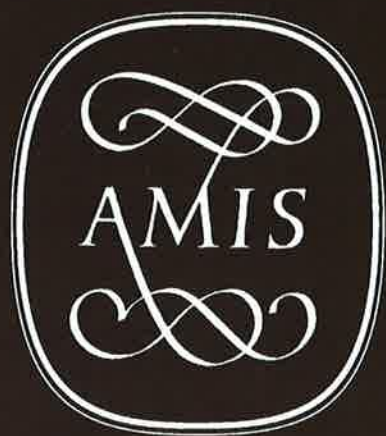




AMERICAN MUSICAL INSTRUMENT SOCIETY



Thirty-Sixth Annual Meeting
27 June-1 July 2007

Yale University
New Haven

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Thirty-Sixth Annual Meeting
of the
AMERICAN MUSICAL INSTRUMENT SOCIETY



Hosted by the
Collection of Musical Instruments
Yale University
New Haven, Connecticut



Wednesday, 27 June 2007
through Sunday, 01 July 2007

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36th ANNUAL MEETING
27 JUNE – 01 JULY 2007
YALE UNIVERSITY
NEW HAVEN, CONNECTICUT

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Civica Scuola di Liuteria, Cremona, Italy

SCHEDULE OF EVENTS
Wednesday, 27 June 2007

10:00—2:45

REGISTRATION

William L. Harkness Hall
100 Wall Street
Pick up program book and name tag/meal pass.

10:00—2:45

Self-guided Tour of New Haven and Yale campus

SPECIAL EXHIBIT

*How to Play: Instrumental Treatises, Instructors, and
Self-Instructors from Six Centuries*

An exhibit of method books used for instrumental music instruction, from Vincenzo Galilei's lute treatise *Fronimo* of 1584 to modern method books that include compact discs. Featured are method books for instruments of the woodwind, brass, string, and keyboard families, along with instruction books for the *sticcado pastorale* and the glass harmonica, both crystallophones.

Eva Heater, Curator of the Exhibit and Cataloguing Assistant
Irving S. Gilmore Music Library (within Sterling Memorial Library)
120 Wall Street

12:00—2:00

AMIS Board of Governors Meeting (Luncheon will be served.)

Board Room of the School of Music
Sprague Hall, First Floor
98 Wall Street

2:30—2:45

OPENING REMARKS

Barbara A. Shailor, Deputy Provost for the Arts
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Kathryn L. Libin, President
American Musical Instrument Society

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

- 2:45—3:15 **KEYNOTE ADDRESS**
The New York Book of Prices for Manufacturing Pianofortes (1835)
 Laurence Libin, Honorary Curator
 Steinway & Sons
- 3:15—3:45 *The Brassiness of Brass Instruments: A Tool for Taxonomists*
 Arnold Myers, Director, University of Edinburgh University Collection
 of Historical Musical Instruments, and Robert Pyle, S. E. Shires Company,
 Hopedale, Massachusetts
- 3:45—4:15 *Overview of the Yale University Collection of Musical Instruments*
 Susan E. Thompson, Curator
- 4:15—4:30 **Presentation of the Curt Sachs Award**
- 4:30—6:00 **RECEPTION**
Registrants only (Name tag required for admittance.)
 Beinecke Rare Books and Manuscript Library, Mezzanine
 121 Wall Street
- 6:00—8:00 **DINNER** (on your own)
- 8:00—10:00 **CONCERT**

Music in the Land of Three Faiths
The Ivory Consort

 Margo Gezairlian Grib, voice and vielle
 Haig Manoukian, oud
 Dennis Cinelli, gittern, bass oud, saz and mandora
 Rex Benincasa, voice, hurdy gurdy and percussion
 Jay Elfenbein, director, vihuela, rebab, vielle, bass oud and voice

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

Medieval / Early Renaissance Instruments

Thursday, 28 June 2007

Morning Sessions

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

8:15—8:45

CONTINENTAL BREAKFAST

Coffee, tea, juice, rolls, pastries, fruit

Session 1/Chair: Stewart Carter

8:45—9:15

Putting Medieval Society in Context:

New Perspectives on Early Organological Iconography

Josephine Yannacopoulou, University of Edinburgh

9:15—9:45

La Çitola in Medieval Castile and Leon

Alice Margerum, London Metropolitan University

9:45—10:15

*Some Miscellaneous Observations on the Iconography
of Early Slide Brass Instruments*

Sabine Klaus, National Music Museum,
University of South Dakota

10:15—10:30

COFFEE/TEA BREAK

Session 2/Chair: Emily Peppers

10:30—11:00

Iconographic Evidence of Kettledrums

in 14th-Century Northern Italy

Ichiro Fujinaga, McGill University

Susan Forscher Weiss, Peabody Conservatory

11:00—11:30

Hypotheses about the Origins of the Dulcimer

John Koster, National Music Museum,

University of South Dakota

11:30—12:00

The Swiss, Rhenish, and Central-South German Organ, 1470-1530

Sarah Davies, New York University

12:15—1:45

LUNCH

Registrants only (Name tag required for admittance.)

Dining Hall, Saybrook College

242 Elm Street

12:15—1:45

AMIS Board Meeting with Janet K. Page, Editor

Saybrook Fellows' Dining Room (adjacent to Dining Hall)

Saybrook College

Medieval / Renaissance/ Early Baroque Strings
Thursday, 28 June 2007
Afternoon Sessions
2:00-3:30 PM & 3:45-5:15 PM

Session 3/Chair: Christopher Morrongiello

2:00—2:30

The Medieval Harp as Exterior and Interior Symbol
Harrison Powley, Brigham Young University,
Provo, Utah

2:30—3:00

Sixtus Rauwolf and his Work
Jonathan Santa Maria Bouquet, Civica Scuola di Liuteria, Milan

3:00—3:30

The Lauthen-Concert: The Lute in Ensemble, ca. 1700
Timothy D. Miller, National Music Museum,
University of South Dakota

3:30—3:45

COFFEE/TEA BREAK

Session 4/Chair: Thomas MacCracken

3:45—4:15

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

4:15—4:45

The Birth of the Amateur Violinist in Italy
Rebecca Cypess, Yale University

4:45—5:15

*The "Frub" Stradivari Viola da Gamba: Time for a New Look
at a Rare and Important Instrument*
Arian Sheets, National Music Museum,
University of South Dakota

Keyboard Instrument Construction

Thursday, 28 June 2007

Afternoon Session

2:00-3:30 PM & 3:45-4:15 PM

Session 5/Chair: John Koster

2:00—2:30

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

2:30—3:00

A New Ruckers Reveals Old Secrets
John Phillips, Berkeley, California

3:00—3:30

The Bentside Spinets of Stephen Keene and his School
Peter Mole, University of Edinburgh

3:30—3:45

COFFEE/TEA BREAK

3:45—4:15

Making a Geigenwerk
Akio Obuchi, Tokyo

4:30—5:15

SPECIAL LECTURE/DEMONSTRATION

The Maturation, Use and Abuse of the Heckelphone
Robert Howe, University of Connecticut

5:15—8:00

DINNER (on your own)

8:00—10:00

CONCERT

Palestrina's Lute
The Venere Lute Quartet

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

Sudler Recital Hall in
William L. Harkness Hall (WLH)

17th / 18th-Century Topics
Friday, 29 June 2007
Morning Sessions
9:00-10:30 AM & 10:45-11:45 AM

8:30—9:00

CONTINENTAL BREAKFAST

Coffee, tea, juice, rolls, pastries, fruit

Session 6/Chair: Deborah Check Reeves

9:00—9:30

Cormorne, Cromorne, the Philidors, and the early Contrabassoon James B. Kopp,
Hoboken, New Jersey

9:30—10:00

The Talbot Manuscript: What did he mean?
Darryl Martin, Collection of Historic Musical Instruments,
University of Edinburgh

10:00—10:30

Recent Observations on pièces de rechange for the Clarinet
Heike Fricke, Museum for Musical Instruments, State Institute of
Music Research Prussian Heritage Foundation (SIMPK), Berlin

10:30—10:45

COFFEE/TEA BREAK

Session 7/Chair: Laurence Libin

10:45—11:15

"There on the poplars we hung our harps" . . . on old Macewas, Synagogues, Klezmerim
Benjamin Vogel, Lund University, Sweden, and
Szczecin University, Poland

11:15—11:45

*Jewish Culture and the German Organ-Building Tradition:
The Organ in the Synagogue*
Tina Frühauf, RILM (Répertoire International de Littérature
Musicale/International Repertory of Music Literature), New York

12:15—1:45

LUNCH

Registrants only (Name tag required for admittance.)

AMIS Annual Business Meeting (12:30—1:30)

General Assembly

Saybrook College, Dining Hall
242 Elm Street

Flutes
Friday, 29 June 2007
Afternoon Session
2:00-3:30 PM & 3:45-4:15 PM

Session 8/Chair: Janet K. Page

- 2:00— 2:30** *Two Flutes by Uzal Miner, Early Hartford Maker*
Douglas F. Koepp, Sr., Wimberley, Texas
- 2:30—3:00** *The Solo Piccolo in the Golden Age: 1880-1930*
Christine Erlander Beard, University of Nebraska at Omaha
- 3:00—3:30** *The Development of Alternative Systems for the*
Piccolo in the 19th Century
Danielle Eden, University of Sydney, Australia
- 3:30—3:45** **COFFEE/TEA BREAK**
- 3:45—4:15** *The SquareONE Family of Flutes*
Leonard Lopatin, Lopatin Flute Company,
Asheville, North Carolina

18th / 19th-Century Pianos & Other Antiques
Friday, 29 June 2007
Afternoon Session
2:00-3:30 PM and 3:45-4:15 PM

Session 9/Chair: Kathryn L. Libin

- 2:00—2:30 *Keyboard Instruments in the 1794 Bruni Inventory of Musical Instruments: What did French Aristocrats Play on their Pianos?*
Maria Rose, New York, New York
- 2:30—3:00 “Chopin knows the piano better than anyone”: Did French and Viennese Pianos Influence his Performance Indications?
Sandra P. Rosenblum, Emerita Chair, Department of Performing Arts, Concord Academy, Concord, New Hampshire
- 3:00—3:30 *Yale’s Wagnerflügel: An Answered Prayer*
Nicholas Renouf, Collection of Musical Instruments, Yale University
- 3:30—3:45 **COFFEE/TEA BREAK**
- 3:45—4:15 *The “Invention” of Antique Instruments in the 19th Century*
Jean Michel Renard, Bellenaves, France
- 4:30—5:15 **SPECIAL LECTURE/DEMONSTRATION**
Ben Franklin and the Armonica
Cecilia Brauer, Merrick, New York
- 5:15—8:00 **DINNER** (on your own)
- 8:00—10:00 **CONCERT** featuring
Historical Keyboard Instruments
Collection of Musical Instruments
15 Hillhouse Avenue

19th-Century Winds & Percussion
Saturday, 30 June 2007
Morning Sessions
9:00-10:30 AM & 10:45-11:45 AM

8:30—9:00

CONTINENTAL BREAKFAST

Coffee, tea, juice, rolls, pastries, fruit

Session 10/Chair: Al Rice *RECIPE HALL*

9:00—9:30

An Account of the First Accordion

Cecil Adkins, University of North Texas

2 9:30—10:00

Instruments and 'Miskal' in Ottoman Music

Zeynep Barut, Istanbul Technical University,
State Conservatory of Turkish Music

10:00—10:30

Flat, Round, Piston or Square: Valved Brasses by the Firms

*of Allen & Hall; D. C. Hall; Hall & Quinby; Hall, Quinby, Wright & Co.; and
Quinby Brothers*

Robert Eliason, Lyme, New Hampshire

10:30—10:45

COFFEE/TEA BREAK

Session 11/Chair: Carolyn Bryant

10:45—11:15

*A Decorated Drum and a Colorful Band
in Post-Civil War Pennsylvania*

Jayson Dobney, The Metropolitan Museum of Art, NY

11:15—11:45

*Drums of 'Brown's Make' and their Influence on
Connecticut's 'Ancient' Drumming*

Susan Cifaldi, Assistant Archivist and Music Librarian Emerita,
Museum of Fife and Drum, Ivoryton, Connecticut

12:15—1:45

LUNCH

Registrants only (Name tag required for admittance.)

Saybrook College, Dining Hall

242 Elm Street

12:15—1:00

NOON SERENADE

Moodus Drum and Fife Corps & Black River Ancients

Courtyard, Saybrook College

242 Elm Street

Instruments and Society
Saturday, 30 June 2007
Afternoon Session
2:00-3:30 PM & 3:45-4:45 PM

Session 12/Chair: J. Kenneth Moore

- 2:00—2:30 *Analyzing the Asante Mmodwe (Ivory and Human Jaw-boned Trumpet) at the Metropolitan Museum of Art*
Joseph S. Kaminski, Long Island University, New York
- 2:30—3:00 *Musical Instruments as Symbols of Female and Male Identity*
Şehvar Besiroglu, Istanbul Technical University,
State Conservatory of Turkish Music
- 3:00—3:30 *Violin "Magic:" Gender, Sexuality, and the Occult*
Mai Kawabata, Orchestra of St. Luke's, New York
- 3:30—3:45 **COFFEE/TEA BREAK**
- 3:45—4:15 *The Effect of Social Changes from the 1850s to the 1920s
on the Perception, Development and Construction of the
Classical Saxophone*
Bryan Kendall, Laurel, Maryland
- 4:15—4:45 *John Frederick Hintz, 18th-Century Moravian Instrument Maker*
Lanie Graf Williamson, Bethlehem, Pennsylvania

19th / 20th-Century Topics
Saturday, 30 June 2007
Afternoon Session
2:00-3:30 PM & 3:45-4:45 PM
RECITAL HALL

Session 13/Chair: Arian Sheets

2:00—2:30

*A Re-examination of the Rickenbacker "Frying Pan:"
The First Electric Guitar*
Matthew Hill, University of Edinburgh

2:30—3:00

Before Segovia: How America Re-invented the Guitar
Jeffrey Noonan, Southeast Missouri State University

3:00—3:20

Mario Maccaferri Presents the First Plastic Violin
Jeremy Tubbs, University of Memphis

3:30—3:45

COFFEE/TEA BREAK

3:45—4:15

*Instruments of War: The Impacts of World War II on the
American Music Industry*
Sarah Deters Richardson, National Music Museum,
University of South Dakota

4:15—4:45

Fresh Wind: The Research Organs of Berne University of the Arts
Peter Kraut, Berne University of the Arts

6:00—7:00

RECEPTION

Registrants only (Name tag required for admittance.)
Saybrook College, Dining Hall
242 Elm Street

7:00—10:00

BANQUET

Registrants only (Name tag required for admittance.)
Presentation of the Nicholas Bessaraboff Prize
AMIS Auction, Laurence Libin, Auctioneer
(Auction proceeds benefit the William E. Gribbon Memorial
Award for Student Travel)
Saybrook College, Dining Hall
242 Elm Street

19th / 20th-Century Topics

Sunday, 01 July 2007

Morning Sessions

9:00—10:30 AM & 10:45—12:00 PM

8:30—9:00

CONTINENTAL BREAKFAST

Coffee, tea, juice, rolls, pastries, fruit

Session 14/Chair: Susanne Skyrm

9:00—9:30

“Provided with all the modern improvements”:

American Piano Factories over a Half Century

William E. Hettrick, Hofstra University

9:30—10:00

Who’s Playing the Player Piano—and Can the Talking

Machine Sing?: Shifting Perceptions of Musical Agency

in Mechanical Instruments, 1890-1910

Edmond Johnson, University of California, Santa Barbara

10:00—10:30

The Percussion Instruments of the Lester Horton Dance Theater

Thomas Kernan, University of Cincinnati College-Conservatory
of Music

10:30—10:45

COFFEE/TEA BREAK

Session 15/ Panel: *Musical Instrumentalities*

10:45—12:00

Art Machines: The Flute and its Added Keywork, 1753-1835

Ardal Powell, Hudson, New York

A Brief History of Turntablism

Mark Katz, University of North Carolina, Chapel Hill

Recording “Liveness”: At the Intersection of Instruments,

Technology, and Space

Thomas Porcello, Vassar College

END OF CONFERENCE

Opening Session

Wednesday afternoon, June 27, 2:45—3:15

Sudler Recital Hall in Harkness Hall

Laurence Libin
Steinway & Sons

The New-York Book of Prices for Manufacturing Pianofortes (1835)

The New-York Book of Prices for Manufacturing Pianofortes, published for private circulation in 1835 by the city's newly-formed Society of Journeymen Pianoforte Makers, exists in only one known copy, once owned by the obscure craftman Isaac Innes. This 108-page book, now in the Metropolitan Museum of Art, specifies in detail the prices journeymen charged manufacturers (mostly as piece-work) for most of the operations involved in building square and upright pianos. Step by step the book reveals the complexity of workshop procedures and testifies to the delicacy of negotiating wages and working conditions in formative days of the American labor movement, when union organizing was largely illegal.

Laurence Libin, Honorary Curator of Steinway & Sons and Vice-President of the Organ Historical Society, is editing the Price Book for republication. He retired from the Metropolitan Museum in 2006 after 33 years as curator of musical instruments. Last year the Galpin Society awarded him the Anthony Baines Memorial Prize.

Opening Session

Wednesday afternoon, June 27, 3:15—3:45

Sudler Recital Hall in Harkness Hall

Arnold Myers,
Edinburgh University Collection of Historical Musical Instruments,
and Robert Pyle,
S. E. Shires Company, Hopedale, Massachusetts

The Brassiness of Brass Instruments: A Tool for Taxonomists

At high dynamic levels some brass instruments are readily sounded in a *cuivré* (brassy) manner. It is now recognized that this phenomenon is due to shock wave generation: non-linear propagation of sound waves in the air column. This effect is also evident to some extent in playing at lower dynamic levels and contributes to the overall tonal character of the various kinds of brass instrument. The extent to which an instrument supports non-linear propagation is dependent in a simple way on the bore profile.

The geometries of some 900 brass instruments belonging to museums worldwide and to individual musicians have been measured to give useful estimates of the values of a "brassiness" parameter. This paper critically evaluates the utility of this parameter in characterizing the various kinds of brass instrument.

Arnold Myers read physics at St Andrews University and completed his doctorate at the University of Edinburgh with research into the application of acoustical techniques for the study of brass instrument history. He is the Director of the Edinburgh University Collection of Historic Musical Instruments, and has since 1980 contributed to the growth of the collection as a resource for teaching and research. He served two terms as the Vice-President of CIMCIM, the International Council of Museums committee concerned with musical instrument museums and collections and is a Vice President of the Galpin Society. He served on the Publications Prize Committee of AMIS from 2004 to 2007. He is one of three authors of the Oxford University Press book *Musical Instruments: History, Technology and Performance of Instruments of Western Music* and has contributed articles to the *New Grove Dictionary of Music and Musicians* and *The Cambridge Companion to Brass Instruments*. In 2006 he was appointed to a Personal Chair in Organology in the University of Edinburgh.

Robert Pyle became interested in the acoustics of musical instruments at the age of seventeen when his high-school physics teacher directed his attention to the book *The Science of Musical Sounds* by Dayton C. Miller. His interest grew after a visit that same year to the Library of Congress on one of the few occasions when Miller's entire flute collection was on public display. He studied physics and applied physics at Harvard University, completing his doctorate with a thesis on horn theory (albeit non-musical horns). After thirty years working in military acoustics and wide-area data communications, he helped found the S. E. Shires Co., manufacturers of custom-made trombones, where he is acoustics engineer. He has served on the Technical Committee for Musical Acoustics for the Acoustical Society of America, and was for several years acoustics editor for *The Horn Call*, the journal of the International Horn Society. He plays the horn as an amateur in community orchestras and musical theater.

Opening Session

Wednesday afternoon, June 27, 3:45—4:15

Sudler Recital Hall in Harkness Hall

Overview of the Yale University Collection of Musical Instruments

Susan E. Thompson

The Collection of Musical Instruments is Yale's principal repository for musical instruments of historical and cultural significance. As an academic resource, it enhances the university's arts and sciences curriculum by serving as a laboratory for courses in the history and acoustics of musical instruments and as a venue for informative exhibits and period-instrument demonstrations. Its holdings are made available to scholars, musicians, instrument makers, and to members of the general public.

The Collection was founded in 1900 when Morris Steinert, a local piano entrepreneur, donated a number of instruments from his personal collection to Yale. Over the next 100 years, this nucleus of western European string and keyboard instruments was expanded through gifts and purchases to include all types of musical instruments representative of many of the world's cultures. Today the Collection numbers nearly 1,000 and comprises keyboard, string, wind, and percussion instruments from EBC until the late 20th century. Many of these instruments are in playing condition and are featured regularly in classroom study sessions, lecture/demonstrations, and public concerts. Noteworthy is the museum's superb holdings of clavichords, harpsichords, and pianos, which document the history of keyboard instruments from 1556 to 1963.

Susan E. Thompson studied biochemistry and oboe at Oberlin College, where she was one of the first students on campus to embark upon the study of early music performance practice in the late 1960s and early 1970s. While pursuing a career as a professional oboist, she played with symphony orchestras at home and abroad, acquiring graduate degrees from the University of Louisville and Yale University along the way. She has served as Curator/Exhibit Designer of the Harvard University Collection of Musical Instruments and as Curator of the Yale University Collection of Musical Instruments, where since 1979 she has worked to improve the accessibility and quality of the museum as a teaching facility and scholarly resource. Presently at work on a monograph about one of Stradivari's last violins (the so-called 'Belle Skinner' from 1736), she is also developing a multi-media production about the Collection and its history. She has delivered numerous papers at organological meetings, which, like her publications, generally reflect her interest in the design and construction of musical instruments and the materials from which they are made. A member of the AMIS since 1986, she has served on the Society's Board of Governors for three terms and has been a member of the *Journal's* editorial board for over a decade.

THE IVORY CONSORT

Jay Elfenbein, director, rebab, vielle, vibuela, bass oud, voice

Rex Benincasa, voice, burdy-gurdy, percussion

Margo Grib, voice, vielle, percussion

Dennis Cinelli, gittern, saz, mandora, bass oud

Haig Manoukian, oud

Music in the Land of Three Faiths: Songs of Medieval Spain

Shalom L'ven Dodi	Hebrew
Ayyu-has-saqi	Arabic
Cantiga de Santa Maria #7	Galician-Portuguese
Porque Llorax Blanca Nina	Judezmo
Los Set Goyts (Llibre Vermell)	Catalan- Latin

Intermission

Call to Prayer	Arabic
Ein Keloheinu	Hebrew
Cantiga de Santa Maria #20	instrumental
El Rey por Muncha Madruga	Judezmo
Muwasha	Arabic
Cantiga de Santa Maria #1	Galician-Portuguese

This concert is sponsored by

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PROGRAM NOTES

More than two thousand years ago the Jews fled ancient Israel, when the Romans destroyed the Second Temple and the ruins of the Jewish empire, and gradually crossed the Mediterranean. Since that period, there has been evidence of Jews inhabiting the Iberian Peninsula, which they knew from the time of the writing of the Torah as "Sefarad." In the year 589 the ruling Visigoths made Christianity the official state religion. Exercising repression in the form of forced baptism and death threats, these new Christians forced thousands of Jews to leave the Iberian Peninsula. Those Jews who remained behind viewed the Islamic conquest of Spain, known to the Moors (Arabs) as "Al-Andalus," or Andalusia in the year 711 more as liberation than threat.

In the Muslim state order, Jews had the opportunity to rise to high positions in the government and administration. The Jewish communities in Andalusia, which comprised all but certain portions of northern Spain, were therefore strongly linked with the Muslim emirate and especially with the caliphate of Cordoba. Jews played an important role in medieval Andalusia as mediators between Arab and Christian culture, as they had and would continue to do in the East. They also were highly acclaimed as doctors, philosophers, and translators, as well as musicians.

According to Arab scholar Al-Tifasi (1184-1253), the songs of the earliest Andalusian people were either in the style of the Christians or that of the Arab camel drivers. At least some of these songs were already in Arabic, while many of the melodies to which they were sung were Christian. Al-Tifasi wrote: "Ibn Bajja [d. 1139] combined songs of the Christians with those of the East, thereby inventing a style found only in Andalus, toward which the temperament of its people inclined so that they rejected all others."

The colloquial Arabic *barjas* (refrains) of many *muwassabas* (unique Andalusian song forms) are direct quotations of couplets borrowed from an earlier song form called *zajal*. This implies that the Romance (early Galician-Portuguese) refrains probably also survive from longer Romance poems of the *zajal* type. No extensive *zajalesque* poems have survived in Romance; however, their existence is confirmed by Jewish scholar Moses Maimonides in his commentary to the Mishnah entitled *Kitab al-Siraj* (*Neziqin: Aboth*, I, 16). During a discussion on whether or not the singing of *muwassabas* is permissible at drinking parties and weddings, Maimonides points out that doctors of the Jewish Law forbid the singing of poems in Arabic, even highly moral poems, while permitting the singing of even the most unedifying songs if these are in Hebrew. Opposing this opinion, Maimonides argues:

If there are two *muwassabas* on the same subject, namely one that arouses and praises the instinct of lust, and one that encourages the soul to it...and if one of these two *muwassabas* is in Hebrew, and the other is either in Arabic or is in Romance, why then, listening to and uttering the one in Hebrew is the most reprehensible thing one can do in the eyes of the Holy Law, because of the excellence of the Hebrew language, for it is inappropriate to employ Hebrew in what is not excellent.

This statement illustrates the basic premise of this concert which is that the Jews, Arabs and Christians of Medieval Spain forged a common musical culture.

The Christian part of Spain was divided into two areas. The first comprised the kingdoms of Leon (northwest, including Galicia on the Atlantic coast, united with Castile in 1230); Portugal (west, originally southern Galicia, proclaimed independence from Leon in 1140); Castile (center); and Navarre (northeast, ruled by French nobility from 1234 onwards). The second area comprised the kingdom of Aragon, farther east, united in 1137 with Catalonia (and linked to Occitania through language and culture). This was the land of the troubadours.

The *cantiga* (Galician-Portuguese for *song*) is the result of the crossfertilization. In the late eleventh century the beginnings of the Reconquista (Christian reconquest of Andalusia) helped to encourage pilgrimages to places like Santiago de Compostela, one of the largest cities on the Peninsula, and the monastery at Montserrat. Along the pilgrimage highways, Galician *jograis* (*jongleurs*) were able to hear the songs of Provençal and Catalan troubadours and vice-versa. Into that mix was thrown the strong influence of the Arabs and Jews. (Equally as strong was the counterinfluence of the *jograis* and troubadours, particularly their poetic forms, on the Jews and Arabs, evident in the music of the Sephardim and Andalusian music in general.) At Montserrat, where the crowds were often large and unruly, in order to dissuade the pilgrims from singing their "profane" songs, these same tunes were set to new religious lyrics, and later collected in the famous *Llibre Vermell* (fourteenth century).

The *Cantigas de Santa Maria* were compiled between 1264 and 1284 at the court of the Castilian monarch Alfonso X, el Sabio ("the Learned"). They are mostly narrative, and their texts tend to adopt the formal features of the Andalusian *zajal*. Although composed in the Castilian court and recorded using the neumes of Latin liturgical chant, the lyrics are Romance, in keeping with the king's preference for that language in his own secular poetry and with the presence at the Court of a large group of Galician and Portuguese *jograis*. Along with Christians, Arabs and Jews played an important role at the Castilian court and most likely in the performance of the *Cantigas*. The manuscripts of the *Cantigas* have illuminations that portray Jewish and Moorish musicians and singers among the Christians. In addition, it is recorded that at the court of Sancho IV, Alfonso's son along with thirteen Christian and fifteen Arab musicians, the Jew Ismael played the *rota* and accompanied his wife while she danced.

The private musical life of the Sephardic Jews, which like every aspect of their life was necessarily separated to a certain degree from the mainstream culture, maintained a dual and relatively divided repertoire: 1) sacred, sung in Hebrew, which followed the Jewish liturgical calendar, and 2) secular, consisting of songs from their daily life, each relating to some aspect of the life cycle (birth, childhood, courting, marriage, death, etc.), usually sung in the vernacular, Judezmo (Ladino) and more strongly influenced by Christian and Arabic styles.

The striking similarity between the *zajal* form in Andalusian music and that of Medieval Romance lyrics suggests two possibilities: either the Arabs borrowed the *rondeau* melodic structure from Medieval Romance for the *zajal*, or the reverse occurred. The exclusively musical evidence is insufficient to reveal the direction in which the influence went. Numerous Arabic and European texts imply that the general direction of the influence was *from* Medieval Romance *to* Arabic music. However, the flow of culture and its many offshoots is never so controlled but that it reverses and eddies at times. For example, there is no doubt that as innovative a musician as Guillaume Machaut, despite all his Northern European court and Church experience, was profoundly influenced by the flavor of Arabic music.

As the Reconquista of Spain took hold during the 14th century, the relatively harmonious cohabitation of Spanish Christians, Jews and Muslims was brought to an end. The pogroms and persecutions of 1391 led to mass conversions of Jews and Muslims, and the almost total exodus of both from Iberia.

Nevertheless, Al-Andalus as a music and culture has survived to this day in North Africa where in Morocco music that descends directly from that played in Andalusia centuries ago is still widely performed. The Diaspora of the Sephardim spread the uniquely colorful music of Ladino culture around the world. Today, it continues to be performed and enjoyed by thousands.

-- Jay Elfenbein

THE IVORY CONSORT

ARTIST BIOGRAPHIES

JAY ELFENBEIN (*director, vihuela d'arco, vielle, rebab, psaltery*): The performances of Jay Elfenbein have been described by the *New York Times* as virtuosic... played magnificently” and “with virtuosity and flair.” Principal bassist and violone player with New York Collegium, Boston Early Music Festival Orchestra, Opera Lafayette, and the Washington Bach Consort, among others, he has also appeared as a viola da gamba soloist in both Bach Passions throughout the Northeast, including the Kennedy Center (Washington D.C.), and on bass violin with Tragicomedia and Concerto Pallatino. He has recorded for Sony Classics, CBS, PGM, and Newport Classics, among others, and can be heard playing vihuela and vielle on Paul Simon’s Warner Brothers release, *You’re the One*. Mr. Elfenbein is the founder and director of the Ivory Consort, a medieval ensemble that continually receives critical raves for both its live concerts and its CD, *Music in the Land of Three Faiths*, and GambaDream, a creative new jazz/contemporary ensemble that features the electric viola da gamba and has also released a CD. He is a published composer whose work has been commissioned and performed in the U.S., Japan, Canada, Europe, and South America. He works in a wide variety of genres, and has written for many vocal and instrumental combinations, including early instruments. His orchestral and large jazz works have been premiered in New York City.

MARGO GEZAIRLIAN GRIB (*voice, vielle*) performs with New York's Ensemble for Early Music, the New York Collegium, and the Long Island Baroque ensemble. Early Music America wrote in its review of the Ivory Consort’s recording *Music in the Land of Three Faiths*, “If one performer deserves special note, it is Margo Gezairlian Grib, whose unique voice is perfect for these songs.” Other featured solo recordings include the Metropolitan Museum of Art’s *Music of Medieval Love* with NY's Ensemble for Early Music, and *Einstein on the Beach*, by Robert Wilson and Philip Glass, also performed in opera houses around the world. She recorded Mr. Glass' score for the film *Kundun*. An extensive theatre résumé includes work with playwright David Mamet, the Atlantic Theatre Co. and the London Shakespeare Company. Ms. Grib received an award from the NY Council on the Arts for her performance of early music. Ms. Grib has taught music and theatre at Columbia University and New York University. Ms. Grib performs on a vielle generously lent by New York's Early Music Foundation.

REX BENINCASA (*voice, percussion, burdy-gurdy*) has been a freelancing drummer and world music percussion specialist in New York for 26 years. Along with hundreds of television/radio sound tracks and commercial recordings, he has performed with The Pittsburgh Symphony Orchestra, the New Music Consort, Flamenco Latino, Zorongo Flamenco Dance, Pilar Rioja, the Grammy Orchestra, Amanecer Flamenco Progressivo, The Pittsburgh Ballet, The Washington Ballet and the Merce Cunningham Dance Company. Rex has recorded CDs and/or movie soundtracks for Karen Mason, Andrea Marcovicci, Stephanie Pope, Foday Musa Suso, Philip Glass, Sesame Street, NFL Films, The Sons of Sepharad, The Ivory Consort, and The Gerard Ederly Ensemble, to name but a few. His most recent Broadway appearances have been with Fosse, Elaine Stritch, The Full Monty, Man of LaMancha, Little Shop of Horrors, The Frogs, Dirty Rotten Scoundrels, All Shook Up, and Hairspray. Mr. Benincasa likes all kinds of music.

DENNIS CINELLI (*saz, gittern, mandora*) maintains an active international career as a soloist, chamber musician, and basso continuo player on guitars, lutes, and mandolins. A well-known personality with a range of repertoires, he is heard by a worldwide audience from his recorded selections on the tour "Art & Music" at the Metropolitan Museum of Art and on a Christmas CD with pop artist Jewel on Atlantic Records. He has concertized throughout North America and Europe, performing at the International Toscanini Early Guitar Festival/Competition Stresa, Italy; Festival de Wallonie, Belgium; Lincoln Center; Boston Early Music Festival; and the Lute Society of America's Summer Seminar. Additional appearances include collaborations with the American Symphony, The Bach Aria Group, Artek, Ars Antigua, The American Virtuosi, the New York Collegium, and Lord Chamberlain's Consort. An endorsee of LaBella Strings, Mr. Cinelli is an Assistant Professor at Montclair State University.

HAIG MANOUKIAN (*oud*) has played with many of the best musicians in Turkey, Armenia and the Arab world and has been a featured soloist in New York's Lincoln Center and Carnegie Hall. He has toured with the ensembles Transition and Taksim. During part of each year he and Souren Baronian travel across Europe, playing and teaching as they go. Mr. Manoukian is considered one of the world's finest players of the oud, the fretless ancestor of our modern lute, and a master of improvisation. More recently, inspired by extensive travel in southern Spain and by his work with Taksim, Mr. Manoukian has absorbed flamenco and jazz influences into his Middle Eastern style.

Medieval / Early Renaissance Instruments, Session I

Thursday morning, June 28, 8:45—9:15

Sudler Recital Hall in Harkness Hall

Josephine Yannacopoulou
University of Edinburgh

*Putting Medieval Society in Context:
New Perspectives on Early Organological Iconography*

When examining medieval iconography we notice a clear division between instruments illustrated in sacred contexts and those associated with secularism. The 'sacred' instruments are always connected with high nobility, kingship, and refinement, while the second group appears in the hands of peasants, beggars, and grotesque figures. A comparative study of medieval iconography proves that these sources, though often contradictory, are of great documentary value to the fields of organology and historic musicology. However, portrayals of medieval instruments not only reveal organological details but also reflect the way medieval society saw itself; thus the social allegory of instruments facilitates insight into medieval life. On the other hand, if we interpret an instrument as symbolic of the identity and status of a figure, then we can understand its musical nature, significance, and performance practice. This paper will show that medieval organological symbolism reflects a view of society that is verified and reinforced by literary sources of this period. These sources include illuminated manuscripts from Bibles, Psalters, Prayer Books, and Books of Hours, as well as sculptures and frescoes from all parts of Europe dating from the 12th to 15th centuries.

Josephine Yannacopoulou is in the final year of a Ph.D. program in Musical Instrument Research at the University of Edinburgh. Her research, supervised by Dr. Darryl Martin, concentrates on the origin and development of a medieval stringed instrument called the *gigue*. She received an MMus in historical musicology from the aforementioned university (2003) focusing on the development of the *sarabande*. Josephine also teaches history of music at Napier University and the University of Edinburgh.

Medieval / Early Renaissance Instruments, Session I

Thursday morning, June 28, 9:15—9:45

Sudler Recital Hall in Harkness Hall

Alice Margerum

London Metropolitan University

La Çitola in Medieval Castile and Leon

Contrary to popular belief, the lute might not have been the first choice of instrument for a 13th-century musician wielding a plectrum in the court of Castile and Leon. The weight of surviving evidence suggests that the fashionable distinct-necked, plucked chordophone did not have an oval body outline. An instrument with incurving sides is frequently depicted and numerous references appear to *la çitola* (the citole) in 13th-century Iberian sources. In sculpture, the citole appears most often on church portals among instruments representing the biblical citharae listed in the Book of Revelations, held by the elders in Last Judgment scenes. In manuscript illuminations, however, the citole is more usually played by courtly musicians. This paper will focus primarily upon the wealth of sculptural representations which demonstrate that the Iberian citole had a specific and consistent morphology distinct from that found elsewhere in Europe. Literary sources, in majority from the court of Alfonso X, will be used to illuminate the position of *la çitola* in contemporary literate society. The issue of assigning nomenclature to particular instrument types will also be addressed, as will the confusion between the terms *çitola* and *guitarra latina*.

Alice Margerum is currently working on her PhD dissertation (*The Distribution, Dispersal and Decline of the Citole in the Latin West c.1200-1400*) at London Metropolitan University.

Medieval / Early Renaissance Instruments, Session I

Thursday morning, June 28, 9:45—10:15

Sudler Recital Hall in Harkness Hall

Sabine Klaus

National Music Museum, University of South Dakota

Some Miscellaneous Observations on the Iconography of Early Slide Brass Instruments

Two of the most disputed topics in the early history of European brass instruments are the existence of the Renaissance slide trumpet, and the emergence of the trombone. These discussions rely heavily on interpretation of iconography and archival documents, because surviving instruments are almost entirely lacking. However, the continuation of this scholarly dispute for over five decades shows how questionable these sources are. Arguments in support of the slide trumpet and early trombone in Western Art are usually based on a very particular way of holding the instruments. For example, instruments held with two hands, one supporting the mouthpiece, are interpreted as slide trumpets. However, a comparison of trumpet depictions in Islamic and Western Art reveals similar holding positions for battle trumpets and instruments which are supposedly Western slide trumpets. This weakens the significance of hand positions as an argument in support of the slide trumpet. Surprisingly, the importance of two surviving trumpets from the 14th and 15th centuries has been overlooked in this whole discussion. These are the so-called "Billingsgate trumpet," dating from the late 14th century, which was found on the Thames foreshore in London in the 1980s; and a trumpet by Marcian Guitbert, Limoges 1442, found in a well in France in the 1990s. A comparison of these trumpets with contemporary iconography reveals new arguments for and against the existence of the slide trumpet in the Renaissance.

Sabine K. Klaus received her PhD from Tübingen University with a dissertation on the history of stringed keyboard instruments. She worked in several musical instrument collections in Europe and held an Andrew W. Mellon Fellowship at The Metropolitan Museum of Art. Since 1999 she has been Joe and Joella Utley Curator of Brass Instruments at the National Music Museum.

Medieval / Early Renaissance Instruments, Session 2

Thursday morning, June 28, 10:30—11:00

Sudler Recital Hall in Harkness Hall

Ichiro Fujinaga, Susan Forscher Weiss
McGill University, Peabody Conservatory

Iconographic Evidence of Kettledrums in 14th-Century Northern Italy

The earliest standard reference to kettledrums in Western Europe is an account by a French eyewitness who describes the Hungarian envoy of King Ladislas V in 1457. Modern renditions of this report, including one in *Grove Music Online*, are almost always incorrect. The account is quoted in a history book written by an 18th-century priest named Benoit Picard of Toul (1663–1720). Father Benoit cannot therefore be the actual eyewitness, as is often implied. Despite the indirect report of the kettledrums with the envoy (sent to arrange a marriage between the young Hungarian king and Madeleine, daughter of Charles VII) the story of the visitors, who arrived in Tours on 8 December 1457, is well documented. Among the records is that of 15th-century chronicler and poet Olivier de la Marche (*ca.* 1425–1502) whose *Memoirs* were published in Lyons in 1562. This paper will not only establish a more accurate account of the 1457 event, it will also present new evidence to suggest an even earlier presence of these large percussion instruments in Western Europe. Based on a recent discovery in a relatively well-known fresco by Lippo Vanni in the Palazzo Pubblico in Siena, dated 1363–1373, we are able to roll back the date of the earliest evidence of kettledrums in Western Europe nearly 80 years to the late 14th century!

Ichiro Fujinaga is an Associate Professor in Music Technology at the Schulich School of Music, McGill University. He holds Bachelor's degrees in Music/Percussion and Mathematics from the University of Alberta, and a Master's in Music Theory and PhD in Music Technology from McGill. Research interests include music theory, machine learning, music perception, optical music recognition, digital signal processing, genetic algorithms, and music information acquisition, preservation, and retrieval.

Susan Forscher Weiss holds a joint appointment in Musicology at The Peabody Conservatory, and German & Romance Languages at The Krieger School of Arts and Sciences of The Johns Hopkins University. She received a Bachelor's degree in Music from Goucher College, a Master's in Music History from Smith College, and a PhD in Musicology from the University of Maryland. Research interests include manuscript studies, early music theory and performance practice, and history of musical instruments.

Medieval / Early Renaissance Instruments, Session 2

Thursday morning, June 28, 11:00—11:30

Sudler Recital Hall in Harkness Hall

John Koster

National Music Museum, University of South Dakota

Hypotheses about the Origins of the Dulcimer

Standard reference works commonly define the dulcimer according to the struck-string technique by which it is played, and they suppose the instrument's origin in the Middle East. The instrument is better defined as a type of zither in which a bridge divides strings into two segments sounding different pitches, often a fifth apart. The earliest definite evidence of such instruments is in north-European iconography from the first half of the 15th century. Evidence for use of the struck-string technique already in the 12th century is questionable and, in any case, would then have been applied to instruments with undivided strings, i.e., psalteries. Struck-string "drums" might have provided the model for the playing technique and rectangular form of the first true dulcimers. Both the learned Latin name, *dulce melos* (from which French and English names were soon derived), and the mathematical division of the string segments suggest that the instrument was developed in scholarly circles. Diagonal bridges, first described about 1440 by the learned constructor Henry Arnault of Zwolle, resulted in the common trapezoidal form of dulcimer made since the latter half of the 15th century. Undivided bass strings were also introduced in this period. The trapezoidal form and bass strings of modern Middle Eastern and Asiatic instruments suggest that they stem from the West, with the diffusion beginning no earlier than the late 15th century.

John Koster is Conservator and Professor of Music at the National Music Museum, University of South Dakota. He has lectured extensively on the history of musical instruments in this country and Europe and has published numerous articles in leading journals. For his book, *Keyboard Musical Instruments in the Museum of Fine Arts, Boston* (1994), he received AMIS's Nicholas Bessaraboff Prize.

Medieval / Early Renaissance Instruments, Session 2

Thursday morning, June 28, 11:30—12:00

Sudler Recital Hall in Harkness Hall

Sarah Davies
New York University

The Swiss, Rhenish, and Central-South German Organ, 1470-1530

In 1426, Swiss cantor Felix Hemmerli praised the custom found throughout German lands of adorning nearly every house of God, especially cathedrals and collegiate churches, with “melodious organs.” By 1517, the travel commentator Antonio de Beatis pronounced the organs of South Germany, with their *molti registri et perfectissimi voce*--flutes, cornets, crumhorns, trumpets, bagpipes, fifes, drums and birdcalls--the most excellent he had ever seen. The Dutch he found best at making beer. This paper will serve as a reminder of the documents, contemporary reports, and music that still survive attesting to the origin and influence of Europe’s most advanced organs, built before Reformation violence and neglect largely eradicated them from the visual, aural, and cultural record. Names like Affolterer, Breisiger, Distlinger, Eggstetter, Kaschendorff, Kindler, Krebs, Merz, Niehoff, Rucker, Schentzer, Sittinger, Suisse, Traxdorf, Tugi, Johann von Koblenz, and Bernard von Salem, originating in Swiss, Rhenish, and South German regions, pushed technology and imagination to a new high, creating what we would recognize as the modern organ. With the modern attention afforded the glorious North German and Netherlandish instruments of the following century, particularly at scholarly conferences such as that in Göteborg, or in such publications as the multi-volume *Het historische orgel in Nederland*, the importance and impact of the lost legacy of 15th- and 16th-century organ building to the South has been often overlooked or dismissed. Like Arnolt Schlick’s *Spiegel*, I will hope to show why, in 1511, Swiss and German organs were indeed the *fürgeendst Instrumenten der music*.

Sarah Davies, New York University, is currently finishing a dissertation entitled ‘*Resonet in laudibus*’: *Sacred and Spiritual Works for Organ and Lute in Sixteenth-Century Swiss and German Tablatures*. She has given numerous papers at a variety of scholarly conferences, published in *Proceedings of the International Musicological Society* (Budapest, 2003) and contributed to *New Grove 2* (2001). As an organist, she has played recitals on historic and historically-based organs in Switzerland, Germany, Holland and the U.S.

Medieval / Renaissance / Early Baroque Strings, Session 3

Thursday afternoon, June 28, 2:00—2:30

Harkness Hall, Room 207

Harrison E. Powley
Brigham Young University

The Medieval Harp as Exterior and Interior Symbol

The history of the medieval European harp includes every enigma possible because it remained a fiercely guarded oral tradition until the middle of the 16th century. As such, by the time oral tradition had become written custom, its true wealth had become obscured and splintered, waiting to be remembered. Traditions that involved a lifetime of commitment to an interior practice became lost and forgotten when placed alongside the dazzling products of scriptorium and printing press. Objective notation of music became the primary documentation of an essentially interior journey. This paper explores little-known monastic history in which an exterior historical harp tradition became a completely interior practice through the rhythm of prayer. Fragments of harp history are currently woven together by scouring written chronicles, diaries, histories, tax accounts, mythologies, monastic records and constitutions, architectural records, and a spectrum of religious and secular literature. Numerous historical documents associating harps and psalteries with monastic communities survive from the 10th through the 14th centuries throughout Europe. While much attention has been directed toward the mysticism and music of Hildegard von Bingen, I investigate the intentionality of medieval female contemplative Mechthild of Hackeborn (1241-98/99), a nun at the convent of Helfta, a few miles southeast of Eisleben, Saxony. As cantrix she trained the choir, including her sister, called *God's Nightingale*. I will discuss the symbolism of the harp in her writings; for example, the body of the harp as a huge empty womb or sepulchre.

Harrison Powley is Karl G. Maeser General Education Professor of Music at Brigham Young University, where he teaches music history and serves as head of Musicology in the School of Music. He earned his PhD from Eastman and was a Fulbright scholar in Vienna. His edition of *Il trionfo di Dori: The 29 Madrigals of the 1592 Collection* was published in 1990. He has also edited symphonies of Georg Druschetzky for Garland's *History of the Symphony* series. He is currently completing a two-volume edition of seven timpani concerti by Druschetzky for AR Editions. He recently served two terms as president of the American Musical Instrument Society.

Medieval / Renaissance / Early Baroque Strings, Session 3

Thursday afternoon, June 28, 2:30—3:00

Harkness Hall, Room 207

Jonathan Santa Maria Bouquet
Civica Scuola di Liuteria, Milan

Sixtus Rauwolf and his Work

Very little is known about Sixtus Rauwolf, though archival records in Augsburg show that he was 63 years old in 1619. Since no death certificate survives for him, it is not possible to establish when he died, but we know it must have been after 1625 because of a law suit document, signed that year by members of the guild including Sixtus Rauwolf, in which they accuse a lute maker of working without a proper license. Probably he was the son of Leonhard Rauwolf, a very important scholar known as a physician, botanist, and traveller, who expanded botanical knowledge with descriptions of medical flora of the Near East. We know he was married to Margareth Schlaurin, widow of lute maker Wieland Sturm, in what was perhaps a marriage of convenience since the guild of lute makers encouraged weddings among families related to the guild. There are probably just five surviving instruments made by Sixtus Rauwolf: one at The Metropolitan Museum of Art, one at the Musikhistorik Museum in Copenhagen, another two owned by private collectors (Mr. Guy Oldham in London, and Mr. Jakob Lindberg, who actually plays on his). The fifth one is mentioned in the *Vannes Dictionary* as a lute bearing the Fugger family's coat of arms and the year 1577.

Jonathan Santa Maria Bouquet studied double bass from 1997 to 2005 at the Escuela Superior de Musica in Mexico City. From 2001 to 2005 he worked as an apprentice in musical instrument construction and restoration with Daniel Guzman. In 2006 he held a summer internship at The Metropolitan Museum of Art. He is currently completing the Specialization Course in construction of plucked instruments at the Civica Scuola di Liuteria in Milan, thanks to a grant from FONCA (National Foundation for the Arts and Culture of Mexico). He has received AMIS Gribbon Awards in 2006 and 2007.

Medieval / Renaissance / Early Baroque Strings, Session 3

Thursday afternoon, June 28, 3:00—3:30

Harkness Hall, Room 207

Timothy D. Miller

National Music Museum, University of South Dakota

The Lauthen-Concert: The Lute in Ensemble, ca. 1700

Though the lute is best known for its rich body of solo repertoire and its versatility as a continuo instrument, it was also included in a wide variety of ensemble music throughout the centuries of its popular use. One ensemble configuration that flourished around the turn of the 18th century was the *Lauthen-Concert*, comprising a lute, violin or other treble instrument, and violoncello or other bass voice. At a glance, the parts for this ensemble seem unimaginative, even simplistic; the two single-line voices are essentially identical to the outer voices of the lute's polyphonic part. However, an examination of extant works for lute and other instruments shows that a heterophonic treatment of melodic and harmonic material is hardly uncommon; it is also clear from sources that this practice was an intentional effect, desired by composers. These trios show not only a link between early Baroque solo works and the more intricate chamber works of the lute's final days, but also a glimpse of the instrument's function in society. This study will explore the *Lauthen-Concert* literature and its sources, its precedents in earlier works, and its role as vehicle for social music making.

Timothy D. Miller earned his Bachelor's degree in Music Theory/Composition, with a minor in Applied Music (double bass) at the University of Delaware in 1997. He is currently pursuing a Master's in the History of Musical Instruments at the University of South Dakota, where he works as a graduate assistant at the National Music Museum. He has performed with many ensembles as an orchestral double bassist and on the Renaissance lute and theorbo, including the Washington Cornet and Sackbut Ensemble, Ensemble Croesus, and the Orchestra of the 17th Century. He currently plays with the Sioux City Symphony and the Northwest Iowa Symphony Orchestra. He has also studied performance of the Indian tabla and sitar, the classical Arabic al'ud, and the Indonesian Gamelan. He has presented scholarly papers at the USD Undergraduate Research Forum and the annual AMIS meeting in. In the fall of 2006, he travelled to Italy, Germany, and the Czech Republic to research lutes from the 18th-century workshop of the Edlinger family. He plans to complete his thesis on the history of the pedal steel guitar in the spring of 2007.

Medieval / Renaissance / Early Baroque Strings, Session 4

Thursday afternoon, June 28, 3:45—4:15

Harkness Hall, Room 207

Alicja B. Knast

University of Plymouth, London Metropolitan University

*Viol Making in Polish-Speaking Territory in the 16th-18th Centuries:
Indigenous or Acquired Styles?*

Linguistic disarray over the meaning of the word *skrzypice* in 15th- and 16th-century Polish led to an assumption that bowed string instruments built and used in territories of the Polish Commonwealth belonged to the violin family. A new reading of literary and archival sources makes this seem unlikely. Instead it appears that viol-like instruments were extensively used in Polish-speaking territory in the 15th and 16th centuries in almost all possible strata of musical activity. A few surviving instruments made between 1650 and 1750 prove to be invaluable first-hand sources for further comparisons with other viol making centers. Although only four viols can be attributed to the Marcin Groblicz workshop it seems unlikely that he was the only maker active at the end of the 17th and beginning of the 18th century. A style with unique and local features emerges from the context of Baltic and German traditions. To locate the viol as an instrument in Polish culture is the main objective of this paper.

Alicja Barbara Knast currently works at the University of Plymouth as a member of the Interdisciplinary Centre for Computer Music Research, where she investigates similarities of timbre shared by musical performance and speech. She is also an Honorary Research Fellow at the London Metropolitan University. Her organological interests are currently focused on bow making, acoustics of musical instruments, connections between piano industry and piano performance and string instrument building in 18th-century Central Europe. She has served as a Board member of CIMCIM since 2001.

Medieval / Renaissance / Early Baroque Strings, Session 4

Thursday afternoon, June 28, 4:15—4:45

Harkness Hall, Room 207

Rebecca Cypess
Yale University

The Birth of the Amateur Violinist in Italy

It is a commonplace of musicology that in the 16th century the violin was an instrument limited to professional musicians, and that it became acceptable for use by gentlemen-amateurs in the early decades of the 17th. This paper will attempt to define more precisely when and how that transition took place. Recent theories from patronage studies have suggested that dedications of Italian music books may be read as “seals of approval” granted by the dedicatees to certain publications. The name of a prominent gentleman on a volume encouraged its purchase by a musically literate public hoping to emulate its social superiors. Biagio Marini’s *Affetti Musicali* (1617) was one of the first volumes of secular Italian instrumental music dedicated to members of the merchant class. Tommaso and Giovanni Maria Giunti were heads of a prominent printing firm, and while they were certainly among the arbiters of taste in Venetian society, they were probably not wealthy enough to hire professional musicians except on an *ad hoc* basis. If they did not retain the constant services of professional violinists, Marini’s dedication may suggest that the Giunti or others in their circle were themselves amateur violinists. A clearer case is Marini’s *Romanesca* for solo violin (1620), dedicated to Giovan Battista Magni, who, Marini writes, “shows great promise as a violinist.” That the piece’s dedicatee is himself a violinist demonstrates that the violin’s shift in status was underway; the dedication confirms for potential purchasers that the instrument is no longer “off-limits” to the social elite.

Rebecca Cypess is a PhD candidate in music history at Yale University, where she is writing a dissertation on the relationship between violin and voice in the music of Biagio Marini. She holds a BA with honors from Cornell University, an MMus in harpsichord performance from the Royal College of Music (London), and Master’s degrees in music history from Yale and Jewish studies from Yeshiva University. She will be speaking at the 2007 meeting of the Society for Seventeenth-Century Music, and has an article in the current *Galpin Society Journal* on the *lira da braccio*.

Medieval / Renaissance/ Early Baroque Strings, Session 4

Thursday afternoon, June 28, 4:45—5:15

Harkness Hall, Room 207

Arian Sheets

National Music Museum, University of South Dakota

The 'Fruh' Stradivari Viola da Gamba:

Time for a New Look at a Rare and Important Instrument

In the 1980s, Charles Beare and Robert Bein attributed a previously unknown viola da gamba (*ca.* 1730) to the Stradivari workshop. The instrument, converted to a violoncello in the 19th century, subsequently entered the collection of Karl Fruh, a prominent cellist and pedagogue. Fruh bequeathed the instrument to the National Music Museum, where it arrived in 2005. For the first time in its known history this viol, one of two extant examples with generally accepted attributions to the Stradivari workshop, is accessible for study and viewing by scholars and the public. The current condition of the instrument presents some challenges in deciphering its original configuration and use. Original components of the viol consist of its top and the portion of the back below the break. Additional components were newly constructed or adapted in the process of converting the viol to a violoncello. The outline of the viol appears to be substantially unaltered, but does not correspond to the surviving Stradivari forms and paper pattern. The "Fruh" viol represents the unique survival of a largely unstudied design from the Stradivari workshop. The instrument has features common to other Italian viols of the 17th and 18th centuries, such as f-holes, re-curved corners, and a flat back, but other features--such as the narrow waist and f-hole spacing--are more surprising, and suggest that the instrument may originally have had only five strings. This paper will offer an examination of physical details of the viol in its current condition, its relationship to the Stradivari forms and patterns and to other instruments of the period, and aspects of the conversion that inform us about its subsequent musical use.

Arian Sheets is Curator of Stringed Instruments at the National Music Museum, where her work most often focuses on bowed stringed instruments and guitars. She also performs on the viola with the Sioux City Symphony and Dakota Baroque.

Keyboard Instrument Construction, Session 5

Thursday afternoon, June 28, 2:00—2:30

Sudler Recital Hall in Harkness Hall

Pedro Branco dos Santos Bento
University of Edinburgh

Two Virginals by Bertolotti & Poggio: A Case Study on the Relevance of Plucking Points to the Timbral Character of a Plucked-String Keyboard Instrument

The Russell Collection of Early Keyboard Instruments includes two virginals, one polygonal in shape made in 1586 by Alessandro Bertolotti; and a rectangular one made *ca.*1620 and attributed to Francesco Poggio. Although quite different in construction, they share a remarkable similarity in one respect: from C to e², with only two exceptions, their plucking-point percentages match to within 1%. Plucking a string nearer or farther from its end is a well-known way of obtaining different timbral qualities from a harpsichord, so it might be expected that these two virginals would sound very much alike. However, the timbral difference between these instruments is easy to discern. In this paper, the Bertolotti and Poggio virginals are compared from the point of view of both sound and construction. As a case study, they allow us to inquire:

a) how relevant to its timbre is the plucking-point profile of an instrument?

b) what other constructional details might be important to the timbre of a virginal?

Despite their differences, the sounds of these instruments do have some degree of similarity, both from the physical and sensory point of view. This similarity is highlighted by contrast with two other virginals with different plucking-point profiles, by Honofrio Guarracino (1678) and Stephen Keene (1668). Illustration is provided through recordings of a short musical passage played on each instrument.

Pedro Bento obtained an Honors degree in Musicology at Universidade Nova de Lisboa and a Master's degree in music at Universidade de Aveiro with a thesis on Varèse's *Poème électronique*. As a PhD student of organology at the University of Edinburgh, he is researching interdependencies of timbre and tuning on the harpsichord, under supervision of Dr. Darryl Martin and Dr. Arnold Myers. He has taught musical acoustics since 1982.

Keyboard Instrument Construction, Session 5

Thursday afternoon, June 28, 2:30—3:00

Sudler Recital Hall in Harkness Hall

John Phillips
Berkeley, California

A New Ruckers Reveals Old Secrets

The 1635 Ioannes Ruckers harpsichord was unknown to the music world until it was sold at auction in 1996. It is one of only six surviving single-manual harpsichords by this maker. Around 1700 it underwent an extremely conservative *ravallément* that converted it to a small double with a narrow C, D-c³ compass, later extended to BB-d³. The case was neither widened nor opened and the basic structure of the instrument was left virtually intact. The original disposition of all surviving Ruckers harpsichords--whether double or single manual--is 1 x 8', 1 x 4'; that is, except for the 1635 IR. This instrument was originally built with a 2 x 8', 1 x 4' disposition. To accommodate the second 8-foot choir, the space allotted for each note was made one eighth wider. The case and original 45-note (C/E-c³) keyboard were necessarily also about one eighth wider than normal. The marks usually found on the bottom of a Ruckers harpsichord contain basic information necessary to build the instrument. In the 1635 IR there is much more information than usual, including both the normal construction marks and those pertinent to both the unusual three-register, three-choir disposition and the non-standard string and key spacing. Several scribe lines are scratched out and redrawn, depicting the evolution of the plan for this apparently experimental instrument. This instrument offers a unique window into the design practice and principles of the Ruckers workshop.

John Phillips built his first harpsichord from a kit in 1969 while an undergraduate at UCSC, where he studied music and German literature. After receiving an MA in musicology from UC Berkeley, he opened his workshop in Berkeley in 1975. Since then he has produced over ninety harpsichords with the help of a few talented co-workers. A recent project was the restoration of the 1635 Ioannes Ruckers harpsichord.

Keyboard Instrument Construction, Session 5

Thursday afternoon, June 28, 3:00—3:30

Sudler Recital Hall in Harkness Hall

Peter Mole
University of Edinburgh

The Bentside Spinets of Stephen Keene and his School

Stephen Keene (*ca.* 1640-1712) can be regarded as the founder of one of the major schools of English bentside spinet making. This paper describes the results of ongoing research into Keene: his life, his instruments and those of his collaborators, Edward Blunt, Thomas Barton and Charles Brackley. The research combines two techniques – organological survey, including digital photography, and archival research. The organological results have allowed a line of development to be drawn connecting the earliest surviving spinet, tentatively datable to 1682, to the final instrument produced before his death in 1712. Archival research has revealed Keene's prominent position in his parish of St Bennet Fink, London, and has uncovered both his Will and that of his wife Sarah, which point to their special relationship with Edward Blunt. The combination of the two techniques has allowed some instruments to be re-dated with a greater degree of confidence than could be afforded by physical survey alone.

Peter Mole read chemistry at Oriel College, Oxford before qualifying as a patent attorney. In 1999 after a career in private practice and industry he was elected President of the Chartered Institute of Patent Attorneys of London. He taught intellectual property law at the University of Manchester, where he was an Honorary Fellow of the School of Law, for many years. He is the author of several academic articles on intellectual property, which led to the award of an MPhil from Manchester University in 2003. He also holds a post-graduate diploma in philosophy and music. His retirement from professional practice has allowed him to develop his long-standing interest in classical music, which started in his school days as a flautist. He is now a modest player and collector of early keyboard instruments. He is at present completing his PhD dissertation, *The English Bentside Spinet*, at the University of Edinburgh.

Keyboard Instrument Construction, Session 5

Thursday afternoon, June 28, 3:45—4:15

Sudler Recital Hall in Harkness Hall

Akio Obuchi
Tokyo, Japan

Making a Geigenwerk

Since his first attempt at making a Geigenwerk in 1993, the author has been continuing to work at improving this type of instrument. This paper will quickly review efforts made in the past ten years and focus on a detailed explanation of a recently made instrument. Since Leonardo da Vinci, most (all?) Geigenwerks have had friction materials that rub the strings close to the nut, far from the soundboard bridge. In the newly made instrument, the friction disks are located closer to the soundboard bridge, imitating the configuration of the violin. With this new arrangement, significant improvement in sound quality and control is obtained. The new instrument allows a limited degree of dynamic modulation, while sustaining the sound by changing either finger pressure or rotating speed of the friction disks. Pitch modulations are also available. However, providing pitch adjustments for all notes gives too much freedom to the player. Instead of allowing pitch modulations, a mechanism to control dynamics independent of pitch was invented.

Akio Obuchi received an MS degree in mechanical engineering from Nihon University, Tokyo, in 1971. His professional career began as a researcher in electro-acoustic transducers at Pioneer electronics. After 1982, he became involved in development of acoustical measurements and measuring instrument design for oil and natural gas exploration at Schlumberger. He has been making copies of historical harpsichords, virginals and clavichords since 1969 and has worked full-time as a keyboard instrument maker since 2004.

Special Lecture/Demonstration

Thursday afternoon, June 28, 4:30—5:15

Sudler Recital Hall in Harkness Hall

Robert Howe
University of Connecticut

The Maturation, Use and Abuse of the Heckelphone

Invented in 1904, the heckelphone is a wide-bored double reed instrument playing in the octave between the oboe and the bassoon. I will illustrate the heckelphone's mechanical development from the simple system (model 36a) to the current model, which copies the mechanism of a conservatory oboe. I will demonstrate heckelphones 24, 25 and 26 (1906), two of which are still in use at the Metropolitan Opera and Yale University, comparing them to specimens from 1929, 1962, and 2005. I will show how physical alterations in these instruments parallel changes in American oboe-playing preferences and follow the development of newer heckelphone fingering systems. The demonstration includes the performance of short chamber works utilizing heckelphones.

Robert Howe studies the development of modern woodwinds; his *AMIS Journal* papers include the currently definitive articles on the heckelphone and early saxophone. He has received research grants from Selmer et Cie. and the Galpin Society and has played the heckelphone in orchestras and recital; his 2003 *GSJ* paper on the Boehm oboe won AMIS's 2006 Densmore Prize. He is a father, a practicing physician, and a PhD student in musicology at the University of Connecticut.

THE VENERE LUTE QUARTET

Gail Gillispie, *soprano lute*
Douglas Freundlich, *alto & mezzo-soprano lutes*
Christopher Morrongiello, *tenor lute*
Phillip Rukavina, *bass lute*

PALESTRINA'S LUTE

- Missa brevis: Kyrie – Gloria Giovanni Pierluigi da Palestrina
(1525/6 – 1594)
- Missa in Duplicibus Minoribus I: Kyrie — Christe — Kyrie
- Lauda Sion salvatorem (polychoral motet)
Vergine bella (spiritual madrigal)
O Sol' incoronato (spiritual madrigal)
- Missa brevis: Credo
- Cose le chiome mie
From the madrigal "Vestiva i colli," setting by Giovanni Antonio Terzi (*fl.* 1593)
- Sicut Cervus
- Missa brevis: Sanctus — Benedictus — Hosanna — Agnus Dei I / II

INTERMISSION

- Un jour de la semaine Nicolas Vallet
(1583 – c. 1642)
Est-ce Mars
Courante de Mars
Allon aux noces
Galliarde
- Courante Michael Praetorius
(1571 – 1621)
Ballet des Coqs
Courante de M. Wüstrow
- Pavan Anthony Holborne
(c. 1545 – 1602)
As it Fell on a Holy Eve
Muy Linda
Galliard

Lutes used in this evening's performance:

Six-course soprano lute, after Vendelio Venere
By Grant Tomlinson
Vancouver, B. C., 1991

Six-course mezzo-soprano lute, after Laux Maler
By Richard Fletcher
Roaring Branch, Pennsylvania, 1999

Eight-course alto lute, after Venere
By Joel van Lennep
Rindge, New Hampshire, 1983

Seven-course tenor lute, after Venere
By Grant Tomlinson
Vancouver, B. C., 1993

Ten-course bass lute, after Magno Stegher
By Lawrence K. Brown
Asheville, North Carolina, 1988

This concert is sponsored by

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Music for Lute Quartet: The Historical Context

The years from 1550 to 1625 saw a rise in music for instrumental consort, not the least being the music composed or arranged for multiple lutes. Surviving music for lute consort runs the gamut of Renaissance instrumental fare, from fashionable Italian dances, smoothly elegant or sprightly, to the artfully complex interweavings of the finest vocal counterpoint, as found in motets. Consort music was either arranged (intabulated) from existing pieces, or newly composed, often in emulation of vocal styles.

When vocal ensemble pieces such as motets were intabulated for lutes, the soprano lute generally played the top line, while the other lutes carried alto, tenor, and bass, generally adding melodic ornaments, doubling the bass line, and filling in harmonies. The lute's inherent versatility, as both a melodic and harmonic (chordal) instrument, suited it for arrangements as well as for composition. Small wonder that many of the greatest Renaissance composers, including Giovanni Pierluigi da Palestrina, were themselves excellent lutenists.

Few literary references from the Renaissance mention a quartet of lutes performing together, although there are many descriptions of ensembles of lutes in early seventeenth-century English "masquing" books. Large numbers of lutenists (up to about 30) are known to have performed together in elaborate dramatic works, including the *intermedi* of the late sixteenth century and the Italian operas of the early seventeenth century. Composers such as Claudio Monteverdi and Agostino Agazzari used ensembles of lutes as the core of their "continuo bands" in the earliest Baroque operas. Various notational practices were employed. Whereas an Italian lutenist, to accompany singers in these operas, improvised a "realization" of his part based on a notated bass line ("basso continuo"), the lutenists in English masques were more likely to play from parts fully written out both in lute tablature and in staff notation. (The English, too, certainly improvised and added ornaments.)

Since it was customary for each lutenist to have a separate partbook from which to perform, a complete score of consort music was not necessary and was probably not made. We can safely assume that many lute-consort partbooks have been lost and that the existing music, some 150 pieces, represents only a small portion of the total created. It is also possible that some lone consort parts survive today misidentified as pieces for solo lute.

A modern lute quartet needs more than the slender extant repertory. After studying the intabulation methods of early treatises, members of the Venere Quartet have created many "new" Renaissance and early Baroque pieces for lute ensemble. Such arrangements are part of "the spirit of the age." After 1501, when the application of moveable type to music printing revolutionized the way in which music was transmitted, it became common for popular music to be published in more than one form, suitable for different combinations of voices and instruments.

Notes on the Program

Giovanni Pierluigi da Palestrina is generally regarded as one of history's greatest composers of sacred polyphonic music. The first half of our program was inspired by a correspondence recently brought to light by musicologist Jessie Ann Owens which reveals that Palestrina was himself a lutenist who may have used the lute as an aid when composing sacred vocal polyphony. Professor Owens writes:

The documentary evidence that Palestrina may have used a lute for composing comes from a series of letters in the Mantuan archives. Palestrina was composing masses on a commission given by G. Guglielmo Gonzaga, Duke of Mantua, an avid patron of music and amateur composer. The masses were to be: *alternatim* (that is, divided between chant and polyphony), based on the newly revised chants of the Santa Barbara liturgy, and imitative throughout. Palestrina thought that he could compose one mass every ten days. In fact, the chronology drawn from the correspondence shows that he was working at the rate of approximately one mass every three weeks between October 1578 and April 1579. The Duke's agent in Rome, Don Annibale Capello, reported on 18 October 1578:

Having passed recently through a serious illness and being thus unable to command either his wits or his eyesight in the furtherance of his great desire to serve Your Highness in whatever way he can, M. Giovanni da Palestrina has begun to set the Kyrie and Gloria of the first mass on the lute, and when he let me hear them, I found them in truth full of great sweetness and elegance. [...] And as soon as his infirmity permits he will work out what he has done on the lute with all possible care.

This letter suggests that Palestrina was “setting” portions of a Mass to the lute, in effect using the lute for composing. He was also using it to show Capello what the music sounded like, giving him a taste of music intended for a choir, perhaps playing the essential sonorities and the main motives, a kind of reduction for the lute.

Instrumentalists of the Renaissance and early Baroque often arranged Palestrina's music, and the Venere Lute Quartet continues this tradition with the new intabulations that you are hearing tonight.

At the core of Palestrina's tremendous creative output, which fills thirty-three volumes, are his 104 mass settings. Many of these are skillful re-workings of motets and madrigals, some by Palestrina himself, and others by such eminent composers as Josquin, Verdelot, de Morales, and Cipriano de Rore. Several masses are based on plainchant, while others, such as the “Missa Brevis” of our concert, are freely composed. Palestrina's exquisite contrapuntal style, with its elegantly flowing lines, dignified restraint of gesture, refined treatment of dissonance, and clear projection of the text, became a model for centuries of church music.

Palestrina's spiritual madrigals were intended for the use of devout lay Catholics, and the texts often have the ecstatic spirituality of Counter-Reformation piety. The composer evokes this quality of the poetry with some of his most poignant harmonies, as in the slow-

moving suspensions of "Vergine bella" and "O sol' incoronato." In "Vergine bella," Palestrina's unusual repeat of the opening section affords the performers an opportunity to embellish the reprise, adding an improvisatory dimension to the musical conversation.

"Cosi Ie chiome mie," the second part of Palestrina's popular secular motet "Vestiva i colli" (1566), is presented here in the setting for two lutes by Giovanni Terzi, a singer and lutenist of Bergamo whose daunting lute fantasies and intabulations were printed in Venice in the 1590s. In Terzi's setting, one lute plays a strict intabulation of the madrigal while the other — playing the contrappunto part — embellishes it with extravagant, single-line *passaggi*. In the surviving repertoire of duets for "unequal" lutes, rapid diminutions are generally assigned to the smaller, higher pitched lute; here the contrappunto is played on the lower of two lutes pitched a fourth apart. Terzi exploits the extremes of this larger lute's register, running from the lowest note (the open seventh course) to the highest notes and beyond; in one diminution, fret "13" is called for, and probably would have been played on the bare wood of the lute's belly, as done here. The piece is regarded as something of a *tour de force* among lutenists: Terzi's virtuosic ornaments, sequences, syncopations, and word painting, balanced by moments of lyricism and reflection, create a remarkable arabesque. It is a fitting testament to a musician who "loved vocal [music] but that of instrumental music even more; and if with his voice he emulated the harmony of the spheres, with the sound of his lute he challenged that of the angels." (Donato Calvi).

Nicholas Vallet, a Frenchman living in Amsterdam, issued the only music actually published in the Renaissance for a quartet of lutes tuned in d, a, g, and d (1616). He had his own lute quartet, for which the extremely detailed performers' contract is still extant. His arrangements of French popular tunes and dances blend an extroverted Italian style with an emerging French Baroque aesthetic that emphasizes rhythmic delicacy and nuance.

Although **Michael Praetorius** was a prolific composer of German sacred music, he is best known today for *Terpsichore* (1612), a collection of dance music for four or five instruments. These pieces have long been a favorite repertoire for homogeneous consorts of viols, recorders, krummhorns and shawms. Now the lutenists can join the fray! In our arrangement of the famous "Courante" that opens our set, a polymetric figure (4+3+3+2) in the tenor line is appropriated by the soprano and alto lutes, who use it to accompany divisions played by the tenor and bass. Note also the evocation of pecking chickens in "Ballet des coqs."

Anthony Holborne was a gentleman in the service of Queen Elizabeth I. Many of the pieces from *Pavans, Galliardes, and Almains*, his 1599 collection of dances for five-part instrumental ensemble, also appear in versions for solo lute. Our arrangements for lute quartet highlight some polyrhythmic inner voices that are obscured or omitted in the solo settings.

Reflections on the Missa Brevis

James Olesen

Palestrina's setting of the mass is always motivated by the words, with each phrase of text accorded its unique musical meditation. Although the lute quartet's musical phrasing is informed by word rhythms, an instrumental performance loses moment-to-moment connections between text and music. The transparency of plucked strings instead focuses attention on melodic development, contrapuntal technique, and harmonic progression. But the "Missa Brevis" performed without words still has a story to tell, and one can hear in the piece a spiritual narrative with a salient dramatic arc.

The opening "Kyrie" gently invites us into a world of contemplation. Each voice appears in formal, evenly spaced entrances, announcing the melodic basis of the mass, not Gregorian chant or secular song, but a simple motif, the falling minor third. If this interval has a feeling of ease and inevitability, it is probably because we all began our musical lives singing it: the familiar "teasing" motif is discovered and used spontaneously by children around the world.

Palestrina slowly expands the motif, using simple formulas like those found in sixteenth-century ornamentation manuals. In the "Christe" phrase, the interval is filled in; for the return to "Kyrie," it is embellished with an additional note. Palestrina begins a process of gradual intensification that culminates in the "Amen" of the "Credo," where the motif descends in rapid sequence through all the voices in an intricate polyrhythmic web. □

With the "Sanctus," Palestrina signals the shift from contemplation of the Word to the experience of the Eucharist. A state of inner exaltation is suggested by an abrupt extension of the upper register; it is maintained in the "Benedictus" by removing the bass voice and assigning florid divisions to the other three parts; and it is confirmed in both the "Benedictus" and "Hosanna" by suspending harmonic resolution until the final cadences.

The stage is now set for a final release of energy. The "Agnus I" is based on a slow, steady ascending scale. As the scale is inverted to begin the "Agnus II," the soprano splits into two equal voices, trading phrases in perfect imitation. Palestrina's flexible lines and asymmetric entrances now give way to a new paradigm: a strict canon on top, supported by regular, round-like cadences below. The effect is hypnotic, soothing, and timeless -- an extraordinary expression of repose, reassurance, and certainty of faith.

James Olesen is a conductor and Professor of Music at Brandeis University.

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The Venere Lute Quartet

The Venere Lute Quartet (pronounced *VE-ne-re*, meaning Venus) is a rare professional lute ensemble that performs a wide range of Renaissance and Baroque masterworks. The Quartet is named after the Italian Renaissance luthier Vendelio Venere, who (like Antonio Stradivari) was regarded among the finest luthiers of his age. Members of the Quartet, longtime friends, began playing together while teaching at Lute Society of America Seminars. They share a love of performing, scholarship, audience education, and ensemble playing. □The Quartet performs on an exquisitely crafted "family" of Renaissance lutes, all strung in gut and modeled after instruments from Venere's workshop by luthiers Grant Tomlinson, Lawrence K. Brown, and Joel van Lennep.

This set of soprano, alto, tenor, and bass lutes is sized according to Pythagorean proportions; that is, in relation to the vibrating string length of the bass lute, the tenor lute is three quarters as long and tuned a fourth higher (4:3), the alto lute is two thirds as long and tuned a fifth higher (3:2), and the soprano lute is half as long and tuned an octave higher (2:1). Instrument makers and musicians of the Renaissance were highly influenced by the theoretical and philosophical ideas attributed to Pythagoras, such as the relation of pitch to the length of a vibrating string and the belief that the "symphony" of sounding numbers in music expressed the orderly workings of the universe. Indeed, for many humanists of the Renaissance, the harmony of the universe was most clearly revealed in the well-tuned, well-played strings of the lute.

The Quartet performs a wide range of Renaissance and Baroque music, and is actively expanding the lute ensemble repertoire with its own arrangements. Venere's work also provides opportunities for today's composers to explore the unique lute-ensemble sound, while editions of the Quartet's arrangements encourage student, amateur, and professional lutenists to keep the intabulation tradition alive.

Individual Biographies

Gail Gillispie (soprano lute) is a graduate of Oberlin College and the London Early Music Centre. She studied lute with Christopher Wilson in London and Pat O'Brien in New York. She has performed in Europe, the US, and Canada, appearing with Andrew Lawrence-King, the Huelgas Ensemble, the Newberry Consort, the Milwaukee Medieval Players, the New York Ensemble for Early Music, and Jacob Heringman. Gail is founder and director of the Scholars of Cambrai. She also sings, composes and edits music for the Schola Cantorum of St. Peter the Apostle, a Chicago-based professional choir. Gail teaches regularly at the Lute Society of America's Summer Seminars at Case Western Reserve University in Cleveland, Ohio. She recently served on the faculty at the Amherst Early Music Festival in Bennington, Vermont, performing on the lute and teaching early music theory.

Douglas Freundlich (alto & mezzo-soprano lutes) launched his lute career in the 1970s with The Greenwood Consort, winning the Erwin Bodky Award and Musical America's "Young Artist of the Year." He has performed with the Boston Symphony, Boston Baroque, Swanne Alley, Emmanuel Music, Renaissonics, and others. He teaches lute at the Longy School of

Music in Cambridge MA, where he is currently acting Chair of the Early Music Department. Doug has commissioned and performed many new works for the lute. He also cross-trains as a bebop bassist, catalogs music manuscripts at Harvard's Isham Library, and teaches a popular course on music cognition at Tufts. He has recorded for the Telarc, Titanic, Revels, and Sine Qua Non labels.

Christopher Morrongiello (tenor lute), a former British Marshall Scholar, is a graduate of the Mannes College of Music, the Royal College of Music, and the University of Oxford, where he earned his Ph.D. in musicology. In 1993 he was a prizewinner in the BBC Radio Two Young Musician of the Year Competition and in 1996 he was awarded a Marco Fodella Foundation Scholarship for studies and research in Milan, Italy. Last year, in recognition of his abilities as a scholar and performer, the Lute Society of America conferred upon him its first Patrick O'Brien LSA Seminar Lectureship. An expert on Elizabethan and Jacobean music, Christopher is currently preparing an edition of Daniel Bachelier's complete works for solo lute. His musical portrait of the Elizabethan muse and songstress Penelope Devereux, created for soprano Emily Van Evera (*My Lady Rich*, Avie 0045), has garnered much critical acclaim. Christopher directs the Bachelier Consort and teaches lute and related historical plucked instruments in Long Island, New York.

Phillip Rukavina (bass lute) has performed widely as a lute and vihuela soloist, ensemble performer and as a continuo lutenist. He studied lute with Hopkinson Smith at the Academie Musical in Villecroze, France and in Basel, Switzerland. He was the Director of the Lute Society of America's summer program at the Amherst Early Music Festival in 2005, and regularly serves on the faculty of the Lute Society of America's Seminars at Case Western Reserve University in Cleveland, Ohio. He has released two solo recordings on the Alpha Omega label, including *Fiori Italiani* and *Ala spagnola*. Phillip has been a frequent guest instrumentalist with the Rose Ensemble and appears on their recent CD release, *Celebremos el Niño*. Phillip has performed with numerous instrumental ensembles, including the St. Paul Chamber Orchestra and the New World Symphony and appears on several recordings issued on the Lyrichord Discs Early Music label with the ensemble Minstrelsy! Phillip teaches lute privately at his home in St. Paul, Minnesota.

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17th / 18th-Century Topics, Session 6

Friday morning, June 29, 9:00—9:30

Sudler Recital Hall in Harkness Hall

James B. Kopp
Hoboken, New Jersey

Cormorne, Cromorne, the Philidors, and the early Contrabassoon

During most of the last two centuries, the word *cromorne* was assumed to be a French synonym for *crumhorn* or *krummhorn* – a windcap-blown, cylindrical, double-reed woodwind instrument with a distinctive J-shape. In the late 20th century, several scholars demonstrated that the French *cromorne* was in fact a strikingly different instrument – a direct-blown, double-reed instrument with a wide, conical bore. Built in larger sizes than the corresponding oboe family, it required open-standing keys to close five of its seven basic tone holes. Michel Danican Philidor II is the earliest known player of the *cromorne*. His royal commission, signed by Louis XIV in 1651, mentions the “recent invention” of the instrument. Jean Danican Philidor (brother of Michel) and his sons André and Jacques also served in the *Cromornes et trompettes marines* of the royal *Écurie* during the later 17th century. The *cromorne* was also heard in operas, in the royal chapel, and in the royal cabinet, in works by Lully and Charpentier, among other composers. The bass size of *cromorne*, producing a seven-finger pitch of eight-foot C, survived longest, into the late 18th century. I will explore the relationship between this low-pitched woodwind and the *gros basson à la quarte et à l’octave* (semi-contra and contra bassoon), which Jacques Danican Philidor played in the royal chapel by 1683. Exploring the boundaries of the term *cromorne*, I will survey the tangled history of the *cromorne* organ stop. I will also examine literary evidence for a 14th-century *cromorne* or *cormorne*. Despite its name, this instrument has no proven typological connection with the 17th-century *cromorne* or the *crumhorn*.

James B. Kopp has published articles on the French court musette, the musette de Poitou, and the emergent Baroque bassoon in the *Galpin Society Journal* and *JAMIS*. He has also published articles on the acoustics of the modern bassoon and its reed in *The Double Reed*. He is reviews editor of the *Journal* and *Newsletter* of AMIS.

17th / 18th-Century Topics, Session 6
Friday morning, June 29, 9:30—10:00
Sudler Recital Hall in Harkness Hall

Darryl Martin
Collection of Historic Musical Instruments, University of Edinburgh

The Talbot Manuscript: What did he mean?

The Talbot manuscript is a collection of loose-leaf fascicles written by James Talbot using information from instruments and leading makers and performers in late 17th-century London. The fascicles cover most aspects of musical instruments and appear to have been compiled as raw data for what was likely intended as a book, perhaps along the lines of *Syntagma Musicum* by Michael Praetorius. Probably as a result of a worsening political situation at his College in Cambridge the work was never completed; it fortunately escaped destruction upon Talbot's death in 1708 and was eventually given (with a collection of other papers) to the library at Christ Church, Oxford. As an unfinished work it is arguably of far greater value than the other major works about musical instruments (Praetorius, Mersenne and Kircher) written earlier in the 17th century and used as source material by Talbot. However, it contains many ambiguous passages that are difficult to understand properly, including those involving his measurements of actual musical instruments. This paper will discuss many of these passages, considering whether all the measurements are by Talbot himself, if he used the same methods for measuring all instruments, the accuracy implied by his measurements, and the value of his measurements compared to completed works by other authors in which the information is contained in illustrations.

Darryl Martin was born and initially educated in Perth, Western Australia before moving to Britain in 1986. Since 1989 he has been based in Edinburgh, working first as an instrument maker before his research interests took over. He completed his PhD dissertation on *The English Virginal* at the University of Edinburgh in 2003, and after many years as a cataloguer and assistant at the Collection of Historic Musical Instruments was appointed Curator in 2004. Darryl regularly presents papers at conferences and has published articles in various journals both in Britain and abroad. The Talbot manuscript is of special interest to him; currently he is transcribing and editing it for publication. He remains an instrument maker in his (little) spare time.

17th / 18th-Century Topics, Session 6

Friday morning, June 29, 10:00—10:30

Sudler Recital Hall in Harkness Hall

Heike Fricke

Museum for Musical Instruments, State Institute of Music Research Prussian Heritage
Foundation (SIMPK), Berlin

Recent Observations on pièces de rechange for the Clarinet

Current research concerning *pièces de rechange* for the clarinet has shown that these pieces perform different tasks. Most are made to offer a different key, comparable to the flute. There are also, however, rare examples of *pièces de rechange* of the same length with tone holes in different positions. One example is preserved in the Museum for Musical Instruments in Berlin (SIMPK), and another in Sir Nicholas Shackleton's collection, now in the Edinburgh University Collection of Historic Musical Instruments (EUCHMI). It can be deduced that these *pièces de rechange* are made to offer proper scales, because the maker did not have to compromise, for example, between B and B-flat. He made one middle joint with an in-tune B for G Major and related scales, and one middle joint with a proper B-flat for F Major and related scales, but the instrument is still in the same pitch. This second feature of *pièces de rechange* has not been previously discussed and will be included in my PhD thesis.

Heike Fricke studied musicology, dramatics, and journalism at the Freie Universität in Berlin. Since 1997 she has worked at the Museum of Musical Instruments of the State Institute of Music Research Prussian Heritage Foundation (SIMPK) in Berlin. As a curator she has been responsible for several exhibitions in the museum, including *Faszination Pianoforte: 300 Jahre Klavierbau in Deutschland* (2000), *Faszination Klarinette* (2004/5), and *Mozart – auf der Suche nach dem neuen Klang* (2006). She has contributed articles to *Die Musik in Geschichte und Gegenwart*, the *Beethoven Lexikon* (2006), *Geschichte der Musik im 20. Jahrhundert, 1925-1945* (2006), and for the Berlin Philharmonic Orchestra. She has served as guest curator at the Edinburgh University Collection of Historic Musical Instruments (2005/7), and catalogued the clarinets in the collection of the late Sir Nicholas Shackleton for their new display at the University of Edinburgh.

17th / 18th-Century Topics, Session 7

Friday morning, June 29, 10:45—11:15

Sudler Recital Hall in Harkness Hall

Benjamin Vogel

Lund University, Sweden, and Szczecin University, Poland

*"There on the poplars we hung our harps"
... on old Macewas, Synagogues, Klezmerim*

Musical instruments have appeared very rarely as symbols on Jewish tombstones in Central Europe during the last few centuries. Since the 18th century they have more often been painted on walls inside synagogues as illustrations to Psalms 137 and 150. Most of those temples were made of wood and some of stone, but no wooden synagogues and only a few stone ones survived World War II. However, some archival photographs and paintings still bear witness to better days. A very important question remains: how accurately do those iconographical sources reflect the instrumentarium used in earlier times? Another question is how far they reflect the instrumentarium used in performance by Jewish musicians, especially *klezmerim*.

Benjamin Vogel obtained a doctorate in musicology from the Institute of Musicology, Warsaw University, in 1977. For many years he was an associate professor there; since 1997 he has taught at Lund University, Sweden, and since 2003 at the Szczecin University, Poland. He has held the positions of research associate at Indiana University and research fellow at the Institute for Advanced Studies in the Humanities at Edinburgh University. He specializes in the history of the musical instrument industry and has contributed many articles on that subject to Polish and Swedish music journals, as well as to the journals of AMIS and the Galpin Society. Prof. Vogel is the author of five books on Polish musical instruments.

17th / 18th Century Topics, Session 7

Friday morning, June 29, 11:15—11:45

Sudler Recital Hall in Harkness Hall

Tina Frühauf

RILM (Répertoire International de Littérature Musicale/
International Repertory of Music Literature), New York

*Jewish Culture and the German Organ-Building Tradition:
The Organ in the Synagogue*

The earliest references to the organ in Jewish culture can be found in the Talmud; but it was not until the 15th century that the organ found a more solid place in Jewish sacred and secular spaces. Only since the early 1800s do we observe an established and lasting presence of the organ in Judaism that mainly developed out of the German-speaking lands. The ca. 200 instruments built between 1810 and 1930 give insight into history, design, and use of the organ in the synagogue. This paper will present the history of organ building in Jewish culture in German-speaking lands with regard to specific elements peculiar to synagogue organ building and repertoire. No organ builders of Jewish origin existed and synagogues had to hire organ builders working in the German tradition who predominantly catered to churches and concert halls. These facts may lead to the assumption that the synagogue organ is a mere copy of the church organ; however, subtle differences did exist that were taken even further in synagogue organs of the late 20th century.

Tina Frühauf, PhD, is Editor at RILM and a professional organist. Her German and English publications include articles in the *Journal of Jewish Music and Liturgy* and *Orgel International*, numerous book chapters and encyclopedia contributions on the German-Jewish music culture, organs and organ music, the piano, and the violin. She co-edited *Tage Synagogaler Musik*, a compilation of essays on synagogue music, and is the author of *Die Orgel und Orgelmusik in deutsch-jüdischer Kultur* (2005).

Flutes, Session 8

Friday afternoon, June 29, 2:00—2:30

Sudler Recital Hall in Harkness Hall

Douglas F. Koeppe, Sr.
Wimberley, Texas

Two Flutes by Uzal Miner, Early Hartford Maker

A partial I-key flute stamped MINER / HARTFORD, consisting of the two main body joints, was acquired by the author from the Abel collection in 2004. At the time, it was thought to be the only surviving example of a flute by Uzal Miner. Severe alterations made to the left-hand joint, as well as work to reverse these poorly executed changes, will be discussed in this paper. The restoration was undertaken by fellow AMIS member David Thomas. The National Music Museum has a second, more nearly complete example of a Miner flute (missing only the single key), and measurements and photographs of this instrument (NMM 6047) provide a basis for comparison with the partial flute. Thus several conclusions may be drawn concerning the general style and workmanship of this very early New England maker. Unfortunately, efforts to unearth Miner's family history and details of his woodwind-making business have so far failed to yield much about him. Similarities with instruments by other early New England makers are noted.

Doug Koeppe is a physicist and mechanical engineer whose musical career includes 20 years as a performer with the Clear Lake Symphony and 5 years with the Starlight Symphony Orchestra, private composition studies, and public performance of original works. An AMIS member for 30 years, he has collected and studied woodwinds for 40 years, performing at meetings on the contrabass sarrusophone and heckelphone. He presented a paper titled "Early New England Woodwinds" at the annual AMIS meeting in 2002, and one on "Early American Presentation and Exhibition Quality Flutes" in 2004. His collection and research are focused on pre-1850 American woodwinds.

Flutes, Session 8

Friday afternoon, June 29, 2:30—3:00

Sudler Recital Hall in Harkness Hall

Christine Erlander Beard
University of Nebraska at Omaha

The Solo Piccolo in the Golden Age: 1880-1930

This paper will discuss the popularity of the piccolo as a solo instrument in the late 19th century, exploring the mechanical developments that led to the birth of the piccolo's "Golden Age" as well as the musical styles in which prominent composers of this era treated the piccolo. Famous piccolo players, composers, and music will be highlighted.

Christine Erlander Beard has performed across the United States and abroad as a soloist. In 2006, she was featured piccolo soloist at the International Wind Music History Symposium and Vintage Brass Band Festival in Northfield, MN. As a chamber artist, she has twice performed at the National Flute Association convention (2002, 2005), and her orchestral experience includes a season as principal flute in the Austrian-American Mozart Academy Festival Orchestra in Salzburg, Austria (2000). She is the Roy Seaman Piccolo Artist/Clinician for Gemstone Musical Instruments and in that role has presented piccolo clinics and lecture-recitals at state music conferences across the U.S. and at national conventions of the College Music Society (2004, 2006). Her pedagogical articles and columns have been published in *Flute Talk*, *The Flutist Quarterly*, *Flutewise*, and *The Instrumentalist*. She holds an MM and DMA in flute performance from the University of Texas at Austin.

Flutes, Session 8

Friday afternoon, June 29, 3:00—3:30

Sudler Recital Hall in Harkness Hall

Danielle Eden
University of Sydney, Australia

The Development of Alternative Systems for the Piccolo in the 19th Century

This paper will examine the history and development of the piccolo, with particular focus on the application of alternative fingering systems developed in the 19th century. During this time, the piccolo had a variety of systems applied to it (as did the flute) such as those by Siccama, Clinton, Pratten, Radcliff, and Carte. However, in many instances, the application to the piccolo differs from the original patent and in application to the flute. This paper will examine patent applications, extant instruments, and educational methods for the piccolo to trace the alternative systems available during the 19th century to the early 20th century.

Danielle Eden holds a doctorate degree from the University of London specializing in the piccolo's history and development. As a professional musician she has an extensive background in orchestral and solo performance on the piccolo, including the first piccolo recital at the Southbank Centre, London. In 2002, she was made an Associate of the Royal Academy of Music. She is currently on staff at the University of Sydney, Australia.

Flutes, Session 8

Friday afternoon, June 29, 3:45—4:15

Sudler Recital Hall in Harkness Hall

Leonard Lopatin

Lopatin Flute Company, Asheville, North Carolina

The SquareONE Family of Flutes

Leonard E. Lopatin, of the Lopatin Flute Company of Asheville, NC, will present a photo documentary entitled *Dreams to Reality: Designing a SquareONE Alto Flute*. This is a step-by-step look at flute making, from raw tube and the creation of parts to be cast, to the final product. It explores the reasoning behind the development of the square tone hole and illustrates many of the processes for creating square tone holes, cups and pads of all sizes.

Leonard E. Lopatin, president of the Lopatin Flute Company of Asheville, North Carolina, and a graduate of The Juilliard School (1976), is the designer of the SquareONE concert and alto flutes which are built to his own Lopatin scale. He formerly performed with the Metropolitan Opera Orchestra, and is currently second flute in the Asheville Symphony Orchestra.

18th / 19th-Century Pianos & Other Antiques, Session 9

Friday afternoon, June 29, 2:00—2:30

Collection of Musical Instruments

Maria van Epenhuysen Rose
New York

*Keyboard Instruments in the 1794 Bruni Inventory of Musical Instruments:
What did French Aristocrats Play on their Pianos?*

The Bruni Inventory of musical instruments confiscated during the French Revolution from condemned and emigrated aristocrats has mostly been used as a source of information on the transition from harpsichord to piano in French society during the late 18th century. By relating this inventory to similar scientific “catalogues” of the period, new perspectives are presented that underscore the essentially enlightened purpose of the enterprise. According to a published address by Marie-Joseph Chenier to Paris’s National Convention in July 1795, the instruments thus seized were intended to become part of a new national music library. In fact, there is also a little known inventory of music libraries in ten of the same houses from which instruments were taken. This second inventory is more limited, but the existing document is a valuable source of information on what type of scores were found in such houses. In this paper, I will correlate these scores with instruments in the same houses, with some surprising conclusions. Finally, on the basis of later inventories, I will track the fate of pianos that were kept for use at the Conservatoire until 1816.

Maria Rose was born in the Netherlands and holds degrees in Piano Performance from the Netherlands, England, and the U.S. In addition she has a PhD in Musicology from New York University (2006). Her dissertation is entitled ‘*L’Art de Bien Chanter, French Pianos and their Music before 1820*. Ms. Rose has specialized in historical performance practice on the piano for more than 20 years, appearing in solo recitals and chamber music concerts across the U.S. as well as in Europe. Ms. Rose has also recorded CDs for MHS and Newport Classic/Sony labels, and recently finished recording the complete Mozart Sonatas.

18th / 19th-Century Pianos & Other Antiques, Session 9

Friday afternoon, June 29, 2:30—3:00

Collection of Musical Instruments

Sandra P. Rosenblum
Emerita Chair, Department of Performing Arts,
Concord Academy, Concord, New Hampshire

*“Chopin knows the piano better than anyone”:
Did French and Viennese Pianos Influence his Performance Indications?*

Differences among the first editions of many of Chopin's works are widely acknowledged. Scholars have attributed this phenomenon in large part to Chopin's disposition toward improvising and to his habitual revising of his music even after publication. He often varied his own performances of the same piece. This aesthetic valued the “becoming” rather than the “completion” of a work. Chopin's copyists, house editors, and engravers also introduced inaccuracies or occasionally their own changes. While including these as contributory forces, I will propose and demonstrate on a Pleyel and a Bösendorfer in Yale's collection that the pianos themselves were additional sources for Chopin's own divergences. In 1835 Schumann wrote: “Chopin knows the piano better than anyone.” Chopin had developed an intimate familiarity with the various French and Viennese instruments, the latter most notably during his sojourn in Vienna from November 1830 to July 1831, as well as from later trips to Germany, the last of which was in 1836. In some works he seems to have tailored certain performance directions—particularly those for articulation and pedaling—to the remarkably different construction and sound qualities of Viennese instruments on one hand and French on the other. Additionally, in French editions of certain works with evident references to “Polishness,” different dynamic and tempo indications heighten the intensity of the music, perhaps reflecting Chopin's personal playing of those pieces. Repertoire used to illustrate this paper will include, among others, the Nocturnes Opp. 37/2 and 55/1, and the Berceuse Op. 57.

Sandra P. Rosenblum is author of *Performance Practices in Classic Piano Music* (Choice Outstanding Academic Book, 1989), and of book chapters and numerous journal articles (e.g., “Some Enigmas of Chopin's Pedal Indications: What Do the Sources Tell Us?” in *Journal of Musicological Research*, Vol. 16/1 [1996]). She has lectured at numerous universities, music schools, and national and international conferences. Fellowships and awards include those from the American Council of Learned Societies, the Radcliffe Institute, NEH, and the Wilk Prize of the Polish Music Center.

18th / 19th-Century Pianos & Other Antiques, Session 9

Friday afternoon, June 29, 3:00—3:30

Collection of Musical Instruments

Nicholas Renouf
Collection of Musical Instruments, Yale University

Yale's Wagnerflügel: An Answered Prayer

The grand piano in the Yale Collection of Musical Instruments made by Carl Bechstein in Berlin (1864) was lent by its maker for a period of ten years to the composer Richard Wagner. During his long and dramatic career, Wagner used a succession of pianos that reflected a final stage in the evolution of the instrument. Although his attitude towards the piano and pianists often was ambivalent, owing in part to his own limitations as a player, he was nevertheless acutely aware of the usefulness of the instrument and its players in the advancement of his works; he thus watched with keen interest the improvement of the piano in years leading up to the crystallization of the modern piano in the 1850's. The Yale Bechstein came to Wagner at a turning point in his life, just days after King Ludwig II of Bavaria rescued him from debt and despair and became the prince patron of whom the composer had dreamed for decades. In addition to an examination of the instrument itself, this paper will present documentation confirming the loan of the instrument to Wagner and reflecting its use by the composer during a crucial phase of his life's work.

Nicholas Renouf graduated from the New England Conservatory of Music and received the Master of Musical Arts degree from the Yale School of Music. He is Associate Curator of the Yale University Collection of Musical Instruments and Director of Music at St. Mary's Church in New Haven. He is Co-director of the Schola Cantorum of the Saint Gregory Society, which has produced a series of recordings featuring Gregorian chant and Renaissance polyphony performed in the context of the classical Roman liturgy. He and his wife Dorothy have appeared throughout New England as a duo, performing a wide range of the repertory for four-hand piano.

18th / 19th-Century Pianos & Other Antiques, Session 9

Friday afternoon, June 29, 3:45—4:15

Collection of Musical Instruments

Jean Michel Renard
Bellenaves, France

The "Invention" of Antique Instruments in the 19th Century

Inventories and auction catalogues of antique musical instrument collections of the 19th century reveal almost systematically the presence of forgeries, created in most cases at the time when these collections were constituted. Of course the production of forgeries was nothing new, but its development in the 19th century appears all the more surprising as it was addressed to specialists of recognized competence, as well as to historians. The forgeries essentially involve stringed instruments or keyboards, and correspond to two styles: on the one hand rustic, not to say crude work that seems to be characteristic of older instruments; and on the other hand sophisticated items, often with over-elaborate decoration emphasizing the status of the maker or owner. So long as the object was rooted in history, as this history was understood in the 19th century, it little mattered that the aim was not so much to research the past as to create it. The image is stronger than the object itself. Thus the question was not one of authenticity but of representing a preconceived image. Often these collections tell us more about themselves than about the time they purport to represent. By linking the image of these instruments as described in the 19th century with the instruments themselves as we now see them, this presentation proposes to examine the art of the false, through examples from Vuillaume to Franciolini, and to look at the reasons that forgeries have managed with such consistency to uphold as historical truths such flagrant deceptions.

Jean Michel Renard, born in Vichy, studied at the Université Blaise Pascal of Clermont-Ferrand and in 1982 received the MPhil degree in philosophy and ethnology. He then studied ethnomusicology at the École des Hautes Études en Sciences Sociales (Sorbonne) in Paris. Author of articles in specialized reviews and books, he is also a dealer and serves as a consulting expert on old musical instruments for the National Chamber of Specialized Experts (CNES) and the European Confederation of Art Experts (CEDEA).

Special Lecture/Demonstration

Friday afternoon, June 29, 4:30—5:15

Collection of Musical Instruments

Cecilia Brauer
Merrick, New York

Ben Franklin and the Armonica

Benjamin Franklin was a fine amateur musician who was very knowledgeable in the history and theory of music. He studied music as a Science, and practiced it as an Art. It is said that he could play violin, cello, harp, and guitar. When Franklin drew up plans for his home in Philadelphia, he specified a particular room for music and entertainment. It housed his musical instruments, which included the Armonica, a viola da gamba, a Welsh harp, a harpsichord, and a set of tuned bells. In 1757, while in England, Franklin attended a concert given on the wine glasses. He thought it was the sweetest sound he had ever heard but wanted to hear more harmonies. Thus Franklin invented the Armonica in 1761. He loved to play duets with his daughter, Sally; she on the harpsichord, and he on his "beloved Armonica." This demonstration will offer an enjoyable glimpse of Franklin's invention, and the sounds of the repertoire he would have known.

Cecilia Brauer studied piano with Isabelle Vengerova at the Curtis Institute of Music in Philadelphia. She has toured the U.S. in concert and has been an associate member of the Metropolitan Opera Orchestra since 1972, playing celeste and, when on tour, piano. In 1991 she added a new dimension to a very successful piano career, namely the Armonica. She is now one of only a handful of musicians in the world actively involved in performing on the instrument. She gives lecture/demonstration programs on Ben Franklin and the Armonica at museums, historical sites, libraries, and social organizations, as well as in public schools and on National Public Radio.

Presentation of Historical Keyboard Instruments

Friday evening, June 29, 8:00—10:00

Collection of Musical Instruments

HISTORICAL KEYBOARD INSTRUMENTS AT YALE

From *Toccate e partite d'intavolatura di cimbalo*

Libro Primo (2nd ed., Rome 1637)

Balletto

Corrente del Balletto

Passacagli del Balletto

Girolamo Frescobaldi

(1583-1643)

Susanne Skyrn

Spinetta by Francesco Poggio

Florence, 1620

Restored by Rutkowski & Robinette, 1995

From *Vingt-unième ordre* (Paris, 1730)

La reine des coeurs

La Couperin

François Couperin

(1668-1733)

David Schulenberg

Harpsichord by François Etienne Blanchet the Elder

Paris, ca. 1740

Restored by Rutkowski & Robinette, 1981

Voluntary No. 3 in G Major

John Stanley

(1713-1786)

Nicholas Renouf

Chamber Organ by Johannes Schnetzler

London, 1742

Restored by St. Peter's Organ Works

(Mander Organs), 1984

Tombeau de M^r de Chambonnières

Jean-Henry D'Anglebert

(1629 - 1691)

Richard Rephann

Harpsichord by Pascal Taskin

Paris, 1770

Restored by Rutkowski & Robinette, 1974, 2004

Partita in b minor (BWV 831)
Overture
Sarabande
Echo

Johann Sebastian Bach
(1685-1750)

Matthew Bengston
Harpsichord by Johann Adolph Hass
Hamburg, 1760-61
Restored by Rutkowski & Robinette, 1984

INTERMISSION

From *The Well-Tempered Clavier*, Book I (BWV 846-869)
Prelude in C Major

Johann Sebastian Bach
(1685-1750)

Kathryn L. Libin
Clavichord by Chickering & Sons,
under the direction of Arnold Dolmetsch,
Boston, 1906
Restored by Rutkowski & Robinette, 1991

Sonata in B-flat, K. 570 (February 1789)
Excerpts

Wolfgang Amadeus Mozart
(1756-1791)

Maria van Epenhuysen Rose
Grand Piano by Johann Jakob Könnicke
Vienna, ca. 1795
Restored by Rodney Regier, 2006-2007

Klavierstücke (3), D. 946 (May 1828)
Excerpts

Franz Schubert
(1797-1828)

Maria van Epenhuysen Rose
Grand Piano by Ignaz Bösendorfer
Vienna, 1828
Restored by Rodney Regier, 1998

Vier Fantasiestücke für Klarinette und Klavier, Op. 43 (1864)
IV. Allegro molto vivace

Niels Wilhelm Gade
(1817-1890)

Mingzhe Wang, clarinet
Ryosuke Yanagitani, piano
Grand Piano by Carl Bechstein
Berlin, 1864
Restored by Classical Keyboard Instruments, 1988

Sonatine pour Piano (1903-05)
II. Mouvement de Menuet

Maurice Ravel
(1875-1937)

Ryosuke Yanagitani
Grand Piano by Erard & Cie.
Paris, 1881

This concert is sponsored by

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19th-Century Winds & Percussion, Session 10

Saturday morning, June 30, 9:00—9:30

Sudler Recital Hall in Harkness Hall

Cecil Adkins
University of North Texas

An Account of the First Accordion

The invention of the first accordion is generally attributed to Viennese organ builder Cyril Demian who, improving on a series of simpler instruments by his German contemporaries, patented in 1829 a hand-held bellows-blown instrument with five keys. More recently, however, another diminutive instrument, imprinted with the stamp of Friedrich Löhner (1737-1816) of Nürnberg, has come to light. It is encased in a cardboard box whose handwritten dedication places it in the hands of Johannes Dillner (1785-1862) during the decade of the 1820s. This instrument has a larger five-fold bellows and eight keys attached to pallets, in what was to become the style of the later button accordion common in Germany and France throughout the remainder of the 19th century. As such, it may be a precursor to Demian's accordion, though it might rather be an early work of Löhner's grandson, also named Friedrich, who was active in Nürnberg between 1825 and 1867. Nickel, who has written extensively on Nürnberg wind instruments, asserts however that the latter Löhner signed his instruments only as F. Lehner. Is the recent find of earlier provenance than Demian's accordion, which would place it in the vanguard of accordion development, or is it a later work, misidentified because of anomalies in the available data? The discussion will be highlighted with illustrations and an explanation of the features of the instrument.

Cecil Adkins is a distinguished musicologist, organologist, instrument maker, and performer of early music. He led the Early Music Program at the University of North Texas for 37 years, and from 1966 to 1996 edited, with Alis Dickinson, *Doctoral Dissertations in Musicology*. Together they have written the definitive study of the trumpet marine (1991). He is a leading expert on the 18th-century oboe, and in 1992 received AMIS's Frances Densmore Prize for his article on oboes of the Richters family. In 1999 Professor Adkins was honored with the Society's Curt Sachs Award, and in 2006 was awarded the Paul Riedo Legacy Award by the Dallas Bach Society for his outstanding contributions to the development of early music performance. He has been a member of the Society for more than 30 years and was its president from 1987 to 1991.

19th-Century Winds & Percussion, Session 10

Saturday morning, June 30, 9:30—10:00

Sudler Recital Hall in Harkness Hall

Zeynep Barut

Istanbul Technical University, State Conservatory of Turkish Music

Instruments and "Miskal" in Ottoman Music

The *miskal* is one of the instruments described as a "flute with multiple pipes" in organology. It is made of reeds fastened side by side, whose heights decrease and diameters shrink and whose pitches move from low to high. A very old Turkish instrument, the *miskal* was in great demand under the Ottomans until the end of the 18th century, both in palace music and in city entertainment. The *miskal* was played together with almost every musical instrument and in musical ensembles of every kind. The usage of the *miskal*, which appears in many poems and miniatures of the Ottoman period, declined in the first half of the 19th century and was abandoned afterwards. The Ottoman miniatures, which reflect the realities of the time, are considered significant historical documents. In these works and in old music books we come across the drawings of this instrument. In this presentation, the instruments used in Ottoman music will be introduced briefly as a context for the *miskal*, a Turkish instrument which shows a tendency to be forgotten. The musical adventures of the *miskal* from the Ottomans till today will be told in light of the Ottoman miniatures, and by relating the studies done in Turkey today to revive this instrument.

Zeynep Barut was born in Istanbul. In 1968, she entered the Istanbul Municipal Conservatory where she studied violin. In 1979, she entered the State Conservatory of Turkish Music in Istanbul and graduated with an honors degree in 1984. She completed Master's and PhD degrees at the Institute of Social Sciences in Istanbul Technical University. She has given many lectures on Turkish music in the Fine Arts Department of Yildiz Technical University, as well as performing in concerts that aim to introduce and create an appreciation of Turkish music. She has taught at Istanbul Technical University since 1985.

19th-Century Winds & Percussion, Session 10

Saturday morning, June 30, 10:00—10:30

Sudler Recital Hall in Harkness Hall

Robert Eliason
Lyme, New Hampshire

Flat, Round, Piston or Square: Valved Brasses by the Firms of Allen & Hall; D. C. Hall; Hall & Quinby; Hall, Quinby, Wright & Co.; and Quinby Brothers

“Flat, Round, Piston or Square” summarizes the 1861-1884 brass instrument production of several firms involving D. C. Hall and twin brothers George W. and Benjamin F. Quinby. These firms continued production of J. Lathrop Allen’s “flat” rotary valves while introducing common “round” rotary valves and Périnet “piston” valves. In 1872 and for a time thereafter they also offered Benjamin F. Quinby’s patented “square” or box valve. These firms were fairly successful in selling a good quantity of instruments, and offered a few innovations such as echo instruments, new B-flat cornet designs, helicons, and instruments made according to the patent of Robert H. Gates. Following the untimely death of George W. Quinby at age 46 they were less successful, but around that time they also faced enormous competition from the growing success of the Boston Musical Instrument Manufactory, Isaac Fiske’s large firm in nearby Worcester, and New York makers Moses Slater and John F. Stratton. The Hall and Quinby firms, their place among the Boston instrument makers, the people involved, and the instruments they produced are the subject of this paper.

Dr. Robert Eliason, now retired, enjoyed careers as a professional tuba player, curator of the Henry Ford collection of musical instruments, and technical writer for New England Digital Corporation, creators of the first digital sound equipment, and Geographic Data Technology, a pioneering company in digital mapping. He has been active in AMIS since its founding, has served as treasurer and board member, and was the 1998 winner of the Society’s Curt Sachs Award. His research interests and many publications concern 19th-century American makers of woodwind and brass instruments. Bob and his wife Ellen now live in Hanover, NH, where he continues his research and tuba playing.

19th-Century Winds & Percussion, Session II

Saturday morning, June 30, 10:45—11:15

Sudler Recital Hall in Harkness Hall

Jayson Dobney

The Metropolitan Museum of Art, New York

A Decorated Drum and a Colorful Band in Post-Civil War Pennsylvania

This paper will focus on the interesting history of one decorated drum that was made and used in post-Civil War Pennsylvania. Most drums from the 19th century are plain or decorated with stenciled military motifs, but many highly decorated drums made as presentation instruments or used for ceremonial purposes survive and are highly sought after by collectors. In 2004, the National Music Museum acquired a decorated drum built in Lancaster, Pennsylvania in 1868. When the drum arrived at the NMM and was opened for inspection, it revealed a list of seventeen members of the “Lancaster City Band.” Through archival research, it has been possible to piece together the story of a 19th-century band that played for more than thirty years. This presentation will examine both the drum and the story of the remarkable band members before, during, and after the American Civil War. The earliest records relating to this band are from the 1850s *Lancaster Intelligencer*. These articles tell of performances for governors and presidents, and the employment of Daniel Clemens as the first bandleader. In the spring of 1861, the band volunteered *en masse* for military service, and during the next four years would re-enlist twice, find a way to get around General Order 91 (abolishing regimental bands), and serve out the war. Afterwards, the band became the “Lancaster City Band” and was in demand to perform at veterans’ reunions and civic functions, until it eventually dissolved in the late 19th century as members died or moved away from Lancaster.

Jayson Dobney is Associate Curator and Administrator in the Department of Musical Instruments at The Metropolitan Museum of Art. Previously he served as Associate Director and Curator of Percussion at the National Music Museum. In 2004 he earned a Master of Music degree with an emphasis in the history of musical instruments from The University of South Dakota. In 2003-2004 he was a Fellow in the Department of Musical Instruments at The Metropolitan Museum of Art. In 2001, he was curator for the major exhibition *Ya Gotta Know the Territory: The Musical Journey of Meredith Willson*, at The Meredith Willson Museum in Mason City, Iowa.

19th-Century Winds & Percussion, Session II

Saturday morning, June 30, 11:15—11:45

Sudler Recital Hall in Harkness Hall

Susan Cifaldi

Assistant Archivist and Music Librarian Emerita,
Museum of Fife and Drum, Ivoryton, Connecticut

Drums of 'Brown's Make' and their Influence on Connecticut's 'Ancient' Drumming

Eli Brown was perhaps the most prolific of Connecticut's 19th-century drum makers. His long career stretched from about 1810, when he joined his uncle and cousin in a cottage industry, to at least 1846, when the drums were made by "Eli Brown & Son." The Browns retailed to individual purchasers and also wholesaled to local music shops, some local and some as far away as Albany, New York. Clearly the Browns knew what their customers wanted, and their drums became the "Stradivari," as one old-timer put it, of the military bands and drum corps of the Connecticut River Valley. In fact, there are still drum corps in the Valley today who cherish their collections of Brown drums, arguing that "you can't play 'real' ancient" without them. In this paper I will present an overview of the Brown drum-making endeavor. I will also identify the specific performance practices that characterize early "ancient" drumming, which will be illustrated by drummers from the Moodus Drum and Fife Corps and Mattatuck Drum Band using original Brown drums. I will then detail the evolutionary changes that occurred in drum-making following Eli's death in 1855 and the influence these had on the development of ancient drumming method, which will be illustrated by drummers using more modern instruments. It will be particularly appropriate to present this topic in Connecticut, where the last of the ancient drum corps still flourish. Ancient fifers and drummers are not re-enactors but traditional musicians whose music, dress, and drill still retain vestiges of their 18th- and early 19th-century military heritage. While these quasi-military marching bands were once prolific, most are now defunct, except for those that continue to thrive in the Connecticut Valley Shore area.

Susan Cifaldi retired as Assistant Archivist and Music Librarian for the Museum of Fife and Drum in 2004, after nearly 20 years of service. She has been active in the "ancient" community since 1983 and retains memberships in corps in Connecticut as well as New York. She has written articles for the Society for American Music and delivered papers for several historical societies and scholarly organizations. She has also participated in several research projects concerning early American secular music, most notably performing arts in Colonial American newspapers.

Instruments and Society, Session 12

Saturday afternoon, June 30, 2:00—2:30

Harkness Hall, Room 207

Joseph S. Kaminski
Long Island University, New York

*Analyzing the Asante Mmodwe (Ivory and Human Jaw-boned Trumpet)
at The Metropolitan Museum of Art*

The *mmodwe* is a double jaw-boned ivory trumpet once blown by Asante warriors of the Gold Coast until the late 19th century. British colonialism and Christianity led to the discontinuation of its use, although many *mmodwe* remain today in shrines around Ghana. The *mmodwe* in the Crosby Brown Collection of Musical Instruments at The Metropolitan Museum of Art was purchased in 1889 from the English dealer W. D. Webster, who collected it for £6.60 from an unknown “gentleman who got the three drums.” *Abodwe* in the Twi language of the Akan means “jawbone,” and the grammar of the language indicates the plural of *abodwe* as *mmodwe*, literally meaning “two jaw-bones.” More than two jawbones would be indicated by the term *mmodwe-mmodwe*. Ivory trumpets made from the tusks of elephants are considered divine instruments. According to Akan lore, they are possessed by a benevolent spirit that unleashes itself in sound when the instruments are blown. Groups of trumpets contain more spiritual power and have been believed to protect the kingdom from harm. They may assault an enemy with a bad sonic omen. Warriors had used these trumpets in battle and attached jaw-bones of defeated victims to incorporate the victim’s spirit. According to pagan belief, an enemy spirit left unharnessed would live on in the afterlife to cause harm to the victor. By such reasoning, a body part would be taken by a victor. Mandibles attached to a trumpet enhance its sound with greater spiritual potency.

Joseph S. Kaminski researched Asante ivory trumpet music in Ghana. He holds a PhD in ethnomusicology from Kent State University and an MA from Hunter College. He has published in the *Historic Brass Society Journal* and presented research at the City University of New York Graduate Center, Yale University, the University of Colorado, Eastman School of Music, Indiana University, and the University of Cologne. He currently lectures at Cooper Union, Long Island University, and Wagner College.

Instruments and Society, Session 12

Saturday afternoon, June 30, 2:30—3:00

Harkness Hall, Room 207

Şehvar Besiroglu

Istanbul Technical University, State Conservatory of Turkish Music

Musical Instruments as Symbols of Female and Male Identity

Numerous scholarly studies indicate the resemblance between Anatolian civilizations, ancient Greek, Seljuk, Timurid, Ottoman, and Mughal courts. While most of this work focuses on the history, statecraft, military organization, and socio-political characteristics of these courts, comparisons can occasionally be found with aesthetically important subjects like architecture, visual art, music, etc. While sources that focus on the participation of women in the establishment of Anatolian civilizations, ancient Greek, Seljuk, Timurid, Ottoman, and Mughal musical traditions are limited, a number are available. Manuscripts and visual materials are the most important sources in studying music and dance. In this presentation I will focus on these sources with the help of visual aids and will try to establish some references that would help us understand the role of women in these musical traditions. Then I will ask why some instruments have female and some male identity according to manuscript and visual materials in these societies. By utilizing such contemporary sources this paper will provide a visual comparison of these societies and try to establish resemblances and differences among them. This will help us understand how certain musical traditions and instruments continued to exist despite vast differences in their application.

Şehvar Besiroglu graduated from Istanbul Technical University Turkish Music State Conservatory in 1986, specializing in qanun. In 1994 she completed her DMA thesis, *Analysis of Sultan Selim III. period with respect to music and musicians*. During 1987 and 1988 she became a member of the Turkish Music Ensemble of the Ministry of Cultural Affairs. Since 1993 she has been invited regularly by the New England Conservatory of Boston to conduct workshops, summer schools and classes about Ottoman and Turkish music. She has also given lectures and participated in seminars at many American universities and at the Arabic Music Retreat with Simon Shaheen. She has been a Visiting Scholar at the Harvard University Center for Middle East Studies, and since 1986 has been teaching qanun performance at the ITU State Conservatory of Turkish Music. She also teaches at the ITU Social Science Institute Dr. Erol Üger Center for Advanced Studies in Music.

Instruments and Society, Session 12

Saturday afternoon, June 30, 3:00—3:30

Harkness Hall, Room 207

Mai Kawabata

Orchestra of St. Luke's, New York

Violin "Magic": Gender, Sexuality, and the Occult

The violin has always radiated an aura of mystique, seeming to contain hidden powers waiting to be unleashed. Unique among musical instruments, it has long been regarded as a "magic box" whose deepest secrets can only be unlocked by the most gifted virtuosos. This paper aims to identify the violin's "magical" properties by examining iconography, folk traditions, and historic reviews. My focus on early 19th-century Europe, and especially Paganini's performances, highlights a rich moment in the violin's cultural history at which various legends, symbolism, and subtexts converged. Rumors of diabolical collusion connected Paganini with black magic; Cremona violins coated with special varnishes made from secret recipes recalled alchemists' attempts to transform ordinary objects into extraordinary ones; certain instruments were said to be "ensouled" via occult procedures with the spirits of dead women, whose intestines were used as strings. Meanwhile, the violin's resemblance to the female body, in the hands of the male player, made performance into a spectacle of heterosexual union, and invited interpretations of particularly charged performances as arising from erotic tension and aggression; this tied in with the "science" of magnetism, whereby men controlled female bodies. Hovering in the background all along was Romanticism's fascination with a figure from medieval folklore—the Grim Reaper, leading the Dance of Death playing a pair of human bones. Throwing light on the violin as a magical, feminine, and erotically charged entity helps deepen our understanding of not only violin performance but also music history, traditionally dominated by composer-centered musicological methods.

Mai Kawabata earned a PhD in musicology (UCLA, 2001) and is a professional violinist. An experienced writer of reviews for *Strings Magazine* and program notes for Carnegie Hall and Lincoln Center, her research into violin virtuosity has been published in periodicals such as *19th-century Music* and *Women & Music*. She has taught at Stony Brook University and is currently artistic administrator for the Orchestra of St. Luke's in New York.

Instruments and Society, Session 12

Saturday afternoon, June 30, 3:45—4:15

Harkness Hall, Room 207

Brian Kendall
Laurel, Maryland

*The Effect of Social Changes from the 1850s to the 1920s
on the Perception, Development, and Construction of the Classical Saxophone*

Social factors shaped the perception of the classical saxophone and consequently its performance, use, and design from the 1850s until the late 1920s. Inventor Adolphe Sax initially designed the saxophone as a new member of the symphony orchestra. Unfortunately, the public perceived the instrument as a *parvenu*; however, Sax found an opportunity for acceptance and financial security in making saxophones for France's military bands. This role for the saxophone persisted until Rudy Weidoeft challenged it in the 1920s. In the 1850-60s the earliest classical saxophonist, Jean-Baptiste Soualle, capitalized on the public's perception of the saxophone's unusual sound and wrote compositions featuring this as *exotica*. In the following decades, the American public was enamored with transcriptions of European classical works performed by concert bands. This allowed pioneer Edward Lefebre heroically and single-handedly to become the catalyst for a huge American audience for the instrument. The earliest recordings of the saxophone were made by concert band performers Jean Moermans (1900-10) and H. Benne Henton (1910-20). In the 1920s Weidoeft created a high standard of technique, tone, and literature, and recommended technical modifications to the instrument. His musical style looked backward to the saxophone's roots in classical music and forward to mirror the popular elements of the roaring 1920s. But in the late 1920s jazz was emerging and Weidoeft's refusal to absorb himself in that because of his loyalty to Adolphe Sax's aims caused his demise at the era's end.

Bryan Kendall studied saxophone as an undergraduate at the University of Illinois and went on to receive an MBA; he currently works as Operations Manager for Nestle/Haagen Dazs. He is author of *The Legendary Saxophonists Collection*, including a book, 32 CDs, and 10 DVDs.

Instruments and Society, Session 12

Saturday afternoon, June 30, 4:15—4:45

Harkness Hall, Room 207

Lanie Graf Williamson
Bethlehem, Pennsylvania

John Frederick Hintz, 18th-Century Moravian Instrument Maker

John Frederick Hintz is known as a cabinetmaker and instrument maker who worked in both Germany and England from the 1730s until his death in 1772. Instruments made by Hintz, namely citterns or English guitars, continue to exist in various European and American collections. This paper will concentrate on a hitherto less well-known aspect of Hintz's life, specifically his membership in the Moravian Church. To date research into Hintz's life has largely been conducted by furniture historians interested in his possible influence as a German immigrant on the tradition of brass-inlaid furniture in England during the first half of the 18th century. Especially interesting are Hintz's connection to Abraham Roentgen (also a Moravian) and his mobility between England and Germany within the Moravian Church network. Hintz is described as a cabinetmaker when he joins the Moravians in London in 1738, but his career evolves into making instruments in subsequent decades. By 1763 Hintz achieved the status of "Royal guitar maker to Her Majesty." In the 1760s Hintz also published two volumes of tunes adapted for the cittern - one volume of psalm and hymn tunes, and the other a collection of popular songs and dances. The success of Hintz's career is juxtaposed with the deterioration of his relationship to the Moravian Church during this time period.

Lanie Graf Williamson is currently assistant archivist of the Moravian Archives in Bethlehem, Pennsylvania. Her research into the life of John Frederick Hintz stems from her postgraduate study and dissertation at Sotheby's Institute in London. Some of this work was reported in the article, "Moravians in London: A Case Study in Furniture-Making," published in *Furniture History* 2004.

19th / 20th-Century Topics, Session 13
Saturday afternoon, June 30, 2:00—2:30
Sudler Recital Hall in Harkness Hall

Matthew Hill
University of Edinburgh

A Re-examination of the Rickenbacker “Frying Pan,” the First Electric Guitar

Almost without question, the invention of the electric guitar is the most important musical instrument development of the last century. No other musical instrument can claim to have had the impact on modern music and society that the electric guitar and its variants have. In addition, the question of who invented the electric guitar has been one of the most hotly contested organological issues of recent times. It is now generally accepted that the world’s first electric guitar (i.e., one with an electromagnetic pickup) was created in 1931 by vaudeville musician George Beauchamp, together with California-based engineer and manufacturer Adolph Rickenbacker. The instrument is famously known, due to its shape, as the “Frying Pan.” However, for many years the instrument has not been universally acknowledged as the first electric guitar as it has been considered to be a Hawaiian (rather than a Spanish-style) instrument. Even today, uncertainty over the true nature of the Frying Pan continues to result in claims that the electric guitar’s invention was by others such as Leo Fender, Les Paul, and Lloyd Loar.

The present author is the first person to have been given full access to the Frying Pan, and the resulting investigations show that, despite the commonly accepted view, the Frying Pan can be conclusively shown to have been designed as a Spanish guitar, and thus is the first solid-body electric guitar by any definition. This paper will look at the various design aspects of the instrument that prove it to be a Spanish-style guitar, as well as examining the timeline of rival claims for the electric guitar’s invention.

Matthew Hill is a native of Los Angeles who has been resident in Scotland since 1994. A speaker at previous AMIS conferences, he holds an MMus in organology from the University of Edinburgh and is currently completing his PhD there on the development of the early electric guitar. In 2006 he co-curated the exhibition *Brother Musician, Listen to a Miracle!* at the Museum of Making Music in Carlsbad, California, and was historical advisor to the *Rock Chic* exhibition of electric guitars at the National Museum of Ireland in Dublin. In addition to academic pursuits he has enjoyed a varied musical life as a composer and a performer.

19th / 20th-Century Topics, Session 13

Saturday afternoon, June 30, 2:30—3:00

Sudler Recital Hall in Harkness Hall

Jeffrey Noonan
Southeast Missouri State University

Before Segovia: How America Re-invented the Guitar

Beginning in the 1880s, American instrument manufacturers and music publishers promoted the banjo, mandolin, and guitar as the “plectral” family, shaping a community of players, teachers, and businessmen identified as the BMG (Banjo, Mandolin & Guitar) Movement. The movement straddled popular and fine art music as solo mandolinists and banjoists played Bach and Beethoven and ensembles of plectral players tackled everything from popular two-steps to symphonic works by Mozart, Beethoven, and Wagner. In an effort to expand their markets, manufacturers created hybrid instruments, including mando-harps, mando-cellos, guitar-banjos, and harp-guitars. In the early 20th century, the Gibson Mandolin-Guitar Company produced a hybrid guitar, blending the traditional instrument with the company’s new violin-inspired mandolin. While most of these BMG hybrids disappeared quickly from active use, this new mandolin-guitar survived into the second half of the 20th century, serving as the physical platform for electric amplification systems developing in the 1920s and 1930s. This paper stands on a close reading of periodicals produced by BMG manufacturers and publishers between 1882 and 1935 and examines how and why the BMG movement reinterpreted the guitar. These magazines document a split in the community as guitarists dedicated to the traditional European instrument, repertoire, and technique distanced themselves from this new instrument and its popular repertoire. This paper further considers how commerce, gender, and race helped define the guitar in America at this time and how the divide among BMG guitarists mirrored the widening gap between popular and fine-art musics in America’s musical culture.

Jeffrey Noonan, Assistant Professor of Music at Southeast Missouri State University, holds degrees from the University of Notre Dame (AB), Hartt School of Music (BMus), and Washington University in St. Louis (MMus & PhD). Trained as a classical guitarist, Dr. Noonan performs throughout the Midwest on early plucked instruments including the 19th-century guitar, Renaissance lute, Baroque guitar, and theorbo. His book *Before Segovia: How America Re-Invented the Guitar* will be published shortly by the University Press of Mississippi as part of its Made-In-America Series. In addition, Dr. Noonan is preparing *A Bibliography of the Guitar in American BMG Journals, 1882 – 1935* for publication by the Music Library Association with Scarecrow Press.

19th / 20th-Century Topics, Session 13
Saturday afternoon, June 30, 3:00—3:30
Sudler Recital Hall in Harkness Hall

Jeremy Tubbs
University of Memphis

Mario Maccaferri Presents the First Plastic Violin

The career of Mario Maccaferri (1900-1993) was incredibly varied: luthier, classical guitarist, professor, reed innovator, inventor, and businessman. His career began at the age of eleven, when he started working for Italian luthier Luigi Mozzani, and ended only with his death in 1993. During his long career, he built innovative guitars including the Selmer-Maccaferri jazz guitar played by Django Reinhardt; won awards in Europe for violin building; developed high-quality woodwind reeds through his business, The French-American Reed Company; toured Europe as a concert guitarist; befriended guitar virtuoso Andrés Segovia; taught classical guitar at the Conservatory of Siena; became a plastic magnate as a result of producing and selling millions of plastic ukuleles, guitars, and other instruments; designed eight-track and standard cassette tape housings; and, later in retirement, developed the first high-quality plastic violin. The last achievement is the subject of this paper. Why did Mario Maccaferri, at the age of 86, believe that he needed to develop a professional, concert-level plastic violin? Why did he spend \$350,000 of his own money researching, testing, and building the instrument? This paper will answer these questions by carefully examining Maccaferri's personal documents and interviews. This paper will also discuss the creation process, the instrument's debut at Carnegie Hall along with reviews of the concert, and the instrument's fate beyond the recital. Finally, the study will look at the structure of instrument and the unique qualities it possesses.

Jeremy Tubbs, a graduate student at the University of Memphis, is currently writing his dissertation on the career, music, and instruments of Mario Maccaferri. He is the founder and director of the Forest Hill Fine Arts Academy in Memphis, Tennessee, and performs concerts across the United States and Europe. In 2001 and 2006, he was a recipient of the William E. Gribbon Award for Student Travel from the American Musical Instrument Society.

19th / 20th-Century Topics, Session 13
Saturday afternoon, June 30, 3:45—4:15
Sudler Recital Hall in Harkness Hall

Sarah Deters Richardson,
National Music Museum, University of South Dakota

Instruments of War: The Impacts of World War II on the American Music Industry

During World War II, the war effort of the United States and subsequent restrictions and laws enforced by the Federal Government had a tremendous impact on instrument manufacturing. The skilled work force, factories, and abundance of raw materials previously used to produce musical instruments became integral to the war effort, while production of non-necessities and luxury items such as musical instruments was restricted. After Restrictive Measure L-37, the “10 percent rule,” was passed, instruments could no longer contain more than 10 percent metal, and most instrument making ground to a halt. Many manufacturers, including C. G. Conn and Steinway & Sons, refitted for war production, while others had to find creative ways to redesign instruments in compliance with the new laws. Through examination of the state of instrument manufacturing before the war, the impact of laws and regulations passed by the Federal Government during the war, and the subsequent steps taken by instrument makers, this paper will explore the impact of World War II on the American music industry. Extant examples and archival documents from the collections of the National Music Museum will illustrate instrument manufacturers’ adaptation to war-time production, new instrument designs, and the often drastic measures taken in order to stay in business.

Sarah Deters Richardson is a Curator of Musical Instruments at the National Music Museum and pursuing a Masters of Music in the History of Musical Instruments. She is currently writing her thesis on American instrument making during the World War II era.

19th / 20th-Century Topics, Session 13
Saturday afternoon, June 30, 4:15—4:45
Sudler Recital Hall in Harkness Hall

Peter Kraut
Berne University of the Arts

Fresh Wind: The Research Organs of Berne University of the Arts

In the 20th century a great deal of energy has been expended by composers on producing new sounds from standardised instruments, but relatively little effort has been spent on the progressive development of old instruments through new approaches to their design and structure. Organs in particular are built according to the principles of an accepted historic ideal. The objective of our project was to develop the organ so that it could be played with direct expressivity by means of key-sensitive mechanics. In other words: it is now possible to influence dynamics and tone colours while playing without pulling selected stops or the help of electronics. This was achieved by changing the very heart of the organ: the wind. Dynamic wind instead of static wind, new valves and other mechanical innovations, made possible tonal effects that exceeded even the boldest expectations. Each pipe now offers a wide variety of sounds, whereas in traditional organ building one pipe always represents just one sound. The project required the collaboration of specialists from performance practice, musicology, engineering and organ construction. The result: three prototypes of a revolutionary organ that has the potential not only to change the future of this instrument, but to enable us to look at the history of organ music in a completely new way. The presentation will focus on the development of Prototype I (a model comprising just a few pipes), and Prototype III (a fully installed instrument with 3 manuals and 443 pipes). Pictures and recordings will give detailed insight into the construction and possibilities of the research organs of Berne University of the Arts.

Peter Kraut studied history, sociology, and political science at Berne University. His main field of interest and activities are in contemporary music and art where he focuses on interdisciplinarity, media theory, and the social framework in which contemporary art and music unfold. Besides his academic work he has been organizing concerts of experimental music of all kinds for some 20 years. He currently works at the Music Department of Bern University of the Arts as a scientific counselor and is also responsible for the publication programme of BUA.

19th and 20th-Century Topics, Session 14

Sunday morning, July 1, 9:00—9:30

Sudler Recital Hall in Harkness Hall

William E. Hettrick
Hofstra University

*“Provided with all the modern improvements”:
American Piano Factories over a Half Century*

The 19th century saw the historic shift in methods and scope of American piano making from the craftsman’s shop to the industrialist’s plant. Beginning at mid-century, a number of laudatory descriptions of piano factories, usually presented in the form of tours of the establishments in question, appeared in the pages of American periodicals, including magazines aimed at a general audience as well as the new music trade journals. (This paper’s title is drawn from one such account, an article on the Boston factory of Hallet, Davis & Company published in *The Music Trade Review* in 1879.) Factory fires were a frequent occurrence in the piano industry, and information may also be found in newspaper reports of these unfortunate events. (One of the most conspicuous of these, in terms of the extent of both the disaster and the press coverage it received, was the destruction of Joseph P. Hale’s New York factory in 1877.) This paper will evaluate and summarize the data given in the abovementioned sources in order to present a comprehensive description of piano manufacturing procedures and factories during the second half of the 19th century. Important topics to be covered are: choice of building sites, sizes of buildings, locations of specialized activities within these buildings, sources of power, types of tools and machinery and their uses, sizes of work forces, use of parts manufactured elsewhere, and factory turnout in terms of numbers and styles of pianos produced.

William E. Hettrick continues his habit of reading papers on aspects of the American piano industry at annual AMIS meetings. Previous topics have been the Dolceola (1992), the practice pianos of Almon and Anthea Virgil (1995), the great square-piano bonfire of Harry Edward Freund (2003), and the life and work of Joseph P. Hale (2005). He has served the Society as president, member of the Board of Governors and other committees, and editor of the *Journal and Newsletter*.

19th and 20th-Century Topics, Session 14

Sunday morning, July 1, 9:30—10:00

Sudler Recital Hall in Harkness Hall

Edmond Johnson
University of California, Santa Barbara

Who's Playing the Player Piano—and Can the Talking Machine Sing? : Shifting Perceptions of Musical Agency in Mechanical Instruments, 1890-1910

From a modern perspective, devices that mechanically play music—whether from perforated roll, grooved disc, or other recorded media—are commonly perceived as being automatic machines that merely reproduce a musical performance that was previously created. In the decades surrounding the turn of the 20th century, however, the question of exactly where musical agency should be attributed with these devices was more complex. Early mechanical instruments frequently provided for substantial control of the artistic aspects of musical performance, allowing their operators to identify themselves as the true “players” of the music in spite of significant mechanical assistance. Likewise, a parallel situation can be found in the perception of the fledgling phonograph, at this time a direct competitor to mechanical instruments in the realm of domestic music making. Indeed, despite being only able to play previously recorded material, the phonograph was frequently discussed and advertised in terms that transcended the boundaries of acoustic reproduction and identified it as a musical instrument in its own right, an identification only reinforced by the morphological likeness of the phonograph horn to those found on conventional wind instruments. Through an exploration of contemporary views as found in personal accounts, essays, periodicals, and advertisements, this paper will investigate how these musical devices evolved not only technologically but also conceptually over the course of two decades.

Edmond Johnson is a doctoral student in musicology at the University of California, Santa Barbara. He received his BA in music from Lawrence University. There he delivered a senior lecture-recital on the social history of the piano in the 19th century which included musical selections performed on an 1815 Broadwood grand piano. His current organological interests include the development and reception of mechanical instruments and the history of the early music revival in the first decades of the 20th century. He has done research on the development of player organs such as the Aeolian Orchestrelle and in 2005 was awarded the Stanley Krebs Memorial Prize in Musicology by UCSB for a project involving Wanda Landowska and the Pleyel harpsichord.

19th and 20th-Century Topics, Session 14

Sunday morning, July 1, 10:00—10:30

Sudler Recital Hall in Harkness Hall

Thomas Kernan

University of Cincinnati College-Conservatory of Music

The Percussion Instruments of the Lester Horton Dance Theater

Chinese tom-toms were useful to both American jazz drummers and radio and theater trap players during the first half of the 20th century. However, these instruments had another application that helped established Oriental percussion sounds in the arsenal of the modern performer. The Lester Horton Dance Theater began including Chinese tom-toms, temple blocks, bells, and gongs as part of their modern dance repertoire, which would establish significant trends in American dance and expose percussion composers and performers to these still exotic instruments. Horton and fellow dancers also choreographed pieces featuring dancers playing various percussion instruments. In some cases the dancers themselves wrote entire works for percussion. This paper will consider the instruments used by Horton's company and the works written for these instruments. It will also consider the articles written for journals, newspapers, and magazines as a means of promoting the company's dance and percussion works. Finally, I will present information about a specific drum used by Horton's company, which is now in a private collection in Cincinnati. This research identifies a significant area of percussion scholarship that is rarely considered, since the documentation is often more associated with the history of dance than with the history of music and in most cases the instruments of specific dance companies have not been preserved in collections.

Thomas Kernan, a native of Long Island, NY, is a Master's student in music history at the University of Cincinnati's College-Conservatory of Music. He holds a Bachelor of Music degree in percussion performance from the University of Missouri-Kansas City. Thomas's research interests include the history of percussion instruments, 18th-century music, and American popular music.

Panel: Musical Instrumentalities, Session 15

Sunday morning, July 1, 10:45—12:00

Sudler Recital Hall in Harkness Hall

MUSICAL INSTRUMENTALITIES

New technologies—of recording, editing, synthesis, and sampling—have transformed music and its place in modern life. A significant body of recent research, focusing on automatic, electrical, and electronic innovations, has already demonstrated how deeply these devices and practices are interwoven with contemporary musical styles and societies, raising wider questions of what technology does in human life and how technology, culture, and society interact. The panel brings together three researchers of varying backgrounds to discuss the potential significance to organology of new work on musical technologies. Ardal Powell, Mark Katz, and Thomas Porcello will present and discuss recent studies in this area, with the aim of identifying themes that may be relevant to the history of musical instruments in general.

Ardal Powell
Hudson, New York

Art Machines: The Flute and its Added Keywork, 1753-1835

Mechanization, a term that normally denotes the replacement of craftsmen by powered machinery in industry or agriculture, has been adopted to refer to the process by which woodwind instruments acquired keywork during the late 18th and 19th centuries. Connotations of efficiency, rationality, and of natural and progressive development often accompany its use. Yet, as Robert Moog has written, “musical instrument design has always been at the fringe of technology, far from mainstream practices that stress ease of manufacture, predictability, and economy.” In its historical details the development of woodwind keywork played out as a far more complex process than the simple application of superior technology to a predefined task. This paper will briefly re-examine this process in light of recent studies of music and technology, seeking to apply new insights they have provided into the stories behind revolutionary change, the distinctions made between instruments and machines, and the ways in which technical, commercial, and cultural trends shape one another.

Ardal Powell, a maker and researcher of historical flutes, received the PhD in Music from Cambridge University in 2004. His book *The Flute* won AMIS’s 2005 Bessaraboff Prize.

Panel: Musical Instrumentalities, Session 15

Sunday morning, July 1, 10:45—12:00

Sudler Recital Hall in Harkness Hall

Mark Katz

University of North Carolina, Chapel Hill

A Brief History of Turntablism

Of all the musical instruments introduced in the past century, one of the least likely has been the phonograph. Though designed and intended solely to record and reproduce sound, the machine has also been used to create music. Over the past several decades, composers and performers have exploited the phonograph's ability to alter and re-contextualize recorded sound to produce a significant and rarely discussed body of works. Turntablism, the musical practice in which pre-recorded phonograph discs are manipulated in live performance, has flourished in both avant-garde and popular music. Avant-garde turntablism is characterized by its collaboration with traditional instruments, its use of turntable ensembles, and its juxtaposition of diverse musical styles. An early example of this approach is John Cage's *Imaginary Landscape No. 1* (1939); more recent examples include works by Christian Marclay, David Shea, and John Zorn. Pop turntablism dates to the late 1970s, when Grand Wizard Theodore (Theodore Livingston) introduced scratching, in which discs are manually rotated underneath a phonograph's stylus to create a distinctive rasping sound. Pop turntablism now comprises an array of virtuosic techniques, and is practiced by a variety of hip-hop, rock, and jazz groups. Though avant-garde and pop turntablism arose separately, they are motivated by similar interests, including musical critique (or signifying) through collage and quotation, and the expansion of traditional musical resources to embrace new instruments and sounds. Audio examples and video clips will supplement this discussion of the techniques, repertoire, aesthetics, and historical context of turntablism.

Mark Katz is Assistant Professor of Music at the University of North Carolina at Chapel Hill. He is the author of two books, *Capturing Sound: How Technology has Changed Music* (2004) and *The Violin: A Research and Information Guide* (2006). He is currently at work on two more books, *The Social Life of Sound Technologies: A History in Documents* and *Groove Music: Technology and the Cultural Politics of Turntablism*.

Panel: Musical Instrumentalities, Session 15

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Sudler Recital Hall in Harkness Hall

Thomas Porcello
Vassar College

Recording “Liveness”: At the Intersection of Instruments, Technology, and Space

When sound engineers perform the mix for a studio recording, a central task is to configure a “soundstage” that puts all instrumental and vocal sources into spatial relationships with one another and with the listener. While many spatialization techniques are used, the manipulation of reverberation is key, as reverb provides direct auditory cues to the nature of the space in which the performance is understood to have taken place. This paper examines, both historically and ethnographically, the intersection of musical instruments within reverberant spaces, and traces the path by which reverberation devices have arguably become instruments in the recording process itself. From the natural room resonance of the “concert hall aesthetic,” to the legendary EMT plate, to digital signal processing, sound engineers have developed an array of technologies and techniques for manipulating reverberation in the production of popular music. This paper will track such technologies and their use since the early 20th century, and provide a contemporary case-study from Austin, Texas, that illustrates various ways in which the tools and techniques of creating reverberation might be understood as musical instruments, and how choices among them are linked to ideologies of music, performance, and sound recording.

Thomas Porcello is Associate Professor of Anthropology and Director of the Media Studies Program at Vassar College. In 2006, his edited volume *Wired for Sound: Engineering and Technologies in Sonic Cultures* (with Paul D. Greene) was awarded the Klaus P. Wachsmann Prize for outstanding advanced work in organology by the Society for Ethnomusicology. He is currently finishing an ethnographic study of linguistic, musical, and technological practices in sound recording studios.

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REAR COVER (*clockwise from upper left*)

Bass viola da gamba
by Richard Meares
London, 1664
Restored by Andrew Dipper
Minneapolis, Minnesota
2001-2003

Romanesque façade
Collection of Musical Instruments
15 Hillhouse Avenue
New Haven, Connecticut
Constructed in 1894

Ivory harp
Gothic revival
French, 19th century
The Emil Herrmann Collection
Gift of Hugh Long, 1962

Gallery of Keyboard Instruments
Collection of Musical Instruments

Logo at center
Symbolic of the Greek aulos and lyre
Designed by Wm. Nicholas Renouf

