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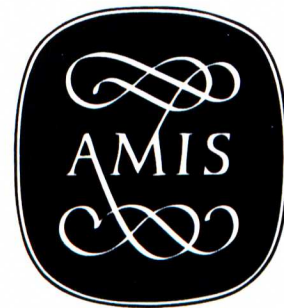
Collection · Programs · Community

CANTOS MUSIC FOUNDATION

37th annual
**American Musical
Instrument Society**
Meeting

P R O G R A M

SARLES



American Musical Instrument Society
Thirty-Seventh Annual Meeting
May 28 - June 1 2008

in collaboration with
The Galpin Society
and the
International Committee of Musical
Instrument Museums and Collections of the
International Council of Museums
at
Cantos Music Foundation, Calgary

The American Musical Instrument Society
Stewart Carter, President
Darcy Kuronen, Vice President
Carolyn Bryant, Secretary
Marlowe Sigal, Treasurer
Darcy Kuronen, Program Chair, 2008
Isobel Weldon Hogue, Local Arrangements

SCHEDULE

Wednesday, May 28

- 1:00–6:00 Registration open. Music Room, Cantos Music Foundation
- 1:00–9:00 Informal viewing of Cantos Music Foundation Collection
- 6:00 Informal/no host dinner for AMIS Board of Governors, Vicious Circle Café
- 8:00 AMIS Board of Governors meeting, Discovery Room, Cantos Music Foundation

Thursday, May 29

- 9:00–4:00 Registration open. Salon Stage, Cantos Music Foundation
- 9:00–10:30 Guided Tours of the Cantos Music Collection
- 10:30–11:00 Coffee break, Music Room
- **11:00–12:30 Session 1: Electronic Instruments: Darcy Kuronen, Chair**
- Andrew Mosker: Synths, Racks, and Other Gear: An Introduction to the Electronic Instruments and Equipment in the Cantos Music Foundation Collection
- Matthew Hill: The “Miessner Matter”: Miessner Inventions, Inc. and the Development of the Electric Musical Instrument Market
- Robert Eliason: The Synclavier Digital Audio System 1976–1991: Developing the Capabilities of Digital Sound
- 12:30–1:45 Lunch (provided) at Cantos Music Foundation and AMIS general membership meeting
- 1:45 – 2:00 Presentation by Sunni Fass and Jennifer Post, The Musical Instrument Museum, Phoenix, Arizona
- **2:00–3:30 Session 2: String Instruments and Instrument Replicas, Carol Lynn Ward-Bamford, Chair**
- Panagiotis Pouloupoulos: The “Piano–Key” Mechanism of the “English Guitar”
- Hannes Vereecke: Cujus Regio, Ejus Musica (The Music of the One Who Rules is the Music of All): A Portrait of the Music and Instruments at the Court of Landgrave Moritz von Hesse
- Herbert Heyde: About the Violins of Frederic Dautrich (1875–1942)
- 3:30–3:50 Coffee break
- **3:50–4:20 Session 3: Wind Instruments**
- Geoffrey Burgess: Richard Strauss, Fritz Flemming, and the Internationalization of the French Oboe
- 4:20–4:30 Short break
- ✕ **4:30–6:00 Session 4: Panel Discussion: Private Wind Instrument Collecting**
- Douglas Koeppel (moderator), Robert Eliason, David Thomas, and Marlowe Sigal

SCHEDULE

6:00–8:00 Dinner on your own

← 8:00–9:30

Concert

Mark Goldstein: Playing Electronics: Technology Meets Technique
Lessons Learned from Don Buchla's Thunder, Lightning, and Lumina.

Performance and chat about instruments from, or connected, to the Cantos Music Collection of electronic instruments

Friday, May 30

7:30 Editorial Board meeting, Discovery Room, Cantos Music Foundation

9:00–4:00 Registration open. Salon Stage, Cantos Music Foundation

✕ 9:00–10:00

Session 5: Panel Discussion

Panel Discussion: Education's Role in the Musical Instrument Museum

Deborah Check Reeves (Moderator) Jayson Kerr Dobney, Aurelia W. Hartenberger, Andrew Mosker, Emily Peppers, Sarah Richardson, and Kelly White

← 10:00–10:30

Coffee break

← 10:30–11:30

Session 6: Brass Instruments, Robert E. Eliason, Chair

Stewart Carter: Sex and the Sackbut: Literal and Metaphorical References to the Trombone in Fifteenth-Century Documents

Eugenia Mitroulia: The Saxotromba: Fact or Fiction?

← 11:30–12:00

Depart Cantos Music Foundation by bus (with bag lunch) for University of Calgary, Eckhardt Gramatté Concert Hall, Rozsa Centre

← 12:00 – 12:30

Lunch

← 12:30–1:30

Concert

Neil Cockburn (Cantos Music Foundation Organ Scholar of the University of Calgary) in a program of North German Baroque Organ Works on the Ronald B. Bond Bach Organ built in 2006 by the Jürgen Ahrend Orgelbau in Leer, Germany

← 1:30–2:00

Depart University of Calgary for CMF

✕ 2:00–3:30

Session 7: Conservation and Ethnographic Instruments, Jason Dobney, Chair

Kenneth Eschete: Conservation Treatment for the Smithsonian's Erard Grand Piano

Irene Peters: Tool or Artwork? Conservation of Two Iranian Musical Instruments: Cultural Meaning and Treatment proposal—a Discussion

Michael F. Suing: Fingerprints of Western Expansion: European Influence on American Indian Instrument Making

SCHEDULE

- 3:30–4:00 Coffee break
- 2 4:00–5:30 **Session 8: Keyboard Instruments, Laurence Libin, Chair**
Pedro Bento: Reaching for the Top: Strategies Used by Harpsichord Makers to Deal with the Limited Available Space at the Uppermost Notes
Stephen Birkett and Anne Beetem-Acker: The Dynamic Behavior of Eighteenth- and Nineteenth-century Piano Actions Revealed through High-speed Video Imaging
Gordon Rumson: The Moor Duplex Coupler Piano: a Lecture and Demonstration
- 5:30–8:00 Dinner on your own
- 8:00–9:30 **Concert**
Alexander Malikov, Jan Lisiecki and Gordon Rumson on instruments from the Cantos Music Foundation acoustic collection.

Saturday, May 31

- 9:00–10:00 **Session 9: Show & Tell**
Douglas Koeppe, Moderator
- 10:00–10:15 Coffee break
- 10:15 Depart Calgary by bus for Banff
- 12:15–1:00 Lunch, The Banff Centre, Vistas Dining Room
- 1:15–2:00 **Concert, Rolston Recital Hall, The Banff Centre**
Performances by musicians from the 2008 Banff International Workshop in Jazz and Creative Music with instruments from the Cantos Music Foundation electronic collection.
- 1:30–3:30 Walking tour of Banff on your own
- 3:30 Depart Banff by bus for Calgary
- 4:30–5:30 **Tour of David Kean's Audities Foundation Collection**
- 5:30 Continue journey by bus to Calgary
- 7:30 Pre-banquet reception at Cantos Music Foundation
- 8:00 Banquet and Auction at Cantos Music Foundation

Sunday, June 1

- 9:00 Informal visits to the Cantos Music Foundation acoustic and electronic workshops, hosted by staff conservator/technicians

A B S T R A C T S & B I O G R A P H I E S

Thursday, May 29, 11:00 – 12:30

Session 1: Electronic Instruments

**Andrew Mosker: Synths, Racks, and Other Gear:
An Introduction to the Electronic Instruments and
Equipment in the Cantos Music Foundation Collection**

Eleven years ago, the idea of creating and developing a historically comprehensive collection of musical instruments in Calgary began in earnest. The inspiration for developing a new collection in Calgary evolved from the existence of two Calgary-based international music competitions, namely the Calgary International Organ Festival and Competition and the Honens International Piano Competition. At the beginning in 1997, the Collection centered on these two instruments to develop a comprehensive storyline for traditional keyboard instruments. By 2000 the Collection had evolved into new collecting streams pertaining to twentieth century technologies including early electro-mechanical instruments, synthesizers and historic recording equipment and in doing so, the collection added a uniquely strong modern perspective.

Today, the Cantos Music Collection is Canada's only institution devoted solely to exhibiting, preserving and interpreting historic musical instruments. The collection continues to evolve, develop and expand with the long-term vision of becoming the national music collection of Canada.

An overview of the collection's genesis, context and specifics about the instruments will be presented, including the sources of several of the instruments and highlights of recent acquisitions.

Andrew Mosker graduated with a B.A (History) from Concordia University in Montréal in 1992. After extensive travel throughout North America and Mexico, Andrew completed a performance diploma in jazz and contemporary music (piano and keyboards) from Grant MacEwan College in Edmonton in 1997. Andrew is currently completing his Masters Degree in Musicology from the University of Calgary with an anticipated completion date of spring 2009.

Andrew is Executive Director of Cantos Music Foundation, managing the organization with a specific emphasis on expanding operations and relocating to a new site.

**Matthew Hill: The 'Miessner Matter':
Miessner Inventions, Inc. and the Development of
the Electric Musical Instrument Market**

The late 1930s saw a great acceleration in the manufacturing and marketing of electric musical instruments. During this time one company, Miessner Inventions, Inc, attempted to impose a cartel on the manufacture of electric musical instruments by attempting to enforce claims of patent infringement against their makers. The company, headed by inventor Benjamin F. Miessner and patent lawyer Charles T. Jacobs, was possibly unique amongst musical instrument concerns in that it produced no actual instruments itself but rather developed musical instrument technologies that it then licensed to others. Miessner Inventions became as well known for its litigation as its innovations by waging an aggressive campaign to intimidate companies making electric instruments, including Epiphone, Gibson, Rickenbacker, Oscar Schmidt and Story & Clark, into purchasing licensing agreements - despite it often not being clear that Miessner's patents directly covered the technologies being used by the makers.

The threat of litigation by Miessner appears to initially have had a dampening effect on the manufacture of electronic instruments and in particular on the development and dissemination of the early electric guitar. While some manufacturers gave in and paid the licensing fee, some fought back and eventually prevailed. This paper will discuss what is known of the Miessner company and their patents, consider the validity of their claims, and examine their impact on the nascent electrical musical instruments market.

Matthew Hill is a native of Los Angeles who has been resident in Scotland since 1994. A speaker at previous AMIS conferences, he holds a 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 "Brother Musician, Listen to a Miracle!" exhibition 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.

**Robert Eliason: The Synclavier Digital Audio System
1976–1991: Developing the Capabilities
of Digital Sound**

The Synclavier was the world's first commercially available digital synthesizer. Beginning as an educational computer device to aid Dartmouth College students in their music studies, it rapidly evolved into a computer based music machine of unprecedented capabilities. By 1985 it was said that "over half the U. S. population hears a Synclavier every day in commercials, records, sporting events, and movies." This paper will outline the history of New England Digital Corporation, makers of the Synclavier, and describe the unfolding development of the instrument from an educational device to a complete audio system.

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 several high-tech firms. 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 nineteenth-century American makers of woodwind and brass instruments. Bob and his wife, Ellen, now live in Hanover, New Hampshire, where he continues his research and tuba playing.

Thursday, May 29, 2:00 – 3:30
**Session 2: String Instruments and
Instrument Replicas**

Panagiotis Pouloupoulos:
The "Piano-Key" Mechanism of the "English Guitar"

The "English guitar" is a wire-strung plucked instrument that became popular in Britain around the middle of the 18th century. The initial type of the instrument was similar to the cittern, having originally wooden tuning pegs and being played by fingers. However, around the last quarter of the 18th century it was fitted with several devices for easier tuning and playing, one of them being the "piano-key" mechanism.

It is commonly suggested that this mechanism was introduced in order to protect female players from damaging their fingernails and also, perhaps, to help the "English guitar" adapt to the latest trend of "piano mania", during which every instrument had to be equipped with some sort of keys. Two types were largely developed and used, the first being an external "piano-key" box mounted on the instruments' body, the second an internal "piano-key" mechanism with hammers striking the strings from the interior of the instrument. Guitars equipped with these mechanisms were advertised and sold as "pianoforte guitars."

The main aims of this paper are to present the history and development of the "piano-key" mechanism and to describe in detail the design, construction and function of this interesting feature. In addition, we will attempt to compare the two different mechanisms mentioned above in terms of design efficiency, playability and sound production. Conclusions will be extracted from the examination of extant instruments from the Edinburgh University Collection of Historic Musical Instruments and the National Museum of Scotland, both located in Edinburgh, and the Royal College of Music and the Victoria and Albert Museum, both in London. The results will be also supported by investigation of manufacturers' archives, patent records and drawings.

Panagiotis Pouloupoulos has studied Art Conservation and has worked as a conservator in various collections. He has also been playing and collecting musical instruments as an amateur for years. After completing a MMus in Musical Instrument Research at Edinburgh University he started his PhD researching the history and technology of the English guitar. He also works as a volunteer for the Edinburgh University Collection of Historic Musical Instruments and the National Museum of Scotland.

**Hannes Vereecke: Cujus Regio, Ejus Musica
(The Music of One who Rules is the Music of All):
A Portrait of the Music and Instruments at the Court
of Landgrave Moritz of Hessen**

Moritz the Learned, Landgrave of Hessen between 1592 and 1627, encouraged an exceptionally flourishing musical life at his court. Famous composers of that time, like John Dowland, Gregory Howett, and Alessandro Orologio, enriched his chapel. He founded the legendary Collegium Mauritium, a school for the sons of his court aristocracy and for his choirboys, among whom Heinrich Schütz was the most famous. His patronage not only consisted of music and theatre, but of many other branches of art and learning. His interests in alchemy, philosophy, and fine arts earned him the title “Moritz der Gelehrte” (Moritz the Learned). The many surviving documents of all kinds made this court an important source regarding the music and instruments in late sixteenth- and early seventeenth-century Germany.

“Cujus Regio, Ejus Religio” may be translated as “The religion of the ruler will be the religion of all people.” This was the fundamental principle from the Augsburg’s peace treaty of 1555. Moritz converted to Calvinism in 1605 and wanted his people to follow this principle very strictly. In spite of this austere side of Protestantism, he never stopped loving Music, Art, and Science, and considering knowledge and culture as the foundation of his power.

Hannes Vereecke studied instrument making at the Royal Conservatory of Ghent in Belgium. Thanks to teachers such as Jan Boon, Claire Chevallier, and Jan van den Hemel, he especially developed skills in the construction of all types of early keyboard instruments. He studied harpsichord performance with John Whitelaw and sackbut with Wim Becu. His passion for early brass instruments has led him to his current doctoral research about the early trombone.

**Herbert Heyde: About the Violins of
Frederic Dautrich (1875–1942)**

The “True tone” violins by Frederic Dautrich were the starting point for Carleen Hutchins’ violin octet. Dautrich added to the traditional instruments three intermittent sizes, the Vilon, Vilonia and the Vilono. Hutchins added two more sizes and went altogether a different, acoustical approach in violinmaking. The paper deals with the question of how Dautrich proceeded to determine the dimensions of the intermittent sizes. Among the drawings, which are currently housed in the Metropolitan Museum of Art in New York, is one that appears to encapsulate Dautrich’s theory. The paper gives an interpretation of the drawing and thus of Dautrich’s trains of thought according to which he had developed his six-part set of violins.

Herbert Heyde was born 1940 in Germany, and studied musicology at the University of Leipzig, where he took a Ph.D. in 1966. Until 1992 he worked at several musical instruments collections in Germany. Since 1992 he lives in the United States, worked at the Trumpet Museum in Pottstown (PA) and The Shrine to Music Museum in Vermillion (SD) and, starting in 1994, he serves as Associate Curator at The Metropolitan Museum of Art in New York.

**Thursday, May 29, 3:50 – 4:20
Session 3: Wind Instruments**

**Geoffrey Burgess:
Richard Strauss, Fritz Flemming and the
Internationalization of the French Oboe**

It is one of music history’s ironies that Richard Strauss, a composer deeply entrenched in the Germanic Romantic tradition and also for a substantial portion of his career as a music director in Vienna, should champion the French oboe. In his 1904 revision of Berlioz’ orchestration treatise Strauss praised the superiority of French oboes, and described their tone as “thinner and often vibrant [dünner und oft vibrierend]” compared with tone of the German oboe which he called “thick and trumpet-like.” By privileging the Conservatoire model bolstered its rise to become the international standard from early in the twentieth century.

With the aid of contemporary method books, illustrations and close readings of Strauss' own writing for the oboe in his compositions up to the time of the Berlioz revision, this paper examines how Strauss came to know the playing characteristics of French and German oboes of his time. It evaluates the importance of the Paris-trained oboist Flemming who was the first to introduce the Conservatoire oboe to Germany in introducing the French oboe to Strauss. Can we approach an understanding of what to Strauss constituted national differences in oboe playing? Was bore design, key system, or playing style foremost in his comparison?

In addition to playing extracts of recordings that could be of Flemming, my presentation will also include demonstrations on representative oboes of the period.

Thursday, May 29, 4:30 – 6:00
Session 4: Panel Discussion

Panel Discussion:
Private Wind Instrument Collecting

Douglas Koeppe (moderator), Robert Eliason,
David Thomas, and Marlowe Sigal

In this panel discussion the following topics will be examined:

1. Approaches to collecting: Broad vs. narrow focus; time periods; types. Inclusion of related non-instrumental objects in the collection, such as ephemera, tutors, and historical material.
2. Acquisition avenues: Today versus 30 years ago.
3. Restoration: How much restoration should be done? Materials, professional restorers, etc., etc.
4. Display and/or availability of collection: Virtual (or photographic) exhibit versus physical exhibit; availability for study/research purposes.
5. Prices: How have wind instruments held their price (appreciated, depreciated) over the years?
6. Similarities and differences between private collectors and institutions such as museums, historical societies, etc.
7. Specific difficulties and/or pleasant surprises encountered.

Thursday, May 29, 8:00 – 9:30
Concert

Mark Goldstein
Playing Electronics: Technology Meets Technique
Lessons Learned from Don Buchla's
Thunder, Lightning, and Lumina

A concert featuring instruments from, or connected, to the Cantos Music Collection of electronic instruments

The invention of the theremin in 1920 ushered in a new age of electronic instruments. Since then, the development of the ability to synthesize sounds - both familiar and exotic - has progressed rapidly. But paradoxically the ability to actually perform with these new resources has not evolved much beyond a traditional keyboard interface. String and wind players for the most part have not embraced electronic controllers mimicking their technique, and although the computer often appears onstage in performance it has not achieved the status of a true instrument.

Sound is what happens when air gets pushed. When we play "authentic" acoustic instruments we celebrate the pushing. The act of coaxing sound out of a string, a tube of air, a hunk of metal or wood or a hoop of skin is one reason why both players and audience find musical instruments so engaging. It is possible to build convincing electronic instruments, but this requires that we pay special attention to many factors: the physical affordances of a particular interface, the qualities of gesture that can be recognized, the nature of the sound source that is being controlled, and the expressive potential of all these elements. This is what I have termed "gestural coherence."

The alternative controllers of Don Buchla, Thunder, Lightning Wands, and Marimba Lumina, are particularly interesting because each one is based on a thoughtful exploration of a different sort of gesture: finger motions, wands, and four mallet marimba technique. Additionally, all three make use of a novel "patching" system that cleanly separates the playing technique from the synthesis control commands. This leaves the ultimate configuration of the instrument in the hands of the player, and provides a rich space to experiment with various designs. The results can be abysmal impossible-to-play failures, or evocative instruments that are a pleasure to play and invite years of practice and technical development.

During the course of the evening I will discuss the elements of gestural coherence, demonstrate the capabilities of each of the Buchla controllers, perform transcriptions of classical and popular pieces from both keyboard and instrumental repertoire on the Marimba Lumina, and play and narrate Lightning Wand excerpts originally performed live for silent film screenings. I will also demonstrate and discuss my most current project, an upcoming performance of Messiaen's "Turangalila Symphony" where I will play the solo Ondes Martinot using the Lumina and Lightning. The Cantos Foundation will have a Theremin and an Ondes on hand as well, and I will compare their early analog design to the Buchla controllers.

Mark Goldstein is a professional percussionist, teacher, performer, and software developer who works primarily in the music and audio technology fields. He holds degrees from Johns Hopkins and Stanford Universities and the Peabody Conservatory of Music. He has worked and performed with Don Buchla since 1991 and was part of the team that designed and built the Marimba Lumina. Since 1996, in collaboration with the theatre organist Dennis James, Mark has composed and performed live Lightning Wand accompaniments to numerous classic silent films, including "Faust", "The Cabinet of Dr. Caligari", and "Potemkin." His most recent film performance was the early Russian sci-fi film "Aleita, Queen of Mars" which screened in Vienna this past November. Mark has helped design electronic instruments and musical interfaces at Gibson Guitar and Interval Research. He has also developed digital recording and editing systems for the Sony and Studer corporations, and at UCSF Medical Center built novel musical systems to aid the rehabilitation of stroke victims. In 2000 he was hired by IRCAM to design and build a suite of interactive music exhibits for the show "Le Temps, Vite" which inaugurated the newly reopened Pompidou Center in Paris and subsequently appeared in Rome and Barcelona.

Friday, May 30, 9:00 – 10:00

Session 5: Panel Discussion

Panel Discussion: Education's Role in the Musical Instrument Museum

Deborah Check Reeves (moderator), Jayson Kerr Dobbney, Aurelia W. Hartenberger, Andrew Mosker, Emily Peppers, Sarah Richardson, and Kelly White

In 1991 the American Association of Museums issued the first ever major report on the educational role of museums. Three major concepts were embraced in

that report of which the first stressed that the educational role of museums is at the core of their service to the public.

The purpose of museums has been and always will be to collect, preserve, exhibit, and study objects in a meaningful way. The point of the AAM report, as well as this proposed "round table" discussion, is not to suggest that education should be a greater priority than these traditional ones. Rather, it is to help facilitate proper alignment of its role with these priorities.

Several resources are available that pertain to museum education in general. Most case studies deal with art, history, and science museums. Very little, if anything, is available that relates to education specifically in musical instrument collections. In many respects, musical instrument collections embody components of a variety of traditional museums. Yet, they are unique. This proposed discussion for the first time ever will bring together experts from several instrument collections encouraging a dialogue among participants and audience, hence breaking new ground. Although the topics are seemingly limitless, some questions to consider include the following:

1. What is currently being done to address museum education not only generally in terms of the broad museum community, but specifically within musical instrument collections?
2. What theories and pedagogies are being utilized in non-music museums and how can they be adapted for musical instrument collections?
3. What is the role of the museum educator in a musical instrument collection, especially in those collections affiliated with colleges and universities?
4. How are the educational needs of the individual visitor as well as families being addressed in musical instrument collections?

Friday, May 30, 10:30 – 11:30

Session 6: Brass Instruments

**Stewart Carter: Sex and the Sackbut:
Literal and Metaphorical References to the
Trombone in Fifteenth-Century Documents**

Building on an earlier study by Francis W. Galpin (1906), my paper offers new information on the origins of the terms *sacqueboute* and *trombone*. It demonstrates the increasing frequency of their use in notarial documents and popular literature in the fifteenth century.

In a tale from ca. 1390 by Franco Sacchetti, *trombone* refers to a blowpipe used by a quack doctor, but a court document of 1439 from Ferrara offers the earliest instance of the term in reference to a musical instrument. Around 1480 the term served as a ribald double entendre in the tales of Piovano Arlotto, and in the closing years of the century *Giovambattista dell' Ottanaio* outdid Arlotto with his own obscene metaphors in the text of a *frotolla* about German trombonists. In France the term *sacqueboute*, like its Italian counterpart, was first used in a non-musical context—in reference to a battle lance. The earliest writer to use the term in a musical sense appears to have been Jean Servion, in his *Chronicle of the House of Savoy* (1462/3). Around 1490, “playing the *sacqueboute*” came to be used as a metaphor for the sex act, as in the anonymous comedy *La farce de Colin*.

The terms *sacqueboute* and *trombone* appeared long before unequivocal visual representations of the instrument. Literary and documentary references, though often ambiguous, therefore offer important clues to its early form and use.

Stewart Carter is Editor of the *Historic Brass Society* and has also edited *A Performer's Guide to Seventeenth-Century Music* (1997). He has published articles in *Early Music*, *Journal of the American Musical Instrument Society*, and *The New Grove Dictionary of Music and Musicians*. In 2004 he received the AMIS' Frances Densmore Prize. Carter is Professor of Music at Wake Forest University, and he currently serves as President of the American Musical Instrument Society.

**Eugenia Mitroulia: The Saxotromba:
Fact or Fiction?**

In 1845 Adolphe Sax took out a patent for an instrument called *saxotromba*. Sax alleged that *saxotrombas* formed a complete family as the saxhorns and saxophones did. He asserted that the family's special features were its narrow bore instruments compared to their wide-bore saxhorn family counterparts, and a 'new' shape that could be also applied to already existing brass instruments. The *saxotromba* is today one of the mysteries in the world of brasswinds. No extant instrument could be so far identified as *saxotromba*. All the literary sources mention the *saxotrombas* as an obsolete family of instruments and references to the *saxotromba* in the contemporary scholarly literature concerning brass instruments are very brief.

This paper will investigate whether *saxotrombas* ever existed; it will attempt to cast light on the dark aspects of the subject, and will present an overview of the development of the instruments in question. The sources studied for collecting information regarding the *saxotromba* included Sax's brasswind patents, primary sources of the time, the instruments themselves and also the music of the time.

Eugenia Mitroulia is a PhD candidate at the University of Edinburgh, studying brasswind organology under the supervision of Arnold Myers. She was born in Greece and graduated from the School of Musical Studies of the Aristotle University of Thessaloniki (Greece) with a BA in Musicology. She holds degrees in advanced theory from the State Conservatory of Thessaloniki. Recently she received a Masters of Music in Organology from the University of Edinburgh. Eugenia is currently employed by the School of Musical Studies of the Aristotle University of Thessaloniki where she is involved in mounting a new collection of Greek traditional musical instruments.

Friday, May 30, 12:30 – 1:30
Concert

Neil Cockburn
North German Baroque organ works

Georg Böhm (1661-1733)

Praeludium in C

Georg Böhm (1661-1733)

Vater unser im Himmelreich

Jan Pieterszoon Sweelinck (1562-1621)

Ballo del granduca

Dietrich Buxtehude (1637-1707)

Prelude, Fugue, and Chaconne, BuxWV 137

Dietrich Buxtehude

Ich ruf zu dir, Herr Jesu Christ, BuxWV 196

Johann Sebastian Bach (1685-1750)

Ein feste Burg ist unser Gott, BWV 720

Johann Sebastian Bach (1685-1750)

Das alte Jahr vergangen ist, BWV 614

Johann Sebastian Bach (1685-1750)

Praeludium in C, BWV 566a

Neil Cockburn holds the joint appointment of Head of Organ Studies at Mount Royal College Conservatory and Cantos Music Foundation Organ Scholar at the University of Calgary. He is also Artist-in-Residence at the Cathedral Church of the Redeemer in Calgary as well as organist and continuo player for the Calgary Philharmonic Orchestra.

Neil has received numerous awards, including the Limpus Prize for the highest national marks in organ playing, a bursary from the Countess of Munster Musical Trust, the W. T. Best Memorial Organ Scholarship, the Premier Prix de Virtuosit , first Prize at the Dublin International Organ Competition and the Lili Boulanger Memorial Fund Prize. He has studied with many renowned organ scholars including Margaret Phillips, Dame Gillian Weir, Jean Boyer and Susan Landale.

Currently, Neil is a candidate for a PhD in Musicology at the University of Calgary. His research focus is seventeenth-century French organ music.

Friday, May 30, 2:00 – 3:30
Session 7: Conservation and Ethnographic
Instruments

Ken Eschete: Smithsonian Erard
Conservation Treatment

The Smithsonian Institution's 1854 Erard grand piano was used for demonstration concerts during the Piano 300 exhibit in 2000–2001. Before the exhibit ended, the tone of the piano had obviously eroded as the hammer felt wore too thin at the strike point. To protect what remained and correct the tone of those already too worn, a strip of new felt was attached over the original. The new strip had to be very thin, had to be held in place without gluing anything to the original; and it had to match the tone of hammers that were not being covered (from A-0 to E-3). The hammers in the bass and tenor were not treated, and by leaving them original, they provided a tonal reference for how the treble should sound.

To provide a glue surface for the new felt, a band of leather was installed around the wooden molding by overlapping the ends and gluing leather to itself. One end of the new felt was then glued to the leather, and when dry, the other end was tightly stretched over the striking surface and glued to the leather on the other side. Tests for wear characteristics and tone quality demonstrated that wool hammer felt was not suitable. Once skived to the required 2mm thickness, it wore through quickly at the strike point. A search of other possible felt supplies led to the selection of a felt made with 100% beaver fur, obtained from a western hat maker in Colorado. It was close to the right tone and was very durable in wear tests. Voicing was accomplished by hardening the felt with B-72 dissolved in alcohol.

The tonal results were quite good. Pianist, Lambert Orkis, test-played the piano without being informed about what had been done. He could not pick out the place where the coverings started.

Ken Eschete has been a conservator and restorer of antique pianos for 32 years. He earned a Bachelor degree in music from Southeastern Louisiana University and studied piano technology at the North Bennett Street School in Boston. He was awarded a fellowship at the Smithsonian Institution to study musical instrument conservation

in 1979, and served an internship at Colonial Williamsburg in 1995. Recent conservation treatments have included the 1854 Erard grand piano at the Smithsonian Institution, and the 1890 Steinway grand piano at the Vanderbilt Mansion in Hyde Park, NY. Ken is currently the Director of Keyboard Maintenance at Northwestern University School of Music in Evanston, Illinois. He is a Professional Associate in the American Institute for Conservation and Registered Piano Technician in the Piano Technicians Guild.

Irene Peters: Tool or Artwork? Conservation of Two Iranian Musical Instruments: Cultural Meaning and Treatment Proposal— a Discussion

This paper presents the results of a diploma thesis and a project report submitted at the Cologne Institute for Conservation Sciences (CICS) of the University of Applied Sciences in Cologne. The Iranian long-necked lute RMT 469 (tar) and the goblet shaped drum RMT 442 (tombak) of the Ringve in Trondheim are both decorated with khatam, a kind of marquetry specific to the country of origin. In view of the rarity of this kind of instrument in Iran, a strikingly high number of similar instruments can be found in Western collections. Various aspects of the instruments' cultural background were explored in preparation for a necessary conservation treatment. The decoration technique and its possible influence on acoustical properties was examined and related to research on the history of art music in Iran and the influence of orientalist tendencies on western collectors in the late 19th and early 20th century. A discussion of the condition of tar and tombak regarding their cultural values and the consequences of possible conservation measures forms the basis for the implemented treatment.

Irene Peters began preparations for conservation studies in Germany after a joiner's apprenticeship in 2001. An internship at the Ringve in Trondheim caused her to set focus on the conservation of musical instruments throughout her university training at the CICS (begun 2003). She gained further practical experience through an internship supervised by Bob Barclay (CCI) in 2005. Since March 2007 she has worked at the Ringve, acting as maternity cover for the institutions conservator and at the same time completing her studies with the diploma thesis presented here.

Michael Suing: Fingerprints of Western Expansion: European Influence on American Indian Instrument Making

This paper will explore a variety of adaptations, as manifest in the production of musical instruments, which resulted from the cultural collision of Native and European traditions, based on examples in the musical instrument collection of The Metropolitan Museum of Art. When considering the musical instruments of indigenous peoples, the objects are often a physical reflection of the culture and people who make them. The materials and techniques, along with object-specific oral traditions, are as meaningful to the people who make them as the music that the objects can produce. Traditionally made indigenous musical instruments are constructed with the flora and fauna native to a group's ancestral lands. A significant correlation exists between self-identity, i.e. the expression of culture, and ancestral homelands. When different material objects and concepts are introduced into a cultural setting, varying degrees of assimilation and adaptation naturally occur. Aesthetic changes, for instance the substitution of glass beads for traditional quillwork adornment, are a direct result of trade items introduced into North America. Examination and interpretation of fundamental changes of instruments pivotal to American Indian musical traditions, for example flutes, rattles and drums, will demonstrate the breadth of impact that European presence has had, both historically and in the present day, on musical instrument making practices among the indigenous people of North America.

Michael F. Suing, a graduate student from the National Music Museum, The University of South Dakota, Vermillion, is currently a Chester Dale Art History Fellow at The Metropolitan Museum of Art, where his project, "Reclaiming America's Musical Past, America's Original Musical Instrument Makers," has contributed to the anticipated completion of his M.M., with an emphasis in the History of Musical Instruments, in the summer of 2008.

**Pedro Bento: Reaching for the Top:
Strategies used by Harpsichord Makers to Deal with
the Limited Available Space at the Uppermost Notes**

There is an absolute maximum length a string can have in order to produce a specific note without breaking. For the higher notes of a plucked-string keyboard instrument this can be barely enough for the jacks and registers that need to fit within the limited space between nut and bridge. Particularly problematic are situations such as a range that extends to f''' or higher, the presence of 4' or 2' registers, a high number of jack rows or a short scale, such as found on brass strung instruments or those intended for a high pitch standard. Also, the process of ravalement might require some degree of contrivance to deal with problems that the original maker didn't have to worry about.

Another consequence of the limited available space is that, whatever solution is found

for the higher notes, the maker has a restricted degree of freedom for choosing the plucking points in this region. Sometimes, in order to gain some extra space, the maker resorts to a change in the string material (with divided bridges and/or nuts) or simply an increased scaling for this portion of the instrument. Registers which are in the farthest position from the nut can become nearer from the bridge, making the sound more nasal for the last notes, as opposed to what would be expected. This paper examines different solutions found on a number of specific instruments and discusses their implications as far as the timbre of the top octave is concerned.

Pedro Bento teaches Musical Acoustics in Aveiro (Portugal). He studied Musicology (Universidade Nova de Lisboa) and completed a Master's Degree in Music (Universidade de Aveiro) with a dissertation on Varèse's *Poème Electronique*. As a PhD student in Music – Early Keyboard Organology at the University of Edinburgh, under supervision of Dr. Darryl Martin and Dr. Arnold Myers, he is carrying out research on the timbre of plucked stringed keyboard instruments and its interrelationships with tuning.

**Stephen Birkett and Anne Beetem-Acker: The
Dynamic Behavior of Eighteenth- and Nineteenth-
century Piano Actions Revealed Through
High-Speed Video Imaging**

A piano action mechanism is usually visualized as a simple interconnected lever system with rigid components interacting at fixed points. In reality, the components are flexible and behave like springs, storing and releasing energy throughout the key stroke. Moreover, the contact points are lined with a compressible material such as felt or leather that exhibits friction and damping in response to the large forces generated between components. These factors, as well as the significant impact event between hammer and strings, have an important influence on dynamic response, even for a seemingly rigid action such as that of a modern piano. For an historical piano action mechanism the difference between static prediction and actual dynamic behavior can be profound. This will be demonstrated explicitly with results obtained from high-speed video imaging. The configuration of each component during the keystroke can be seen, showing how playing touch can influence the timing of events such as escapement, checking, and repetition. The effect of subtle design or regulation differences in geometry and contact materials can also be examined, and the characteristics of different kinds of historical actions can be compared. Post-processing of the high-speed videos also provides quantitative data that can be used to calculate velocities and accelerations of components. The presentation will focus on the results of our experimental investigation that elucidates the dynamics of various 18th and 19th century piano actions through accurately constructed bench top models.

Stephen Birkett is an Associate Professor of Systems Design Engineering at the University of Waterloo in Ontario, Canada. As well as a background in mathematics and engineering, he studied piano performance at the Royal College of Music, London. His laboratory at Waterloo is devoted to an engineering investigation of piano technology and design, for both historical and modern instruments. A recent study supported by Steinway Pianos has focused on the dynamics of a piano action mechanisms. The physical properties of critical materials such as leather, felt, and wire, and how these are utilized in keyboard instrument designs,

are also being investigated, with a goal to produce functionally accurate modern equivalents for historical materials that are no longer available. A long term project of the Piano Design Lab at Waterloo is the development of a new post-modern piano that combines aesthetic and technical elements from historical and modern pianos with new manufacturing techniques.

Anne Beetem-Acker is an independent full time historic keyboard specialist. In addition to many years experience in performance and lecturing on, building, and restoring both historic and modern pianos and harpsichords, she holds advanced degrees in mathematics and computer science from the University of Wisconsin and Stanford University. She divides her time between performance, restoration and building, and independent research and writing on the history and dynamics of early and modern keyboard instruments. Recent publications include a series of articles on nineteenth century piano history, actions, and restoration methods for the Piano Technicians Journal. Recent appearances include a presentation on Georgian period keyboard music in Georgia sponsored by the Georgia Music Hall of Fame and Museum at the 2007 Savannah Music Festival, and as guest soloist with the Savannah Sinfonietta in Bach's Fifth Brandenburg Concerto.

**Gordon Rumson: The Moór Duplex Coupler Piano:
A Lecture and Demonstration**

Emanuel Moór (1863–1931) was an organist, pianist, prolific composer and inventor. His chief technological contribution was the Duplex Coupler Piano, a two manual piano with one set of strings. The lower keyboard was redesigned, while the upper keyboard was sloped downwards and offset by one octave to allow ease of use by one hand on both keyboards. A pedal activated coupler allowed for the sounding of two notes an octave apart. The result was not merely a two keyboard piano, but a brand new instrument that allowed for increased ease of performance, along with enhanced sonic effects in standard repertoire, and great potential for new sonorities for future composers.

Pianos of this configuration were built by the best European manufacturers of the time and the instrument and Moór's ideas received the attention of the foremost pianists, conductors and composers of the time. Sadly, Moór's death and the cata-

clysm of World War Two seriously compromised the promotion of the instrument, in spite of the interest and performance on examples by artists such as Winifred Christie, Gyorgy Sandor and Gunnar Johansen.

The Cantos Music Foundation possesses such an instrument and a demonstration of some of its features, along with performances of some examples of repertoire is proposed. The lecture will conclude with a performance of a work specifically written for the Moór Duplex Coupler Piano, by Australia's leading composer Larry Sitsky.

Gordon Rumson: Pianist, composer and independent researcher, Gordon Rumson has performed extensively, composed over 100 works and has written many articles. He has done research into little-known composers such as Gunnar Johansen and Leo Ornstein. Also an author of poetry and fiction, he is active as a storyteller and elocutionist.

**Friday, May 30, 8:00 – 9:30
Concert**

**Acoustic Instruments in the
Cantos Music Foundation Collection**

On the piano by Bosendorfer, Vienna, c. 1857-58

Viennese Grand piano by Bosendorfer, s/n 4469 dated 1857-58, Vienna Austria. Instrument is raised by three hexagonal legs with brass ferrules and castors, walnut veneered case, fruitwood stringing, 85 notes AAA- a4, two pedals (L) unachorda, (R) sustain. A conservative restoration of the instrument was carried out in 2004 where by the instrument received a thorough cleaning, new music wire, bass strings and leather coverings.

Alexander Malikov

Ludwig von Beethoven

"Farewell" Sonata No. 26 in E flat major, opus 81a, 3rd movement

Nicolo Paganini (arr. Franz Liszt)

Etude #2, Eb major

Jan Lisiecki

Felix Mendelssohn

Variations sérieuses, in D minor, Op. 54

INTERMISSION

**On the spinet by James Logan labelled Neil Stewart,
Edinburgh, 1777**

Paneled case veneer of figured mahogany and cross banding of straight grained mahogany with intervening stringing of box wood. Five octave keyboard of FF - f3 without FF#, ebony naturals overlaid with ivory and solid ebony accidentals. Inscription visible under name board reads 1776 Logan's No. 129

Acquired from the Ian Pleeth collection

Gordon Rumson

"War and Some Peace"

Gavotte in a-minor Matthew Camidge (1764 – 1844)

Bare November Day Alan Hovhaness (1911 – 2000)

Prelude

Hymn 4

Corelli? Gunnar Johansen (1906 – 1991)

The Overture of Rinaldo G.F. Handel (1685 – 1759)

Vivace

Adagio

Giga

On the piano by Louis Dulcken II, Munich, 1791

Cherry case with paneled lid supported by four turned legs. Five octave keyboard of FF to f3 with ebony naturals and bone overlaid accidentals, with two knee levers that are both linked to a damper lift. Acquired from the Ian Pleeth collection.

Gordon Rumson

La Grande Marche de Buonaparte en Italie and

Etude Op. 78, No. 3 Daniel Steibelt (1765 – 1823)

Elocutionary Reading from *A Tramp Abroad*

by Mark Twain (1835 – 1910)

The Battle of Prague Frantisek Kotzwara (1730 – 1791)

Saturday, May 31, 1:15 – 2:00

Concert

**2008 Banff International Jazz Workshop
Musicians performing on
Cantos Music Foundation
electronic instruments**

For over 30 years, the Banff jazz workshops have set the standard for jazz excellence worldwide. Banff jazz alumni continue to assume positions of leadership in the creative music community worldwide.

The Banff International Jazz Workshop emphasizes the creation of new music, and the philosophy and practice of creativity in jazz and improvised music is the main focus of the workshop.

Saturday, May 31, 4:30 – 5:30

Tour

Audities Foundation Collection

The Audities Foundation mission is the preservation of electronic musical instruments and associated documentation for use in museums, recording studios, modern instrument research and new music/dance/films works. The collection comprises over 150 instruments and spans 70 years of instrument development.

T A R G E T I S P R O U D T O S P O N S O R T H I S E V E N T
O N B E H A L F O F T H E
M U S I C A L I N S T R U M E N T M U S E U M

AMIS THANKS OUR
GENEROUS SUPPORTERS



