dances*. She coedited the Oceania volume of *Garland Encyclopedia of World Music* and worked with the Tongans on a book entitled *The Songs and Poems of Queen Salote*. She is president of the International Council for Traditional Music and is a UNESCO consultant on Intangible Cultural Heritage.

Panel Session -- "Putting it together: Processes of Global Collecting"

Wednesday, 18 May 2011, 3:20-4:30

MIM Music Theater

Christina Linsenmeyer is one of the founding curators of MIM, Phoenix, where she has been Assistant Curator of Musical Instruments since Oct 2008. A native of Baltimore, MD, she holds a Certificate in Violin Making and Restoration from North Bennet St. School (Boston, MA), and has worked as a violin maker in Boston and Chicago. She also holds a BA with Honors from Colgate University (Hamilton, NY), and a Ph.D. from Washington University in St. Louis (Missouri). Her dissertation is titled "Competing with Cremona: Innovation and Tradition in Violin Making in Paris (1802-1851)." Christina's publication and exhibition experience covers a broad range of topics, from Medieval and Renaissance iconographic symbolism to American jazz and blues. She has experience as an archivist, editor, graphic designer, and database administrator for institutions including the Bach Archiv; Woodrow Wilson Foundation; and IBM Global Services. She plays modern and baroque cello, and tenor and bass viol.

Jennifer Post is an ethnomusicologist and associate curator at the Musical Instrument Museum (MIM). Her primary areas of research are South Asia and Central Asia, including portions of western China and western Mongolia. Formerly on the faculty at Middlebury College in Vermont, Post came to MIM in 2008. She has published on Indian, Mongolian-Kazakh, and North American music, and on the discipline of ethnomusicology.

Musical Instruments in Regional Museums in the United States: A Database project for AMIS

Wednesday, 18 May 2011, 4:30-5:00

MIM Music Theater

Darcy Kuronen is the Pappalardo Curator of Musical Instruments at the MFA, Boston, where he has worked since 1986. In 2000, he organized the critically acclaimed exhibition *Dangerous Curves: Art of the Guitar* and is author of that show's award-winning catalog. Kuronen additionally serves as volunteer curator to the collection of historical instruments owned by Boston Symphony Orchestra.

Stewart Carter is editor of the *Historic Brass Society Journal* and former editor of *Historical Performance*. Carter has published articles in various volumes including *The New Grove Dictionary of Women Composers* and *The New Grove Dictionary of Music and Musicians*, 2nd edition. His book, *The Trombone in the Renaissance*, will be published soon by Pendragon Press. In 2004, he received AMIS's Frances Densmore Prize, and he currently serves as president of AMIS. Carter is chair of the Department of Music at Wake Forest University.

Dr. Albert R. Rice has been the Curator of the Kenneth G. Fiske Museum of Musical Instruments at The Claremont Colleges since 1986. The Fiske Museum's collection is the largest and most important in the western United States. It includes instruments from many cultures of the world and some of the finest examples of European and American-made instruments in any public museum. Under Dr. Rice's supervision it has grown from 600 items to over 1200. Dr. Rice is an active researcher whose area of interest is the clarinet and he was the first recipient of the Galpin Society's Anthony Baines Memorial Prize awarded in Edinburgh, Scotland in June 1999. The award citation reads in part "in recognition for his contributions to the history of the clarinet at the highest levels of scholarship." Rice has written over seventy articles and reviews in the *Journal of the American Musical Instrument Society*, the *Galpin Society Journal*, *Early Music*, the *New Grove Dictionary of Music and Musicians*, 2nd edition, *The Clarinet* and the *New Harvard Dictionary of Music*. He has written two books published by Oxford University Press and was the editor of the web site for the "Directory of Musical Instrument Museums and Collections" in the United States and Canada for the musical instrument section of the International Commission on Museums. Dr. Rice serves on the Board of the American Musical Instrument Society, is a part-time appraiser of musical instruments, and works as a full-time Librarian for the Los Angeles Public Library.

Thursday, 19 May 2011, 8:30-9:00
MIM Music Theater

Progress on the Grove Dictionary of Musical Instruments

Laurence Libin
Oxford University Press

I propose to report on progress toward a new edition of the Grove Dictionary of Musical Instruments (Oxford University Press), a major international reference work used by musicians, organologists, music historians and ethnomusicologists, instrument collectors, curators and dealers, students, and music-lovers generally. The project was described at the 2010 AMIS meeting, where members--many of whom are involved as prospective contributors--provided valuable recommendations. The present report will indicate the direction of current editorial policy and outline the evolving scope of coverage. Besides keeping AMIS members informed, my purpose is to expose remaining gaps in content and authorship, to discuss opportunities for participation, and to solicit additional feedback while time remains to consider new ideas.

The publisher and editors realize that the project budget, hence the available number of words and pictures, is severely limited for the print edition, tentatively scheduled to appear in 2013. (While the contents are intended to be incorporated into Grove Music Online, that project is separately funded and overseen by a different editorial team.) Fortunately, the Dictionary will receive entries on American instruments and makers from the Grove Dictionary of American Music, second edition, now also in progress, thus freeing resources to expand coverage in other areas. Focus groups have identified non-Western and modern instruments as particularly needful of expansion. A reader survey also showed a preference for reducing the number of very brief entries, incorporating these where feasible into longer, more informative articles.

Several new features are noteworthy. A separate index will make content more readily accessible. A list of collection sigla like the international system adopted for music libraries will simplify references. The human body will now be considered as an instrument, and for the first time an article entitled "Musical Instrument" will appear, defining the Dictionary's subject. Among many broad areas receiving new or heavily revised coverage are authentication, conservation, ergonomic design, forgery, occupational hazards, and revival instruments. To date nearly 800 new headwords have been proposed, but the Dictionary will remain highly selective, in contrast to popular catchall reference works.

Laurence Libin is editor-in-chief of the Grove Dictionary of Musical Instruments and honorary curator of Steinway & Sons. Previously he was president of the Organ Historical Society and curator of musical instruments at the Metropolitan Museum of Art. He is the recipient of the Anthony Baines Prize of the Galpin Society and the Curt Sachs Award from AMIS. In 2010 he was a Likhachev Foundation Fellow in St. Petersburg, preparing an address to the American Institute for Conservation next month.

Musical Migrations

Thursday, 19 May 2011, 9:00-10:00

MIM Music Theater

The Player Piano: A Neglected Resource in Ethnomusicology

Bob Berkman

Buffalo, NY

Several works in decades past have mentioned the medium of the piano roll and the player piano as resources in ethnomusicology, but to my knowledge no researchers have yet researched the topic in depth. I propose to introduce the proper use of the instrument as a research tool, and to highlight available collections of rolls, which await scholarly investigation. The player piano is much misunderstood; as originally conceived, it was to be played by a "pianolist" who could draw from the rolls performances of considerable musical merit, as opposed to the mechanical and colorless renditions with which it has had the misfortune to become associated.

Citations by Richard Spottswood and Victor Greene in such works as "Ethnic Recordings in America" (American Folklife Center, Library of Congress, Washington DC, 1982) and "A Passion for Polka" (University of California Press, Berkeley and Los Angeles, 1992), respectively, only hint at the treasures as yet unexplored. Numerous small labels, such as Myron Surmach's "Surma" Ukrainian rolls and Alexander Maloof's "Maloof" Syrian rolls, contain material unheard since the 1920s and are ripe for research. Dr. Darius Kucinskas of the University of Kaunas in Lithuania is one researcher who has delved into American-made Lithuanian rolls with surprising results, and Dr. Sam Chianis has expressed interest in rolls of Greek music; my own research into Jewish and klezmer rolls is opening many ears and eyes. Surely there are others who would find worthwhile material in these neglected recordings. When performed with informed musicianship, they have much to tell us about how ethnic music was packaged and marketed among America's immigrant populations, and the stories their creators deserve.

Bob Berkman considers himself fortunate to have spent the last thirty-five years as the music director of America's last surviving piano roll factory, immersed in the history and the craft of this unusual medium. He is among a handful of performing "pianolists" in the world, capable of exploiting the player piano's expressive capabilities to a remarkable degree, and is in increasing demand as a speaker and recitalist in genres ranging from jazz to rock 'n' roll to the avant-garde. His particular interest in the neglected area of ethnic music rolls prompted him to donate over a thousand such rolls to the UCLA Ethnomusicology Archive, and he is working with the Archive on ways to make these accessible to scholars. The first fruit of this collaboration is an international recording project undertaken by Dr. Darius Kucinskas of the University of Kaunas, featuring Lithuanian rolls. *Klezmerola*, Bob's CD of rare Jewish rolls from his collection, has become something of an underground hit in klezmer circles, where his work is regarded as "a fabulous and important accomplishment that deepens our access to historical materials."

The French Accordion in New York, 1830–1870

Cecil Adkins

University of North Texas (Emeritus)

Within a generation of its invention by Pichenot Jeune in 1829, the accordion spread rapidly across Europe, during which time it was differentiated into a number of national styles and was the most popular “at home” instrument in use on the European continent. The French manufacture of free-reed instruments barely survived the Franco-Prussian War of 1870–71, and in the ensuing decade French instruments were superseded by newer German and Italian styles.

During the forty years preceding the war, many French factories, such as those of Alexandre, Busson, and Forneaux, developed a number of models that they sold to jobbers and customizers across the Continent and in the United States. In many instances, these instruments were stamped with the maker’s name as well as that of the reseller, but in others only the reseller’s name appears. The similarity of the outer and inner design of these accordions suggests that they were assembled with bulk parts purchased from independent manufacturers, much in the way that many commercial piano makers used jobbed parts for their instruments later in the century.

One of the most prominent purveyors of accordions in New York toward the end of this era was the prizewinning family of Angel Jacobs, whose shops were clustered around 100 Chatham Street (now Park Row) and are found in city directories from 1820 until 1861. First listed as watchmakers in 1820, Jacobs’s firm later advertised *accordeons*, banjos, and tambourines along with other unspecified instruments into the 1850s. What are the circumstances surrounding the creation of the accordions of Angel Jacobs? Were his instruments made as described above, were they simply purchased and stamped with his firm’s name, or were they independently manufactured? Further confusion is created by the use of “ORIGINAL” as part of the maker’s stamp on some of Jacobs’s instruments. Others are marked with only the name or name and address, but none bears a double stamp indicating that the accordion was the product of a French factory.

Sample Labels

~ ORIGINAL A. JACOBS No 112 CHATHAM ST N.Y. ~

~ORIGINAL A. JACOBS No 100 CHATHAM ST N.Y.~

A. JACOBS

Cecil Adkins is a distinguished musicologist and organologist, a maker and restorer of organs and Baroque string instruments, and a performer of early music. For thirty-seven years, he led the Early Music Program at the University of North Texas, often directing performances based on his own editions. From 1966 to 1996, with his wife, organist and musicologist Alis Dickinson, he compiled and edited the prestigious *Doctoral Dissertations in Musicology*, and together they have written the definitive study of the trumpet marine (1991). Over the last years, he has established himself as a leading expert on the eighteenth-century oboe. In 1992, he won the AMIS’s Frances Densmore Prize and, in 1999, was presented the Society’s Curt Sachs Award. In 2006, he received the Paul Riedo Legacy Award given by the Dallas Bach Society for his outstanding contributions to the performance of early music. He is a past president of AMIS.

Musical Adaptations to Historical and Social Change

Thursday, 19 May 2011, 10:15-12:15

MIM Music Theater

Frame Drums of the Northern Plains Indian Culture

Michael Suing

Museum of Fine Arts, Boston

The music of North American Indian people is multifaceted and central to the existence and perpetuation of traditional ways of life. The drums, rattles, flutes, and whistles employed in the Northern Plains encompass a diverse range of materials and construction techniques that are the result of centuries of tradition, adaptation, and assimilation. This investigation focuses on cultural reinterpretation (as a result of Western European colonization) of frame drum construction specific to the indigenous people of the Northern Plains of North America.

The physical development of frame drums, within the historical parameters of Northern Plains Indian culture, will be examined for the first time in the context of adaptation and cultural influence. The living tradition of drum construction has likewise been subject to many influences, ranging from the introduction of new materials to methods of assembly, along with varying techniques for stretching the drumheads. This study will present a discussion of the anatomical features and performance practices associated with Northern Plains' drums. It will examine the history and the techniques used in the construction of drums made by the indigenous people of the Northern Plains, with emphasis placed on structural and material changes; it will also document transitional stages in the production of indigenous drum making.

Michael Suing began as a curatorial research assistant and a graduate research fellow at the National Music Museum, University of South Dakota in Vermillion, where he received degrees in bachelor of liberal arts (2004) and master in music (2009). Suing spent a year in the Musical Instrument Department at the Metropolitan Museum of Art as a Chester Dale Research Fellow and currently works as a Curatorial Research Fellow in the Department of Musical Instruments at the Museum of Fine Arts, Boston.

Schalmei Adapting to Change

Rebecca Apodaca

A & D Music Appraisal Services

In 1880, Max B. Martin invented these trumpet-like instruments in Germany that have over ten names associated with them. Martin's hope was to sell the horns for military use and presented the Schalmei to Kaiser Wilhelm II. This novel instrument initially caught on around World War I on the French border. Roving Schalmei bands made up of unemployed war veterans in the 1920s accompanied their socialist songs with instruments of different sizes. In the 1930s, Nazi youth groups would use them for rallies in small towns to gather people. Hitler decided these were Communist instruments and banned the horns. Schalmei bands were formed in factories, communities, schools, and paramilitary garrisons. The Martin factory was closed and moved to Phillipsburg in 1949, where it reopened as a car horn company and is still in existence today.

The Martin multi-belled horns in the presentation have been dated to the 1930s. Eight months of research and restoration was accomplished to make these instruments playable. Some models had less than one thousand produced. Most trumpets take a skill of "buzzing" or vibrating the lips together in order to produce notes. The Schalmei takes no skill and is easier to blow than blowing up a balloon. The small ends of the bells taper to a metal vibrating reed, producing one note in its own chamber. The sound is similar to a very loud, old car horn.

Traditional marches and socialist music were originally performed on these horns. As heard in many old European movies, their sound is similar to the "tü-ta tü-ta" still used as a two-note police horn throughout Europe. Max Martin will always be remembered for that sound. Even though you may not have recognized what these instruments were, most of you would recognize the sound that they make. Fingering charts and photos of the instruments are available.

Rebecca Apodaca

Rebecca Apodaca is a professional fretted-instrument musician and a state-certified musical instrument repair technician. She holds a certificate from the University of California in appraisal studies of fine and decorative art. She is president of A & D Music of Laguna Hills, California, and specializes in appraisals and restorations, including consulting work for movies and television. Apodaca is the first candidate member of the American Society of Appraisers specializing in musical instruments; she writes a column for *Music Sound & Retailer Magazine* entitled Appraisal Scene Investigation.

Sharing Rosewood, Smuggling Ivory: The Global and Local Politics of Resource Use and Distribution in Musical Instrument Making

Jennifer Post

Musical Instrument Museum

When makers and musicians select materials for musical instrument construction, they seek products that provide optimal musical sound and visual impact. The wood, bone, shell, horn, and animal skin they choose are closely linked to historical and social practice, yet decisions regarding their use relate also to the availability of renewable resources.

In this paper, I discuss political, social, and cultural effects on musical instrument production and use, especially as regions suffer from environmental degradation, and national and international organizations limit exploitation of threatened and endangered species. How have makers, musical instruments, and the music itself been impacted by enforcement of CITES (Commission on International Trade in Endangered Species) and other local government regulations as well as activities of organizations that communicate about protection and regulation? Demands for attention and compliance influence materials collection and use, yet the impact on makers and musicians is uneven and often divided along class and economic lines. Global and local markets for animal and reptile parts and for endangered woods remain high. In economically powerful nations, such as Australia and those in North America and Western Europe, some makers construct identities around conservation, yet their income continues to come from musicians seeking social status and an ideal sound with instruments made from imported woods. In Central, South, and Southeast Asia, makers seek economic equilibrium drawing from local sources for tone woods, even as these resources are reduced in quality due to environmental change and quantity because of export for use outside their countries.

Jennifer Post is an ethnomusicologist and associate curator at the Musical Instrument Museum (MIM). Her primary areas of research are South Asia and Central Asia, including portions of western China and western Mongolia. Formerly on the faculty at Middlebury College in Vermont, Post came to MIM in 2008. She has published on Indian, Mongolian-Kazakh, and North American music, and on the discipline of ethnomusicology.

The Gagliano Family of Violin Makers in Naples

David Bonsey

Skinner Auctioneers and Appraisers

This session will provide attendees with an overview of one of the most important and influential dynasties of makers from the Golden Age of violin making: the Gagliano family of Naples. Throughout the eighteenth century and into the early nineteenth century, the Gagliano family was the prevailing producer of violins and other string instruments in Naples. They produced some of the finest-sounding violins ever produced on the Continent, at a time when Naples was the cultural center of Italy. The Gaglianos were also some of the most prolific violin makers of the era, producing and refining their instruments over four generations of makers. While the founder of the dynasty Alessandro was trained in the tradition of Antonio Stradivari, the later Gaglianos worked independently of this influence and collaborated in design and construction, often innovating to satisfy the demands of an ever-increasing audience size. Renowned not only for beauty, construction, and superior sound projection, Gagliano violins were affordable in their day, and remain so today, as some of the most desirable instruments for musicians embarking on a professional career.

The presentation will include a discussion of construction techniques, woods, and varnishes typically used, and dates of individual makers, with a particular focus on the works of Nicolo Gagliano, the most famous and perhaps the most prolific maker in the family. Also covered will be the importance of provenance and condition, as well as tips for recognizing and identifying Gagliano instruments. As a violinmaker trained in Italy, the presenter will offer his own theories on the innovations of their designs. The session will conclude with an overview of the current auction market for Gagliano violins, expected values for these rare instruments, and examples of instruments recently sold.

David Bonsey studied violin making in Boston, MA, and Cremona, Italy, and has been a professional violin maker and restorer for over thirty years. Since 1999, he has been director of fine musical instruments at Skinner Auctioneers and Appraisers, one of only a handful of major auction houses in the world to specialize in fine musical instruments. He is a member of the American Federation of Violin and Bow Makers and a contributor to *The Strad* and *Strings* magazines. He serves as auctioneer for the Violin Society of America's Scholarship Benefit Auction and has participated in the annual Professional Violin Maker's Workshop at Oberlin College. David can also be seen on the popular PBS Emmy award-winning television series *Antiques Roadshow*.

Nineteenth Century Musical Exchanges

Thursday, 19 May 2011, 2:00-3:00

MIM Music Theater

Keynote Speaker

Stewart Carter

Wake Forest University

A French Jesuit in the Middle Kingdom:

Joseph-Marie Amiot and the Introduction of Chinese Musical Instruments into Europe

Joseph-Marie Amiot (1718–1793) was a Jesuit missionary who, in his more than forty years in Peking (Beijing), mastered the Chinese language and dedicated himself to the study of Chinese texts, both ancient and contemporary. He wrote extensively about his adopted country, including a few books on its music. He translated a Chinese treatise on music, prepared an extensive manuscript on ancient and contemporary music in that country, wrote detailed instructions for the construction of the *yun-lo* (tam-tam), and transcribed several traditional Chinese melodies into Western notation. His best-known work on music, *Mémoire sur la musique des chinois* (Paris, 1779), is based on a larger manuscript on the same topic. While Chinese music theory is the principal concern of Amiot's *Mémoire*, the published version offers descriptions and illustrations of more than twenty instruments.

My paper establishes Amiot's position as a pioneer in the introduction of Chinese music and musical instruments to Europe. I will show that his *Mémoire* is the first treatise by a European author devoted solely to Chinese music; the first to treat Chinese instruments in a systematic, comprehensive fashion; one of the first to discuss the traditional division of Chinese instruments into eight categories based on the materials from which they are made; and also one of the first to describe Chinese tuning systems. I will further demonstrate that the instruments he sent to Henri Bertin, King Louis XV's minister of foreign affairs, probably constituted the first systematic collection of Chinese instruments in Europe and that one of his letters to Bertin provides a rare, detailed description of the construction of a Chinese instrument. Finally, my paper compares the published version of Amiot's *Mémoire* with the much larger manuscript on which it is based, revealing the heavy editorial hand of Pierre-Joseph Roussier (1716/17—1792) and bringing to light for the first time the information on instruments that Roussier expunged from the published version.

Stewart Carter is editor of the *Historic Brass Society Journal* and former editor of *Historical Performance*. Carter has published articles in various volumes including *The New Grove Dictionary of Women Composers* and *The New Grove Dictionary of Music and Musicians*, 2nd edition. His book, *The Trombone in the Renaissance*, will be published soon by Pendragon Press. In 2004, he received AMIS's Frances Densmore Prize, and he currently serves as president of AMIS. Carter is chair of the Department of Music at Wake Forest University.

Non-European Musical Instruments in Bologna in 1888

Cristina Ghirardini

Centro per il dialetto romagnolo, Cervia, Italy

In 1888, the Municipality of Bologna acquired four collections of musical instruments belonging to the cultures of Asia and Islamic North Africa. These collections, now preserved in the Museo Civico Medievale of Bologna, were brought together by Federico Amici, Giovanni Vigna dal Ferro, Riccardo Lucchesi, and Achille Petri especially for the International Exhibition of Music in Bologna in 1888. Sourindo Mohun Tagore contributed to the exhibition by donating one musical instrument. Amici, Vigna dal Ferro, Lucchesi, and Petri were diplomats and worked in Cairo, Shanghai, San Francisco, and Tangier, respectively; the musical instruments they sent for the exhibition represented the cultures of the countries in which they lived. The collection sent by Lucchesi consisted of Chinese instruments collected in the Chinatown of San Francisco, California; Lucchesi also wrote a small treatise on Chinese music (containing clear references to the musical instruments in his collection) that is now preserved as a manuscript in the Museo Civico Medievale.

These four collections and the related archival documents are mostly unknown to organologists. This paper will try to shed light on these musical instruments (almost seventy all together), especially on Lucchesi's treatise and the old inventories. These collections belong to Mahillon's era, in which the interest for musical instruments preserved by museums and musical institutions led to the birth of modern organology. At the same time, the interest in and "discovery" of folklore of non-European cultures led to the birth of anthropology and ethnomusicology. Italy took part in this phenomenon as well, even if in a marginal way. For example, in the years 1880–1911, some pioneering contributions on non-European and folk instruments were published by Alessandro Kraus and lesser-known scholars such as Enrico Hillyer Giglioli, Domenico Del Campana, Nello Puccioni, Silvestro Baglioni, and Vito Fedeli. After the 1881 Musical Exposition of Milan, and a few years before 1888, the Conservatory of Milan was able to open a museum of musical instruments, thanks to the donation of a collection of Japanese instruments from Edoardo Chiossone. This paper will try to show Bologna's contribution to the birth of a new interest for musical instruments in Italy at the end of the nineteenth century.

Cristina Ghirardini graduated in 2002 from the Facoltà di Conservazione dei Beni Culturali, University of Bologna (Ravenna campus), with a thesis on the musical instruments of the Museo Ettore Guatelli of Ozzano Taro in Parma. In 2007, she completed a PhD at the University of Torino and has written articles in periodicals such as *Musique, Images, Instruments, Music in Art, Acta Musicologica*, and *Fonti Musicali Italiane*. She is a researcher in the Centro per il Dialetto Romagnolo in Castiglione di Cervia (Fondazione Casa di Oriani, Ravenna), working on recordings made in Emilia Romagna in the 1970s and 1980s concerning oral culture and folk music. Her research focuses on musical instruments and Italian folk music.

Musical Exchanges: Improvisation and Innovation

Thursday, 19 May 2011, 3:00-4:00

MIM Music Theater

Instrumental Experiments in Early American Jazz

Aurelia Hartenberger

University of Missouri, St. Louis

During the turn of the twentieth century, America began to experiment with a new musical language of communication. This new language called “jazz” came from the infectious enthusiasm and desire to seek out ways of deepening the communication of a new-found musical vocabulary. This paper investigates selected musical-instrument experiments that resulted from the collaboration between some of the most adventurous, visionary jazz players of the day and the instrument makers who were as individualized and talented as the jazz musicians themselves.

At first, early jazz by the African-American musicians was a hands-on process of knowledge, beginning with learning how to play the military brass-band instruments, as well as how to service and rebuild these tools of the trade. However, by the end of World War I, jazz began to take hold as people in parts of America and Europe, who first considered it a novelty, began to embrace it as modernism. Instrument manufacturers, witnessing the popularity of jazz, began to experiment with brass-band instruments through processes of reconfiguration of shapes, sizes, and materials. These instruments of jazz called for expanding both the range and depth of tone.

In particular, it was a booming time for the saxophone, a somewhat new instrument of the day and extremely popular in jazz. During the roaring 1920s, several instruments exhibited unique designs and were played in jazz music, such as the Reiffel & Husted (Chicago) slide sax, 1920; the King (Cleveland) saxello, 1924–1925; Franz Xaver Hüller (Graslitz) jazzophon, 1926; and the H. N. White (Cleveland) 8-foot recording bass, 1927. The discussion includes their sound, playing technique, key musician exponents, and an examination into the possible reasons why they were discontinued or never brought to market.

Aurelia Hartenberger is currently adjunct associate professor of music at the University of Missouri, St. Louis, and world music specialist at Maryville University. She serves as Missouri Music Educators Association (MMEA) Advancing Music Education chair; was cited five times as “Teacher of the Year” at the local, district, and state levels; inducted into MMEA Hall of Fame in 2010; and is the creator of the web-based “Curriculum SUCCESS Tool” for AureusConcepts.org. In 2009, she gave a presentation at the Learning and Brain Conference in Washington DC. Portions of the HartenbergerWorld Music Instrument Collection can be viewed on hwmconline.com.

Reverse Engineering Improvisation in the Fifteenth-Century Shawm Ensemble

Adam Gilbert

University of Southern California

The shawm enjoyed special status in the fifteenth-century instrumentarium. No wedding, civic ceremony, feast day, or royal *joyeux entrée* in the fifteenth-century would have been complete without the sound of the *alta capella*, or “high choir.” The term referred not to singers, but to the loud voices of shawms, trumpets or trombones. The players performed vocal music, dances, and improvised counterpoint, much like jazz musicians of today.

Testimony to the high reputation of *alta capella* players lies in figures such as the shawm player Conrado Piffaro d’Alemania, who was for decades one of the highest paid men at the Ferrara court. His name belies both his profession and a shared origin with his companions: most instrumentalists came from Northern Europe. On the way to Italy, they passed through Austria and Germany, sharing compositions, styles, and techniques along the way. Although shawm players were famous for their improvisatory skills, little of their music survives in writing.

In this presentation (with two accompanying performers), I will explain and demonstrate how it is possible to re-create the practice of fifteenth-century improvisation on the shawm. In order to capture the repertory and sound of these players, modern scholars and performers rely on archival records of established ensembles, their parallels to vocal ensembles, the rules of counterpoint shared between composer and improviser, and a few surviving examples of composed florid polyphony from the dance tradition. A key element to re-creating the sound of the shawm is joining all the pieces of the puzzle in contrapuntal improvisation on the shawm. By adopting limitations of performing forces and instrumental range, as well as employing the rules of counterpoint and the surviving vocabulary of melodic and rhythmic motives, it is possible to “reverse engineer” fifteenth-century counterpoint.

Although it may never be possible to know exactly what any individual virtuoso shawm player improvised at any given time in the fifteenth century, re-creating the process sheds valuable information on the nexus between the physical characteristics of the instrument and the creativity of its performers, and offers a glimpse at why the instrument and its players were so highly regarded.

Adam Knight Gilbert has performed and recorded on historical woodwind instruments as a member of Ensemble for Early Music, Waverly Consort, Piffaro, and his own ensemble Ciaramella. He received Fulbright and Belgian American Education Foundation grants for study in Belgium and completed a PhD in performance practice at Case Western Reserve University. Gilbert has taught musicology at Stanford University and the University of Southern California, where he currently directs the Early Music Program.

Performance Practice

Thursday, 19 May 2011, 4:00-5:00

MIM Music Theater

Ergonomics and Early Horn Technique

Lisa Norman

University of Edinburgh

Horn-playing technique in the eighteenth century is a much-debated issue. Was the hand employed within the bell of the instrument? Or did the performer perhaps use a “lipping” technique to alter the pitch of notes? Documentary evidence in the form of playing treatises or manuals is scarce and the written notes, pitches, and ranges called for by composers, while interesting and insightful, only provide us with part of the story. An alternative approach, concentrating on what the instruments themselves can tell us, provides a different view on the subject of early horn technique.

This study explores hand technique from an ergonomic perspective. Instruments are analyzed by measuring key dimensions thought to be significant in determining a comfortable playing position with the hand in the bell. A novel application of established research on “comfortable” working areas for hand and arm movement is also used to compare estimations of hand positions on early horns in relation to hand technique. Over forty instruments from various collections throughout Europe are included in the dataset, specifically chosen to encompass examples of both late seventeenth-century hunting horns and late eighteenth-century hand horns. Possible geographical and evolutionary trends in the data are discussed. It is apparent from the findings that during the early eighteenth century there was considerable diversity in horn design, but as the century progressed horn manufacture became increasingly uniform as technique became more standardized.

Lisa Norman was awarded a master's degree by research (with distinction) from the University of Edinburgh in 2009 and is currently undertaking a PhD focusing on the organology of eighteenth-century horns. She was awarded the Niecks Essay Prize for her final-year dissertation entitled, “The Emergence of Hand Horn Technique in the Eighteenth Century.” In her spare time, she enjoys playing and teaching the horn and recorder.

Tuning Variations as a Guide to Bass-Line Instrumentation in the Orchestral and Solo Literature for the Eighteenth-Century Contrabass *Violon*

David Chapman
Rutgers University

The issue of instrumentation in the bass line of works from the latter half of the eighteenth century received a good deal of scholarly attention in the mid-twentieth century. Several authors put forth theories concerning the proper deployment of bass-line instrumental forces, often taking works by W. A. Mozart and Joseph Haydn from the serenade and divertimento traditions as a point of departure and relating their findings to the instrumentation of larger works. While much of this research proved informative, two particular areas of this discussion remained somewhat opaque: When was a double-bass instrument used in works from this period and what type of double-bass instrument was employed?

Much of the twentieth-century research concerning these questions centered on an examination of the lower compass of the bass lines in works from this period to make such determinations. The article discusses problems associated with using this as the principal criterion for such conclusions and offers alternative views based on important features of the double-bass instruments used in this music, such as size, number of strings, and tunings. Additionally, traditional groupings of instruments—particularly the “serenade quartet” (two violins, viola, and double bass) popular in Salzburg during the latter part of the eighteenth century—are considered. By adopting this more contextualized approach, new insights into the proper performance of a wide variety of music from this period may be obtained.

David Chapman received his PhD in historical musicology from Rutgers University, where he currently teaches courses in music history, performance practice, and world music. His publications include the monograph *Bruckner and the Generalbass Tradition* (Vienna, 2010). Chapman performs on modern double bass, *violone in contrabasso*, *violone da gamba*, and five-string Viennese *violone*. He currently appears with several early music groups in the New York metropolitan area, including *Sinfonia New York*, *Early Music New York*, and the *American Classical Orchestra*.

Sex in the Morning

Friday, 20 May 2011, 9:00-9:30
Founders Room, MIM

Sex and Musical Instrument Advertising

Sarah Richardson
National Music Museum

Sex sells, or at least that is how the saying goes, but when did it start selling musical instruments? The use of beautiful women, suggestive product placement, and underlying sexual undertones have long been used in advertising, and often these tactics have little or nothing to do with the actual object being sold, but are considered by marketing experts as an easy method of getting the attention of the potential buyer. Musical instruments, with their sensuous shapes, "dangerous curves," and association with popular music culture, are no strangers when it comes to using this marketing technique.

Today, guitars quickly come to mind when one thinks about a sexually themed advertisement, particularly the use of women. But, in reality, almost all musical instrument manufacturers are guilty of incorporating sex into their advertising campaigns. For example, does one really purchase a Baldwin piano because its ad says that it is the choice of the most chic ladies, or perhaps a Leblanc bass clarinet because a beautiful woman in a tight dress is clutching it? Has it always been this way or does this correspond to changing social mores?

This presentation will explore how the use of sexuality has been utilized over time in musical instrument advertising. From the demure housewife to the scantily clad guitar "girl," images collected from advertisements, articles, and trade publications from the nineteenth century to today will show trends in marketing, with a discussion of the possible influences of societal change.

Sarah Deters Richardson is curator of musical instruments at the National Music Museum, University of South Dakota. She received her master of music degree in the history of musical instruments from the University of South Dakota, writing her thesis on the impact of World War II on the American musical instrument industry. Richardson's research interests include brass and percussion instruments, twentieth-century instrument manufacturing, gender roles in instrument advertising, and the implementation of multimedia in the museum environment.

Design Production and Construction Techniques

Friday, 20 May 2011, 9:30-11:00

Founders Room, MIM

Did Woodwind Instrument Makers of the Baroque Period Use Proportions to Design Their Instruments?

Herbert Heyde

New York, NY

The paper approaches this question empirically, avoiding preconceived assumptions that would favor or disfavor the use of proportions. Since the structure of recorders is relatively uncomplicated, the study focuses on them. It starts from a database of seventy recorders, which represents each instrument by about forty-five measurements.

As a type, recorders, flutes, etc., are similar in structure. This similarity or, respectively, variance, can be described in geometrical and statistical terms. The paper discusses these terms and the possibilities of deciding whether the makers used proportional concepts or relied on empirical and ergonomic factors only. A small variance of the ratios, calculated from the measurements, would speak in favor of proportions, a wide variance against it. Instrument making was, however, an art and craft rather than mechanical engineering having specific modes of manufacturing. This "artistic freedom" makes decisions about choosing to use, or not use, proportions rather complex.

Herbert Heyde first worked in Germany and, since 1992, in the United States. Here he served two years at the Shrine to Music Museum in Vermillion, South Dakota, and afterwards at the Metropolitan Museum of Art in New York, from where he retired in 2010. He published articles and books about classification, musical instrument making in Prussia, valve instruments, proportional design, and other subjects. He also published catalogs of the Handelhaus in Halle, the Bachhaus in Eisenach, and the Musikinstrumenten Museum in Leipzig. He won the Curt Sachs Award in 1991, the Christopher Monk Award in 1996, and the Anthony Baines Prize in 2008.

Double-Wall Wind Instrument Production in Italy: An Historical Overview

Francesco Carreras

ISTI-CNR

The first metal double-wall wind instruments appeared in Italy around 1875 as prototypes by two different makers: Agostino Rampone and Paolo Maino in Milan. Rampone presented in 1879 a patent for double-wall flutes and clarinets and, in the following years, also built oboes, English horns, and bassoons with the same technique. Flutes and clarinets were adopted by military and civic bands, and the production of such instruments continued up to the first decades of the twentieth century.

As soon as the Rampone patent expired in 1883, several other makers tried the difficult task of constructing double-wall flutes and clarinets. Surviving instruments by G. B. Cerutti in Turin, Pietro Donnini and Giuseppe Barlassina in Milan testify to this activity, which was particularly relevant in northern Italy. It is interesting to note that several such instruments represent experimental models, with complicated key work or skillfully made Boehm system flutes, such as the conical Boehm piccolos by Barlassina. The relatively large number of extant double-wall flutes by Rampone proves the acceptance of those instruments and their actual use, namely, for open air performances. Recent unpublished findings will be presented.

Francesco Carreras is senior researcher at the Istituto di Scienza e Tecnologie dell'Informazione (ISTI) of the Italian National Research Council. His research interests extend to the musical domain, with special focus on cognitive musicology and music analysis. He is a collector of Italian flutes and other historical woodwinds and complements this activity with extended research on the history of Italian wind instrument makers. He is author of several publications in this field and contributes to specialised conferences.

An Ample Supply: American Piano-Parts Manufacturers and Dealers Up to 1900

William E. Hettrick
Hofstra University

Largely omitted in the studies of the American pianoforte industry of the nineteenth century are the legions of independent firms that worked behind the scenes, supplying parts, materials, and accessories to the houses that turned out finished instruments— thus illustrating an important intersection in the history of piano manufacturing. Starting with just a few companies at mid-century, mainly located in New York, the supply trade grew to large proportions by the end of the century, with representatives found increasingly in the Midwestern states, mostly serving the piano-manufacturing firms that sprang up in that part of the country. The wide variety of supplied items included, but were not limited to, the following (presented here in alphabetical order and using the spellings of the time): actions, cases, celluloid, cloth, covers, desks, felt, hammers, hardware, ivory, keys, leather, legs, lumber, lyres, mouldings, panels, plates, scarfs, sounding boards, stools, strings, tools, tops, varnish, and veneers. Although a few well-known companies that manufactured high-quality instruments (e.g., Chickering and Steinway) are documented as making almost all of their parts in their own factories, an ever-increasing number of manufacturers on lower levels (an early example was J. P. Hale) took full advantage of the supply trade and limited their factories' activities to varnishing and finishing cases, assembling and fitting parts, stringing, and regulating. In spite of the proud advertisements and reports of output submitted by suppliers to trade journals, the piano houses they served seem to have been reluctant to admit having any business association with them. Thus, evidence of the final link in the chain of piano production, including the sizeable supply trade, is hard to find. This paper, based largely on trade journals, directories, and other sources of the period, will include a checklist of piano-parts manufacturers and dealers, identifying their locations, dates of activity, and the items they sold.

William E. Hettrick, professor of music at Hofstra University, has published important editions of vocal and instrumental works of the sixteenth and seventeenth centuries, a study of Adalbert Gyrowetz's autobiography (1848), and arrangements for recorder quartet. His critical edition of selected German works for men's chorus by Johann Herbeck appeared in 2008, and additional volumes are in progress. His organological publications include a translation and edition of Martin Agricola's *Musica instrumentalis deudsch* (1529 and 1545), a study of the history and etymology of the Ruzpfeif, and articles on topics related to the American piano industry. Hettrick has served AMIS as president, editor of the Journal and Newsletter, and member of the board of governors and other committees.

Historical Diagnostics

Friday, 20 May 2011, 11:15-12:15

Founders Room, MIM

Five Significant American Piano Manufacturers' Production Number Books

William Shull

Period Piano Center

This study surveys the provenance, content, accessibility for research, problems, and research-to-date of five leading American manufacturers' piano "logs" or "number books." Those manufacturers are, in the order of their origins (including the company's start and, if different, the probable beginning date of piano manufacturing), Chickering (1823), Knabe (1837/1859), Steinway (1853), Mason and Hamlin (1854/1881), and Baldwin (1862/1891). More than one type of registry exists for Steinway, while Chickering provided an informative window in the late 1890s by using a one-piano-per-page data sheet. Knabe and Mason and Hamlin records remain in private hands and await donation to an archive. In addition to the two New York Steinway registries, a smaller but significant London Steinway registry, which to date has not been available, will also be examined. This researcher has also begun to work with the registry of the Chickering and Sons Company, now archived at the Smithsonian. Due to business failures, several companies have a significant document loss-and-recovery story. The chain-of-custody narratives are both important and very interesting.

The content of these registries provides much useful information for researchers. The Steinway company registries have been systematically studied by at least two researchers: an in-house researcher, Roy Kehl whose work was on behalf of the company itself, and this researcher. Chickering registries have been studied by Cynthia Adams Hoover of the Smithsonian and others. One Chickering registry is in bound volumes, one piano per page, yielding a wealth of data from string and hammer manufacturers to pitch usage; I know of no study of these volumes. The remaining manufacturers' registries also deserve at least a brief study and exposition: even though they do not have as great a role in the design development of the modern American piano; the companies' product was both artistically and commercially significant.

William Shull (M.Mus., University of Redlands) is a practicing piano technician (registered piano technician) and piano-restoration specialist in Loma Linda, California. He is completing research in preparation for a book on the early Steinway piano and has begun research on a similar study of the Chickering piano. Each book will include a complete anthology of models and scales. He founded the Period Piano Center, a small nonprofit supporting a piano museum, piano research, and web database collection.

What Patents Tell Us and What They Don't: A Case Study Based on Valve Patents for Brass Instruments in the Archives of the Technical University in Vienna

Sabine Klaus

National Music Museum

Patents granted for the protection of new inventions appear to be an ideal means of enhancing our understanding of the development of musical instruments. They are primary sources in which the inventor describes the construction of a new design and communicates its advantages over the old.

The archives of the Technical University in Vienna include a rich depository of the many improvements related to musical instruments that took place in that city. Called *privilegien* (privileges) in the Austrian-Hungarian Empire, rather than patents, these documents contain verbal descriptions and sometimes drawings of the submitted designs. In some cases, model instruments were handed in to exemplify the application, and some of these are preserved at the Technical Museum in Vienna.

For the enthusiastic researcher who makes a pilgrimage to this apparent center of knowledge, the outcome can be disappointing, however. Even in the ideal case when text and drawing are both preserved, they may not complement each other well enough to present us with a clear picture of how the invention actually worked. This was illustrated by Ralph Dudgeon at last year's AMIS meeting, with Joseph Riedl's and Joseph Kail's 1823 valve patent. Analyzing more of the privileges that were granted for improvements in valve brass instruments in Vienna between 1830 and 1846 reveals certain patterns, both in the information provided and the information withheld. These privileges focus on the alleged disadvantages of the old designs, while leaving the features of the new design deliberately vague.

Sabine K. Klaus is the Joe R. and Joella F. Utley Curator of Brass Instruments at the National Music Museum, University of South Dakota. Klaus received her PhD in musicology from Tübingen University, Germany, with a dissertation on the history of stringed keyboard instruments. She lectures and publishes mainly in the areas of historic brass and stringed keyboard instruments and is the recipient of AMIS's 2000 Frances Densmore Prize. Currently, Klaus is completing the first two volumes of a series of books on the history of high brass instruments.

Instruments and Technologies: Conservation and Restoration

Friday, 20 May 2011, 2:00-3:30

Founders Room, MIM

Musical Instrument Conservation at the National School of Conservation, Restoration, and Museography in Mexico City

Jimena Palacios

National School of Conservation, Restoration and Museography, Mexico City

The conservation of musical instruments in Mexico is relatively new and continuously faces considerable restraints, such as the lack of specialized study centers for such instruments (i.e., museums and research institutions) and the lack of specialists able to regulate and execute protective actions. However, there are some federal agencies devoted to foster such efforts. The National School of Conservation, Restoration, and Museography Manuel del Castillo Negrete (Escuela Nacional de Conservación, Restauración y Museografía "Manuel del Castillo Negrete," or ENCRyM) is the only Latin American institution offering a nine-semester bachelor's degree in restoration. Its aim is to create specialists in cultural heritage conservation who are able to solve specific conservation problems for several types of objects, including musical instruments, based on practical fieldwork and laboratory activities.

The school is an integral part of the National Institute of Anthropology and History (Instituto Nacional de Antropología e Historia, or INAH), a Mexican federal entity that regulates and executes protective, maintenance, preservation, and conservation actions for objects made between 1521 and 1900. Nevertheless, the ENCRyM is relatively independent as it can work with objects made after 1900.

One of the specialized areas of the ENCRyM is the Course-Workshop for the Conservation and Restoration of Musical Instruments, which is offered during the ninth semester of the bachelor's degree. It is aimed at teaching students to identify, analyze, and propose conservation solutions for culturally relevant musical instruments. It is the only Latin American institutional laboratory for the conservation and restoration of musical instruments, designed for conservators who specialize in cultural heritage assets. Therefore, its main priority consists of making students reflect upon the complex conservation problems involved in preserving musical instruments. In the last few years, several conservation proposals have been prepared for specific collections. Likewise, several museum pieces have been restored for exhibition and execution purposes; status certificates have been prepared for musical instruments located in churches (especially for pipe organs); and awareness campaigns have taken place among low-income populations.

Jimena Palacios Uribe is a conservator of musical instruments and, since 2007, has been associate professor at the musical instruments laboratory of the National School of Conservation, Restoration, and Museography Manuel del Castillo Negrete in Mexico City, which regulates the preservation of cultural heritage in the country. Besides her research at several Mexican institutions, she has studied instruments at the National Music Museum in Vermillion, South Dakota. In 2010, she was the recipient of a William E. Gribbon Memorial Award for Student Travel and the Paul Coremans national prize in the field of conservation and research given by Mexico's National Institute of Anthropology and History.

What Happened to This Broken Harp?

An Early Gaelic Harp with a Story to Tell

Karen Loomis

University of Edinburgh

The “Lamont” is one of two early Gaelic harps in the collections of the National Museums of Scotland. Dated circa 1500, it is one of the few surviving pre-mid-seventeenth-century Gaelic harps and can be seen on display at the National Museum in Edinburgh. Upon viewing the harp, however, even the casual observer must be struck by the prominent signs of damage to this instrument. Its forepillar is sheared in two and held together with heavy iron straps; its neck is cracked, twisted, and patched; and nail marks and an iron band suggest damage to its sound box as well. This harp raises a number of interesting questions. How and why did it break? Are there areas of hidden damage and repair? In what manner was it repaired, and why? The answers to these questions will not only tell us something about the history of this particular harp, but may also provide us with useful clues as to how these early Gaelic harps were constructed and used.

In the summer of 2010, the author was granted access to the Lamont harp as part of a larger research project to study both Gaelic harps at the National Museums of Scotland. This project was undertaken in collaboration with the National Museums and the Clinical Research Imaging Center of Queen’s Medical Research Institute. The harp was examined and photographed at the Museum Collections Centre, and was then CT scanned at the Clinical Research Imaging Centre. This research work has provided unprecedented views of this harp’s interior that have revealed previously unknown internal damage and repair work. The author will present and discuss the damage and repairs to this harp in light of these new discoveries, and will discuss what may have caused the damage, as well as how this can help us understand the construction and use of early Gaelic harps.

Karen Loomis is a graduate student in music at the University of Edinburgh. For her PhD, she is conducting research on and analysis of the construction of the Gaelic harp of Ireland and the highlands of Scotland, using modern technology to unlock the secrets of these historical harps. In 2010, her research with the National Museums of Scotland harps was featured on the BBC. She holds a BS in physics, an MA in astronomy, and was recently awarded an MMus in musical instrument research (with distinction) from the University of Edinburgh.

Conservation and Restoration of Electronic Instruments: The Hammond Novachord

John Leimseider

Cantos Music Foundation

At the facility where I work, we have a collection of over 600 keyboard instruments, with over 250 electronic instruments. The question of which instruments to restore for use is challenging, and there are few guidelines for the care of relatively modern instruments. The approach here is for as many instruments as possible to be functional, when it is appropriate. Here lies the main question. What is appropriate for electronic music instruments?

The first completely electronic music concert at the 1939 New York World's Fair used four Hammond Novachords and a Hammond Model A organ. In 2002, we presented a concert using the original lineup of these instruments and playing some of the original music composed by Ferd Grofe as part of an organ festival. The Novachord, manufactured from 1937–1941, uses approximately 160 vacuum tubes, plus hundreds of resistors and capacitors. A Novachord with no restoration is essentially unplayable after about seventy years.

Other than restoration of the cases of the Novachords, we did a very conservative restoration in 2002, changing only the resistors and capacitors that kept the instrument from playing. We got through the concert but it was challenging. Several years later, we decided we wanted a fully working instrument. Since we had three semi-functional Novachords, the decision was made to do a major restoration of the one that had been the most modified already. Approximately forty pounds of capacitors and resistors were replaced. This instrument works beautifully now. After a two-minute warm-up, it stays in tune and the dividers, which were previously very unstable, work perfectly. It is a great, underutilized instrument, since there are probably less than ten fully working Novachords in the world.

John Leimseider was born in Brooklyn in 1952 and brought up in New York and Connecticut. He received a bachelor or science degree in electrical engineering at Rensselaer Polytechnic Institute. After working in the electronic musical instrument repair business in Los Angeles, California, for twenty-four years, he moved to Calgary, Alberta, Canada, to work at the Cantos Music Foundation in 2002. He is married with two children.

Instruments and Technologies: Diagnostics

Friday, 20 May 2011, 3:45-4:45

Founders Room, MIM

Noninvasive Diagnostic Techniques (Micro-CT and SEM Microanalysis) for the Study of Musical Instruments at the Correr Museum in Venice, Italy

Emanuele Marconi

Italian Ministry of Cultural Heritage - Soprintendenza Regionale della Lombardia

In 2007, the Italian Ministry of Cultural Heritage and Activities promoted on television a fund called Maratonarte. Among the fund's seven financed initiatives, one was intended for the research and experimentation of scientific procedures aimed at the preservation of musical instruments. The initiative was carried out with the collaboration of the Correr Museum in Venice. The Correr Museum has the only existing organ with paper pipes, dated 1494 and made by Lorenzo Gusnasco. In order to better understand its state of conservation, we decided to analyze some pipes and define the state of conservation, aiming to identify the materials and investigate the techniques used by the maker. A great deal of information was gathered by our collaboration with the Synchrotron Elettra Research Center in Basovizza, Trieste, Italy, which provided the micro-CT analysis, and with ENEA, the Italian national agency for new technologies, energy, and sustainable economic development in Bologna, which provided the Scanning Electron Microscope (SEM) microanalysis. Feasibility studies have been carried out at the Synchrotron Radiation for Medical Physics (SYRMEP) beamline of the Elettra synchrotron laboratory, with the aim of demonstrating the advantages and evaluating the effectiveness of synchrotron radiation X-ray microtomography as a suitable technique for nondestructive analysis of musical instruments. The particular geometry of the X-ray beam and the use of a novel detector allowed structural evaluation of the main details of the instruments with unprecedented richness of details. This, in turn, will allow precise dendrochronological investigation of historical stringed instruments. Computed tomography (CT) provides the modern luthier and acoustic scientist with a unique tool for characterization of normal structure, defects, and repair and for accurate measurements of wood thickness and density. In this case, it has been possible to obtain extremely detailed information on the techniques used to manufacture the pipes, and to evaluate the kind of wood and its present condition, especially regarding presence and activity of larvae.

The SEM can provide three-dimensional images with higher magnification than traditional optical microscopes. Moreover, SEM analysis combined with an Energy Dispersive X-Ray Spectrometry (EDXRS) system can be used to catch X-rays from the atoms of the elements and to yield the chemical composition of the sample. Samples of the paper used for the pipes have been investigated with a stereomicroscope and then with SEM. The SEM and microanalysis studies have contributed to define the kind of paper used by the maker, thus complementing the micro-CT approach.

Emanuele Marconi attended the Civic School of Lutherie in Milan and received a bachelor's degree in conservation from the University of Bologna. He is a conservator for the Civic Museum of Musical Instruments, Milan; a consultant conservator for the Cultural Heritage of the Lombardia Region; and a lecturer at both the Università degli Studi di Pavia and the University of Bologna. In 2010, Marconi and Luisella Nobili Sékules coedited an Italian translation of a revised and enlarged version of José Romanillos's book, *Antonio Torres: Guitar Maker, His Life and Work* (1987). In 2010, Marconi coauthored *Fotografare strumenti musicali: Rilevamento, documentazione, diagnostica per immagini come pratica di conservazione* (Padova, 2010) with Claudio Canevari. In the same year, Marconi also planned and organized the first International Workshop on Diagnostics and Preservation of Musical Instruments, under the patronage of the Italian Ministry for Cultural Heritage and Activities.

New Techniques and Approaches for the Documentation of Musical Instruments

Jonathan Santa Maria Bouquet
National Music Museum

The documentation of a musical instrument consists in gathering as much information about an object in order to understand it better. This documentation helps us to comprehend the materials and construction techniques of an object, representing the first step towards a correct conservation methodology. Moreover, an in-depth reading and analysis of the information provided by a comprehensive documentation of a musical instrument can be an invaluable tool to understand the historical and social context or contexts to which it belonged throughout time. That is to say that through a musical instrument we can access history not only of that particular instrument but also the history of music of a particular place and time.

New tools and techniques, together with new ideas and different approaches, have led the documentation of musical instruments to achieve a highly specialized level. The use of scientific equipment and techniques provides non-invasive methods to acquire accurate and detailed information otherwise unreachable. The elaboration of detailed technical drawings is a very helpful tool in the documentation process of musical instruments. Thanks to the use of digital technology and graphic design software, we can now put together a large amount of information on a musical instrument in a single document, providing significant physical data. This document then enables the divulgation of information, allowing researchers all over the world to gain access to an instrument without handling it, minimizing at the same time the risk of damage to the instrument.

This presentation will discuss an ideal documentation of a musical instrument as a continuous and never-ending process. It will explore how integrating new technology can supplement known information, fostering a better understanding of musical instruments and their history.

Jonathan Santa Maria Bouquet is a conservation research assistant at the National Music Museum, University of South Dakota. Formerly, Santa Maria worked as a Conservation Fellow at the Metropolitan Museum of Art. He has also completed conservation internships at the Museo degli Strumenti Musicali in Milan, Italy, the National Music Museum, and the Metropolitan Museum of Art. He was a recipient of the William E. Gribbon Award for Student Travel in 2006 and 2007.

Classification

Saturday, 21 May 2011, 9:00-10:30
MIM Music Theater

Identification Guide for Eastern Asian Bamboo Flutes

Kendra Van Nyhuis
The University of South Dakota

The National Music Museum at the University of South Dakota is home to more than eighty bamboo flutes from Eastern Asia. Since most of them simply had cursory labels like "bamboo flute," the opportunity presented itself to develop a method that could be used to produce accurate and detailed labels quickly and efficiently for any flute from Eastern Asia whose instrument name was unknown. A review of literature helped me gather information about how these instruments have evolved through time and traveled to different places in China, Japan, and Korea, as well as how the culture of each country affected the use and design of each flute. I decided upon what characteristics defined the instrument types and used my sources to determine what labels the instruments should be given. As the flutes were cataloged, my labels were further refined based on features I observed on the actual objects. My labels continued to be tested as more flutes were studied, affirming most of the names and types.

Through this process, I was able to develop a system whereby a person untrained in Eastern Asian flutes could, with certainty, tell instrument types apart. At the end of my research, I created a simple-to-follow flow chart identification guide based on the defining characteristics of these bamboo flutes. Included were methods of playing, length, number of finger holes, number of nodes, type of bamboo, and other construction details. The chart contains eighteen common flutes originating in Japan, China, and Korea. An included supplement to the identification chart is a packet containing descriptions of each instrument, along with its uses and cultural ties to its country of origin. My research, the resulting flow chart, and cultural information packet can be used to help simplify the cataloguing process of East Asian bamboo flutes at other museums, in private collections, and especially for AMIS members. In my presentation, my method will be tested using examples from MIM's collection.

Kendra Van Nyhuis is an undergraduate at the University of South Dakota (USD) in Vermillion, where she is majoring in music education and anthropology. She is currently working on her undergraduate honors thesis, which is tentatively entitled "A Comparative Analysis of Wind Instrument Types in Eastern Asia." Van Nyhuis has received a 2010 U. Discover undergraduate research grant and a Council on Undergraduate Research and Creative Activity (CURCA) travel grant for research. She has also presented research at USD Ideafest and the National Conference for Undergraduate Research.

Saxhorns and Related Instruments: Unravelling the Web

Eugenia Mitroulia

University of Edinburgh

With the appearance of Adolphe Sax's saxhorns and saxotrombas on the Parisian instrument-making scene, Sax's fellow instrument makers accused him of plagiarism since intermediate-bore profile instruments, namely, between cylindrical and conical, existed long before Sax's saxhorns. Several intermediate-bore profile models of instruments also emerged after the appearance of saxhorns and saxotrombas, either in response to performers' demands or as a result of the constant quest of makers for "novelties," which could conquer the marketplace. The majority of these instruments were made in circular wraps but often also in other eccentric forms. Each of these instruments followed its own route in the course of time. Some were used for a period of time, others were never produced commercially in large numbers, and others (or their offspring) are still in use today.

This paper will examine intermediate bore-profile instruments from the late 1830s until the beginning of the twentieth century, appearing mainly in France and Britain. Instruments such as clavicors, antoniophones, tenor cors, ballad horns, and others in diverse forms will be examined and compared with saxhorns so as to reveal if any of these groups of instruments were separate species. Saxhorns will also be examined versus instruments predating them in order to investigate whether the allegations of Sax's competitors were true. Issues of history and usage, but also of classification, will be discussed, and surviving examples from the Edinburgh University Collection and other important collections will be presented.

Eugenia Mitroulia was born in Greece. She holds her first degree in musicology from the Aristotle University of Thessaloniki. In 2005, she was awarded master of music in organology from the University of Edinburgh. She is currently near completion of her PhD in organology in Edinburgh. Her topic is the brasswind production of Adolphe Sax with a focus on saxhorns, supervised by Arnold Myers. In 2010, she received the Clifford Bevan Award for excellence in research given by the International Tuba and Euphonium Association for her article "The Saxotromba: Fact or Fiction?" published in the *Journal of the American Musical Instrument Society* in 2009.

How Different Are Cornets and Trumpets?

Arnold Myers

Edinburgh University Collection of Historic Musical Instruments

In the late nineteenth century, orchestral trumpet parts were frequently played on cornets. Today, orchestral cornet parts are usually played on trumpets. Does this matter? It is generally accepted that the designs of both instruments have converged, with the differences between trumpets and cornets becoming less obvious. The timescale of this convergence, however, has not been so well understood.

This paper aims to elucidate the essential characters of the two instruments and plot their comparative histories since the introduction of the cornet. Research has drawn on studies of surviving instruments, contemporary documents, and repertoire. Acoustically based techniques have provided objective yardsticks to use alongside the subjective perceptions of players and listeners. The paper draws on the resources of the Edinburgh University Collection of Historic Musical Instruments and other collections in Europe and North America.

Arnold Myers completed his doctorate at the University of Edinburgh with research into acoustically based techniques for taxonomic classification of brass instruments. He contributed the chapter "Instruments and Instrumentation in Brass Bands" to the book *The British Brass Band: A Musical and Social History* (Oxford, 2000) and articles to *The Cambridge Companion to Brass Instruments* (Cambridge, 1997), *The New Grove Dictionary of Music and Musicians*, and the *New Dictionary of National Biography*. He is one of three authors of *Musical Instruments: History, Technology, and Performance of Instruments of Western Music* (Oxford, 2004). Myers is the chair of the Edinburgh University Collection of Historic Musical Instruments; he edits an ongoing catalogue of the collection and teaches at the University of Edinburgh. He was the recipient of the 2007 AMIS Curt Sachs Award.

Unraveling Histories I

Saturday, 21 May 2011, 10:45-12:15

MIM Music Theater

Jonas Elg, An Eighteenth-Century Lute and Violin Maker in Stockholm, Sweden, and His Fifteen-Course Baroque Lute

Kenneth Sparr

Stockholm, Sweden

In the storage of the Stockholm Music Museum resides an interesting fifteen-course lute with triple-peg boxes (inventory number M220), according to the handwritten maker's label clearly dated 1729 and made by the Swedish lute- and violinmaker Jonas Elg: "Jonas Elg Fecit Holmiae 1729." Holmiae is of course Stockholm. This particular lute is the main background to this paper, which will place the focus on Jonas Elg as lute maker, but it aims also to present available facts about Elg and his successors. This will include all available biographical details and known information about their preserved instruments as well as annotations about their repairs of other instruments. The paper will include a detailed description of the fifteen-course lute by Elg, its provenance, and comparisons with other lutes of this type. Hopefully, I will also be able to show X-rays of the lute.

Kenneth Sparr received his bachelor of arts at the University of Lund, Sweden, and a degree in librarianship in Stockholm. Since the 1970s, he has published many studies concerning early plucked instruments, with a focused on Swedish history. Sparr has given lectures at lute conferences of the Centre National de la Recherche Scientifique (CNRS) in Tours, France (1980); at the Musée de la musique in Paris (1998); and at the Royal College of Music and the Carl Malmsten School, both in Stockholm. He is a maker of historic lutes, guitars, as well as the clavichord, and has restored guitars and an early Swedish square piano. He is also an amateur player of early plucked and keyboard instruments and a collector of musical instruments, music prints, and manuscripts.

A Tale of Two Spinets: 1778 and 1778x by Pascal Taskin (1723–1793)

Susan Thompson

Yale University Collection of Musical Instruments

Instrument historians regard Pascal Taskin as the last of the great French harpsichord makers. Born in 1723 in Theux (near Liège), Belgium, he died in Paris in 1793.

As stated in *Grove Music Online*, “it is not known when [Taskin] went to Paris, but he was clearly a very senior workman in the Blanchet workshop at the death of François Etienne Blanchet (ii) in 1766. Taskin was admitted to the guild as a master the same year and, shortly thereafter, married Blanchet’s widow. His business card, often attached to his instruments, reads: ‘PASCAL TASKIN, Facteur/de Clavessins & Garde des Instruments/de Musique du Roi, Eleve & Succes-/seur de M. BLANCHET, demeure/Même Maison, rue de la Verrerie,/vis-à-vis la petite porte de S. Merry,/A. PARIS’ (he wanted it clearly known that the firm remained the same in spite of the change of name required by guild regulations).”

Of the nine harpsichords and spinets attributed to him (Boalch 3), three are currently housed at the Yale Collection of Musical Instruments: a two-manual harpsichord (1770) and two *épinettes* (1778 and 1778x). All are well-crafted specimens of an experimental variety.

The two *épinettes* are charming little instruments, sounding at four-foot pitch. Their design is unique to Taskin’s output, and it is likely that the pair were assembled simultaneously, side by side, in his workshop. One of the two may have been commissioned by King Louis XVI as a gift for his wife Marie Antoinette in anticipation of their first child (Marie-Thérèse Charlotte, born December 19, 1778). It is believed to have been housed in the queen’s apartments at Le Petit Trianon and may have been used by her for teaching purposes as well as personal amusement.

This paper compares constructional and decorative aspects of the two *épinettes* within the context of changing artistic tastes in France during the 1770s.

Susan Thompson is curator of the Yale University Collection of Musical Instruments. She specializes in the history of the oboe and other woodwinds in the seventeenth and eighteenth centuries, and has published reviews and articles in *Journal of the American Musical Instrument Society*, the *Galpin Society Journal*, and the *American Recorder* magazine.

The Earliest American Reed Organs

Darcy Kuronen

Museum of Fine Arts, Boston

The Museum of Fine Arts (MFA), Boston, has recently acquired three American-made reed organs that all predate 1840. As such, they represent three of the earliest known examples of American reed organs anywhere. The first is a lap-organ style melodeon made by James A. Bazin of Canton, Massachusetts, who was the originator of this design that was later copied in considerable numbers by several makers active in southern New Hampshire, most notably Abraham Prescott and his circle. The second is a seraphine dated 1838 and made in the Fort Hill neighborhood of Roxbury, Massachusetts (just a mile or so from the MFA). As inscribed on a brass nameplate, its manufacturer was Dr. Adam Stewart, brother of piano maker James Stewart, who was in partnership with Jonas Chickering for the first four years of his company's existence. The unusual stirrup-style pedals employed by Stewart suggest that he probably had contact with Bazin, who also frequently used the same type of pedals. The third instrument is perhaps the most unusual, hailing from Philadelphia, a city virtually never associated with reed-organ production. Labeled a phys-harmonica, its creator was Emilius N. Scherr, the noted piano and pipe organ maker of that city. Boasting a full five-octave range from FF to f₃ (unheard of in this early period), its octave span is also very narrow for the time, suggesting it was made for the slender fingers of ladies. That gender-specific marketing is underscored by the presence of a hinged workbox section built into the very deep lid of the instrument, accommodating several compartments for cosmetics, toiletries, and sewing notions.

Each of these instruments provides new and important clues to the state of reed-organ design in the United States at a time when European makers were likewise working out their own models. Through a PowerPoint presentation, I would like to show the details of these three instruments and discuss their relevance to our current understanding of American reed-organ history.

Darcy Kuronen is the Pappalardo Curator of Musical Instruments at the MFA, Boston, where he has worked since 1986. In 2000, he organized the critically acclaimed exhibition *Dangerous Curves: Art of the Guitar* and is author of that show's award-winning catalog. Kuronen additionally serves as volunteer curator to the collection of historical instruments owned by Boston Symphony Orchestra.

Unraveling Histories II

Saturday, 21 May 2011, 2:00-3:30

MIM Music Theater

“Which Lempp? Identifying Instruments by Friedrich and Martin Lempp of Vienna.”

Melanie Pidcocke

Edinburgh University Collection of Historic Musical Instruments

The Lempp family, comprising father Friedrich and son Martin, were among the most prominent wind-instrument makers in late eighteenth- and early nineteenth-century Vienna. Together their careers spanned nearly seventy years, embracing some of the most crucial developments in wind-instrument manufacture.

However, as neither Friedrich nor Martin usually stamped their instruments with their Christian name or initial, most instruments are simply assigned generally to the family, without any specific attribution to either father or son. This paper examines a number of the extant instruments from the Lempp family and, in so doing, identifies a number of characteristics by which the instruments from the two makers can be distinguished. Using these characteristics, it offers an attribution for over half the extant instruments.

Melanie Pidcocke completed a bachelor of music (Hons I) at the Queensland Conservatorium in Australia, before moving to the Netherlands to pursue an interest in historical performance. There she completed four years of study on historical clarinet with Eric Hoepfich. Pidcocke is now in her final year of a PhD at Edinburgh University, where she is researching woodwind instruments, and their makers, of late eighteenth-century Vienna.

Jacob Denner's Clarinets and Their Mouthpieces

Heike Fricke

Musikinstrumenten-Museum SIMPK

Only three clarinets of Jacob Denner have survived in European collections. They are thought to be the earliest clarinets and were models for numerous copies. The clarinet in the Nuremberg collection probably has a wrong mouthpiece, but the specimen in Brussels and Berlin are considered to have original mouthpieces. The Berlin one does not have an original mouthpiece, as comparisons of photographs from the Snoeck collection and from Oscar Kroll as well as measurements and descriptions of Curt Sachs will show. The mouthpiece that is now mounted on the Berlin Denner clarinet originally came with the Oberlender clarinet acquired from the Snoeck collection in the late nineteenth century. Confusion probably arose after World War II.

Heike Fricke is a curator for the Musikinstrumenten-Museum SIMPK in Berlin and has worked at the Edinburgh University Collection of Musical Instruments. In 2004, she co-wrote the book *Faszination Klarinette* with Conny Restle and, three years later, created the *Catalogue of the Sir Nicholas Shackleton Collection* (2007) in Edinburgh. She has written articles for several publications including the encyclopedia *Die Musik in Geschichte und Gegenwart* (MGG), *Beethoven Lexikon*, *Geschichte der Musik im 20. Jahrhundert*, and the *Mozart-Studien*. Since 2009, she is the editor of *rohrblatt*, the German professional journal for oboe, clarinet, bassoon, and saxophone players.

Obfuscation or Illumination: What 'Early English Viols' Tell Us about Early English Viols

Michael Fleming

University of Huddersfield

"Early English viols" were the most renowned and desired throughout late seventeenth- and early eighteenth-century Europe and became favored for repertoire beyond the imagination of their makers. Despite their importance in the history of the viol, only about 6 percent of extant antique viols were made in England before the Civil War, and only a handful survive from the sixteenth century. The rarity and compromised state of extant examples make it difficult to describe exactly what these viols were like, or to delineate the reason for their reputation. The paucity of physical data encourages researchers to treat the more copious material from later periods and other countries as evidence when discussing these celebrated instruments. Consequently, our understanding of early English viols tends to rely on data and concepts that are alien to that culture, which may therefore obscure the particular characteristics of these viols. Furthermore, some attempts to understand and perform early English viol music are informed more by current performance fashions than by factors that influenced the composers and players of the time, prominent among which were the particular capabilities and limitations of the instruments themselves.

The project "Making the Tudor Viol" addresses these problems by synthesizing evidence from a variety of sources including documents, images, instruments, and music. Considered together, they will enable the creation of a more realistic view of early English viol makers' work and its context, and lead to a fuller understanding of these important instruments. This is essential for scholars, performers, and instrument makers who all have an interest in knowing as precisely as possible what these viols were like; it will also improve our understanding of their influence on later viols and their music.

This paper explains the approach of the "Making the Tudor Viol" project, using illustrations drawn from its early findings. The early indications are that the nature and practices of early English viol makers were more distinct from, say, sixteenth-century Italian lute makers, or later English viol makers, than is generally assumed. Findings about makers' physical and intellectual resources will be reported, and the implications for our understanding of early English viols will be discussed.

After graduating in philosophy and psychology, **Michael Fleming** worked for Robert Goble and Son, making early keyboard instruments until he was able to set up as an independent maker of viols, violins, and bows. His interests increasingly focused on research and he was awarded a PhD for his work on viols (2001). He has published in various periodicals such as the *Galpin Society Journal*, *Early Music*, and *Chelys*. He edited the *Galpin Society Journal* for several years and is chair of the Viola da Gamba Society. He is senior research fellow at the University of Huddersfield, where his current research is based.



