

THE AMERICAN MUSICAL INSTRUMENT SOCIETY

**Thirtieth Annual Meeting
May 30 - June 2, 2001**

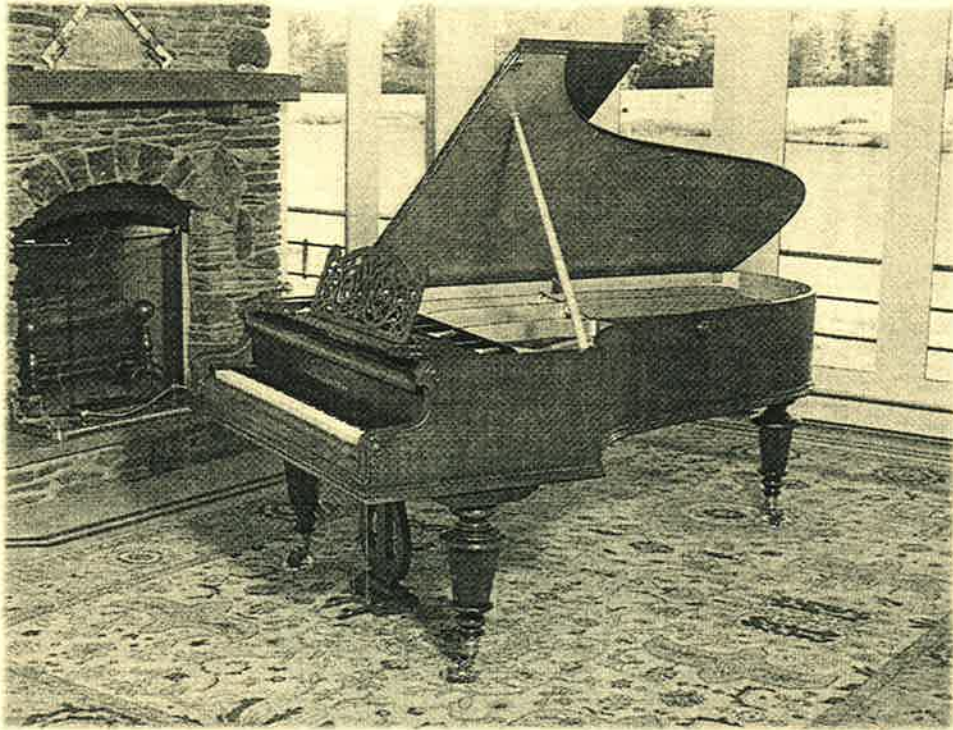
PROGRAM and ABSTRACTS



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ABSOLUTELY FINAL, DEFINITIVE PROGRAM

(SUBJECT TO CHANGE)

Wednesday, May 30

- 4:00-10:00 Register and drop off auction items,
Mills Hall lobby (MHL)
6:00-10:00 Board of Governors' buffet/meeting,
University Dining Hall (UDH)

Thursday, May 31

- 8:00 Continental breakfast (MHL)
8:00-12:30 Register/drop off auction items (MHL)
9:00 Board buses for workshop tours
12:30 Lunch (UDH)
2:00-2:30 Benjamin Hebbert, 'Viol Manufacture
in Late Stuart England,' Humanities
Lecture Hall (HLH)
2:30-3:00 Susan Thompson, 'The Role of Regi-
mental Hautboists in Continental Armies
of the Late 17th and Early 18th Centuries'
3:00-3:30 Michael Friesen, ' "Mentor-General to
Mankind" – The Life and Work in
America of John Isaac Hawkins'
3:40-4:10 Stewart Carter, 'The Guetter Family,
Wind Instrument Makers to the
Moravian Brethren in America'
4:10-5:00 Philip Gura, 'Straddling the Color
Line: 19th-Century Banjo Culture'
6:00 Reception and introductions, tent next
to HLH (refreshments will be served)
8:00 Vera Kochanowsky and Thomas
MacCracken, Duo Harpsichord Recital
(HLH)

Friday, June 1

- 7:30 Editorial Board breakfast meeting
(UDH)
8:00 Continental breakfast (MHL)
9:00-9:30 Stephen Pinel, 'The American Organ
Archives of the Organ Historical
Society (HLH)
9:30-10:00 Carolyn Bryant, ' "In the Beginning" –
The Early Days of AMIS'
10:00-10:30 John Check, 'A Mystery in Brass:
The Disappearance of the Helicon
in America'
10:30-11:15 Niles Eldredge, 'An Overview of
Perinet-Valve Cornet History'

- 11:30-12:00 Christopher A. Miller, 'The
Kendang Penca Ensemble of
West Java (Sunda)'
12:15 Picnic and Gamelan *Kyai Tatit
Ratri* (next to HLH)
2:00-2:45 John Watson, 'The Paradox of
Restoration: A Question of
Form and Substance'
2:45-3:45 Robert Moog, 'The Fine Craft
of Electronic Musical Instrument
Making'
4:00-5:30 Show and Tell (HLH)
6:00-7:45 Dinner (UDH)
8:00 Awards Ceremony and Concert,
John Cobb, pianist, and Gwenn
Roberts, soprano, Lipinsky Hall

Saturday, June 2

- 8:00 Continental breakfast (MHL)
9:15 Business meeting and Sachs
Award address (HLH)
10:30 Pick up Silent Auction items and
box lunches
11:00 Board buses for Utley Collection,
eat lunch en route
12:30-3:00 Utley Collection tours
3:15 Board buses for UNCA
6:30 Cocktails, Owen Conference
Center (OCC)
7:30 Banquet and Auction (OCC)

Sunday, June 3

- 8:30 Continental breakfast and
check out (MHL)
9:30 Optional tour of Biltmore
Estate (minimum 20 persons)

Have a safe trip home.

Viol Manufacture in Late Stuart England **Benjamin Hebbert**

The manner in which modern viola da gambas are constructed owes its origins to revolutionaries of the Early Music movement at the end of the nineteenth century, such as Arnold Dolmetsch and George St. George in England. Although their manufacturing techniques, aided by modern scholarship, create an accurate representation of the antique viol, their methods have little in common with the forgotten processes adopted by the original makers.

Through examination and comparison of numerous viols from the late Stuart period (1660-1714), in particular the abundant works of Barak Norman, as well as through study of contemporary documents, it has been possible to reconstruct the manufacturing techniques of these makers. It has also been possible to show where the skill of the 'fiddlemaker' ended and dependence on allied crafts began.

This paper demonstrates the principles involved in constructing a viol in a historically accurate manner. It also attempts to explain many of the anomalies found when comparing viols from this period. These findings are relevant to the study of viols from other periods and nationalities prior to the demise of this tradition in the first half of the eighteenth century.

The Role of Regimental Hautboists in Continental Armies of the Late Seventeenth and Early Eighteenth Centuries **Susan E. Thompson**

Modern accounts of regimental Hautboists active in German armies from roughly 1650 to 1750 invariably include a passage in Hannß Friederich von Fleming's *Der Vollkommene Teutsche Soldat* (Leipzig, 1726), wherein the duties of *Regiments-Pfeiffer* (earlier known as *Schallmey-Pfeiffer*) are explicitly described. Von Fleming's observations about regimental wind ensembles—their disposition, their *esprit de corps*, the occasions for which they are required to perform, and the type of music they are expected to play—are unparalleled in literature contemporaneous to his day.

Using von Fleming's passage as a point of departure, this presentation seeks to shed further light on the role played by Hautboists not only in German armies but in other Continental armies as well. Less detailed descriptions from period sources will be considered along with unusually informative depictions in works of art, in an effort to contrast the role of Hautboists with that of other military musicians—trumpeters, kettle drummers, fifers, and tambourists.

Although iconographical evidence is scant, that which does exist in the form of etchings and engravings serves to illustrate (at least in part) the justification behind having players of the schalmei and/or hautbois in standing armies. Not surprisingly, this same evidence, when viewed in conjunction with textual passages of the day, invites speculation about the diverse types of instruments used and the multiple ways in which they may have sounded.

'Mentor-General to Mankind'
The Life and Work in America of John Isaac Hawkins
Michael D. Friesen

John Isaac Hawkins was born in England in 1772, came to America as a young man, and returned to England in 1803. For the next 45 years he worked as an inventor, museum proprietor, civil engineer, and patent agent, traveling at home and abroad. In 1848 he returned to the United States, where he sought to reestablish himself, but instead died in relative obscurity in 1854 (not 1855 as widely reported). Hawkins is primarily remembered as the inventor in Philadelphia in 1800 of one of the first upright pianos that used iron in the framing; this work won him notice early on. Hawkins is also known for developing what he termed the 'claviola,' a form of sostenente piano that never reached commercial production. In addition, he composed seven known songs for voice and piano in the period 1800-1802.

Thomas Jefferson corresponded with Hawkins and purchased his work. Hawkins was also known to others of the intellectual and cultural elite, including the Philadelphia artist and museum proprietor Charles Willson Peale and the still little-known academy headmaster Burgiss Allison, who was Secretary of the American Philosophical Society as well as an inventor.

Hawkins's extraordinarily varied career ought to be reexamined. Not only are various published 'facts' about Hawkins erroneous, they paint a considerably incomplete picture of the man. For example, he worked on many more musical endeavors than has been thought. New biographical research, newly discovered drawings, and the increasingly available Peale and Jefferson papers afford an opportunity to present a fuller picture of this polymath as well as of the philosophical underpinnings of his quest for things beautiful and useful to mankind.

**The Gütter Family: Wind Instrument Makers and Dealers
to the Moravian Brethren in America**
Stewart Carter

In four American museums related to the Moravian Brethren, nine musical instruments bear the name "Gütter." The exact identity of the maker(s) of these instruments has long eluded modern scholars. Of the nine instruments, two are marked simply "GÜTTER"; a cornett in Winston-Salem is marked "GÜTTER NEUKIRCHEN 1805"; five instruments are marked "GÜTTER BETHLEHEM"; and one adds the initials 'H.G.' to Gütter's name. Organological studies relating to these instruments variously offer the Christian names of "H. Georg" (Neukirchen, fl. Ca. 1805), "Heinrich Georg" (Bethlehem, 1797-1868) and "Heinrich Gottlieb" (Bethlehem, no dates given). Some of the instruments raise questions as well. In particular, the straight cornett in Winston-Salem is atypically constructed in three sections, rather like a contemporary flute. It is moreover one of the latest surviving specimens of its type, and one of only two surviving cornetts known to have been used in early America (the other being an unsigned curved cornett in the same museum).

Based on research in archives and museums in Markneukirchen, Germany, and Moravian communities in the United States, my paper firmly identifies members of three generations of the Gütter family involved with the wind-instrument trade and distinguishes their instrument-making endeavors from their wholesaling and retailing activities. It also provides a case study demonstrating how the Moravian Brethren in early America obtained instruments and how Saxon musical-instrument firms established overseas markets.

Straddling the Color Line: Nineteenth-Century Banjo Culture
Philip F. Gura

Like other artifacts, banjos open many doors in cultural history, not only those labeled 'music' or 'entertainment' but others behind which one finds significant, and sometimes disturbing, evidence of America's past. Focusing on the banjo's development and popularity in the nineteenth century, on what we might call the sociology of its music-making, through visual images and hitherto unstudied nineteenth-century texts I explore this instrument's complex relationship to questions of race. Originating in Africa, the banjo was brought to the New World by slaves and through 1840 remained a folk instrument associated with the American South. But shortly thereafter, white, northern musicians who blackened their faces to represent African Americans appropriated the banjo for their immensely popular acts on the minstrel stage.

Popularized through this entertainment, after the Civil War the instrument was further commodified, joining the piano, violin, flute, and guitar as a part of musical culture in the Victorian parlor. At this point, banjo manufacturers sought to divorce it fully from its African and African-American associations, drawing comparisons between the craftsmanship of their banjos and the finest examples of instruments in the European tradition. By the turn of the century, however, with the rise of ragtime, the banjo once again demonstrated its deep implication in the multiracial history of the nation, its refusal to be whitewashed.

Duo Harpsichord Recital
Vera Kochanowsky and Thomas MacCracken

Suite in F major (*Pièces de clavessin*, 1705)

Prélude
Allemande grave
Courante
Menuet avec doubles
Passepied
Chaconne

Gaspard Le Roux
(d. c. 1707)

Sonata for Two Harpsichords (1950)

Affirmative: Moderate tempo
Introspective
Hornpipe: Brisk

Dorothy Smith Dushkin
(1903-1992)

Concerto a duoi cembali concertati (c. 1733) Wilhelm Friedemann Bach
Allegro moderato (1714-1784)
Andante
Presto

Little is known about Gaspard Le Roux except that he was a foremost harpsichordist in Paris during the 1690s. His *Pièces de clavessin*, published in 1705, is unique in presenting the music not only in its presumably original format for solo keyboard, but also—in smaller notes at the bottom of each page—in open score as trios for two melody instruments and figured bass. Moreover, the composer suggests that another suitable way of performing these pieces would be to adapt them for two harpsichords, a procedure he illustrates by providing fully written-out realizations of half a dozen individual movements. Since none of these is taken from the Suite in F major, we have developed our own versions by analogy to Le Roux's models.

Dorothy Smith Dushkin studied with Nadia Boulanger in Paris before beginning a career as co-founder and director of two notable music schools (first in her native Chicago and later in Vermont), both of them still in operation. Her compositional legacy, mostly unpublished, includes chamber music for widely varied ensembles as well as orchestral works and large-scale pieces for chorus and orchestra. The *Sonata for Two Harpsichords* is dedicated to her friends, the nationally known duo-harpsichordists Philip Manuel and Gavin Williamson. Its first movement juxtaposes busy passagework with lively tunes, at the same time making passing reference to traditional formal devices such as sonata form and fugue. After a relaxed, introspective second movement, the hornpipe finale (mainly in a jaunty 5/4 meter) adopts a more clearly sectional approach in which the initial melody returns three times, alternating with passages of contrasting meter and texture, some of them featuring brief statements of folk-song-like tunes.

Wilhelm Friedemann Bach's Concerto in F major for two harpsichords (without orchestra) was written shortly after he left his father's household in 1733 for his first professional position, as organist of the Sophienkirche in Dresden. No doubt the inspiration for this piece came in part from works for multiple harpsichords that his father was composing (or arranging) at about this time; these were probably intended for performance by Friedemann and his younger brother Emmanuel, with or without the assistance of other outstanding students. J. S. Bach thought highly enough of his son's effort to copy this work in his own hand. This manuscript misled some late nineteenth-century scholars as to the work's true authorship, even though its style is significantly more modern than most of Sebastian's music.

The harpsichords played in this recital have been generously lent by their maker, Richard Kingston.

**The American Organ Archives of the Organ Historical Society
Stephen L. Pinel**

The American Organ Archives of the Organ Historical Society has emerged as the world's leading repository of research materials on pipe organs. Located in Talbott

Library at Westminster Choir College of Rider University, Princeton, New Jersey, the collection is owned by the non-profit Organ Historical Society and directed by an archivist assisted by a distinguished board of governors. Established in 1961, the AOA celebrates its fortieth anniversary this year, having recently occupied renovated and enlarged premises. This paper will survey the Archives' background and development, consider its contents, examine the on-line catalogue [<http://library.rider.edu>], and suggest future directions for the collection. The materials preserved here, including more than 12,000 books and pamphlets, unsurpassed periodical holdings, many gazetteers, and individual American church histories, are valuable for researchers in many fields, not only organ-related.

“In the Beginning”—The Early Days of AMIS **Carolyn Bryant**

As we gather for our thirtieth annual meeting, it is appropriate to recall our roots. Drawing on Society newsletters, interviews with long-time members, and documents recently collected for our archives, I will outline an early history of AMIS—from the Society's beginnings in October 1971, when eight collectors of antique musical instruments met at the home of the late Bob Rosenbaum, through the subsequent joining of forces with American members of the Galpin Society, the first annual meeting at the Smithsonian Institution in April 1972, the inaugural issue of the *AMIS Journal* in 1975, and other important milestones. In reviewing these events, I will underscore the ideas and ideals that have shaped AMIS and provided continuity through our first thirty years.

A Mystery in Brass: The Disappearance of the Helicon in America **John Check**

The helicon, once a popular bass brass instrument in America, has nearly disappeared. As in any mystery, there are several strands to explore, several leads to follow. This paper concentrates on one of them, the role played by advertising by the companies of Conn, Buescher, H. N. White, and York.

Early on, helicons were portrayed as marching instruments. Initially they were lighter in weight than sousaphones, a fact that contributed to the favor they found with musicians on the march. Alongside promotional descriptions of them are descriptions of sousaphones, instruments more in keeping with (in the words of an H. N. White catalogue) the “modern tendency,” instruments (in the words of a copy writer for Buescher) that are suited for work in “recording laboratories.” Thus the role of the helicon appeared to be limited to marching bands. And increasingly, the instrument itself seemed old-fashioned.

This small niche for the helicon was threatened about 1930 by the introduction of light-weight sousaphones. York, Conn, Buescher, and H. N. White each offered a model. Some of these new sousaphones were actually lighter than helicons. Thus the helicon's days were numbered. Then there was the influence of endorsements from star players such as Bill Bell, John Kuhn, and Helen Brown to ensembles such as Sousa's band and

Waring's Pennsylvanians. When a respected performer says in print, for example, that sousaphones are virtually interchangeable with concert tubas, aspiring musicians take notice. If high school bands took little interest in helicons, it is partly because endorsements of these were rare. Of course helicons did not disappear entirely, but there is no gainsaying that they are no longer popular in America. This paper on the role of advertising offers an explanation.

An Overview of Périnet-Valved Cornet History Niles Eldredge

I recognize five divisions of Périnet-valved cornet history:

1. **Origin and Early History (ca. 1839--ca. 1860).** Soon after its invention in 1839, French makers began using the Périnet valve in preference to the older Stölzel valve on the *cornet à pistons* ('cornopean'). The oldest known Périnet-valved cornet was made by Adolphe Sax shortly after he arrived in Paris in 1841—and is otherwise identical to typical cornopeans of the period. All early cornopeans and Périnet-valved cornets were shepherd's crook *modèle français* models—i.e., with the valves to the left of both bell and leadpipe.
2. **The Great Age of Victorian Cornets (ca. 1860—ca. 1900).** Spurred on by their success at the 1855 Paris Exhibition, Courtois and Besson emerged as industry leaders. The Courtois *nouveau modèle* (ca. 1855)—the earliest known *modèle anglais* (i.e., bell to the left of the valve assembly)—was the forerunner of the double water key Courtois models that dominated the high-end virtuoso market on both sides of the Atlantic. Besson and other French makers emphasized French-style cornets until the 1870s. In the early 1870s Besson produced both the forerunner of modern cornets (the 'Concertiste') and of the valve design that has long since become the industry standard for cornets *and* trumpets.
3. **The New Era (ca. 1900—ca. 1920).** At the turn of the twentieth century, many makers on both sides of the Atlantic dropped the removable shank system in favor of fixed leadpipes, with a quick-pull slide to change from B-flat to A. Shortly thereafter, American makers produced a stunning array of designs of longer-belled (non-shepherd's crook) fixed-leadpipe instruments.
4. **Cornet Eclipse (ca. 1920—1985).** The B-flat trumpet rapidly replaced cornets in American orchestral, commercial, and jazz music in the early 1920s. The King Master, Conn New Wonder (80A), and the long bell version of the Besson 'Concertiste' were still made, but tended to sound brighter and to be played with shallower cups (as trumpets are) than the older models. Old shepherd's crook cornets continued to be made by British and Continental makers, but in reduced numbers.
5. **Nostalgia (ca. 1985—present).** Virtually all modern makers now produce a shepherd's crook model, reminiscent of the old Courtois instruments of the nineteenth century. Whether or not their tonal and playing characteristics are truly old-time is a matter of some contention.

The *Kendang Penca* Ensemble of West Java (Sunda)
Christopher A. Miller

A traditional ensemble unique to West Java, the *kendang penca* accompanies the dance-like martial art form *pencak silat*. Though several of the instruments in the ensemble are drawn from regional gamelan traditions, the music and style of the ensemble are clearly distinct and removed from gamelan. The instrumentation is at once sparse, requiring only four performers, and raucous, owing to the nature of the instruments themselves. Two *kendang* players provide the foundation of the ensemble. Drums made of jackfruit wood and deer skin, the *kendang* are distinguished according to their musical function. The *kendang indung* (parent drum) maintains an ostinato pattern throughout a performance and establishes the tempo. The *kendang anak* (child drum) freely improvises and usually punctuates the movements of the martial artists. Depending on their skill, the drummers may use one or two additional drums, *kendang kulantir*. These drums are smaller but similarly constructed. However, they are often placed with one head down, making it possible to play only the head facing upwards. A third musician plays the *bende*, a bronze gong about 35 cm (13¾ in.) in diameter. The *tepak* (form) of any piece is defined by the frequency of the *bende*, which is sounded with a large, soft mallet. Finally, the melody is played by the *tarompét*, a shawm turned from clove tree wood. Employing circular breathing, this performer improvises, often drawing from folk songs, and increases the intensity of his playing to match that of the fighters.

Aside from a few brief accounts, there have been no Western attempts at scholarly analysis of *kendang penca*. This paper presents the history of the ensemble, its cultural context, the construction of its instruments, and recent developments in performance practice. The paper also discusses regional variations in style, form, mode, and tunings. Finally, visual and audio examples illustrate traditional performances in Bandung, West Java.

Gamelan Kyai Tatit Ratri
Will Peebles, director

Gamelan was brought to western Java (Sunda) in the late sixteenth century by the Moslem rulers of central Java, where gamelan was becoming an important symbol of the power and prestige of the royal court. Over the next several centuries, the Sundanese gamelan *degung* developed a unique form and repertory. Unlike the Central Javanese court gamelan, which may number upwards of 40 instruments, the gamelan *degung* is a small ensemble. Compared to the more familiar Central Javanese and Balinese gamelan music, the musical forms of the gamelan *degung* repertory tend to be more complex and less obviously cyclical. The five-tone scale (roughly *mi-fa-sol-ti-do* in solfege) derived from the seven-tone *pelog* scale is unique to the *degung*.

The *balungan* (principal melody) is played on six *jenglong* (hanging gongs). Complex elaborations on this melody are played on a *bonang* (14 pot-shaped gongs on a V-shaped stand) and two *saron* (2½-octave keyed metallophones). The bamboo *suling* (end-blown flute) improvises elaborations and countermelodies, while the *kendang* (drums), *kempul* (large horizontal gong), and *siyem* (a large hanging gong) mark the time

structure. A *gambang* (xylophone), *rebab* (2-string fiddle of Middle Eastern origin) and *siter* (zither) are used on occasion.

Gamelan *Kyai Tatit Ratri* (Venerable Night Lightning) includes the Sundanese gamelan degung and a Central Javanese gamelan in *slendro* tuning, made in 1984 for Daniel Garr for use at radio station KUSC in Santa Cruz, California. They were purchased by Will Peebles for use at Western Carolina University, where they have been in residence since March 1993. The gamelan presents a formal concert each semester, in addition to performing for banquets, public school programs, and informal concerts on the lawn.

The Paradox of Restoration: A Question of Form and Substance **John Watson**

The technological revolution in our time has paved the way for a revolution also in the use of historic instruments's primary documents. We are making the startling discovery that aged surfaces, which are the first to be altered in traditional restoration, are themselves a powerful testimony to the past we pursue. In this fragile epidermis is embedded the evidence of a maker's hand, of his process, and of his tool chest. Here we see the humanity of the makers and the persons who interacted with the instrument, shaping both these persons and the object. We once thought the minutia of history were to be found in paper archives. It is on the objects themselves, however, that are recorded long-forgotten details of construction and usage that were so typical of their time that it would have seemed foolish then to write them on paper.

If historic instruments are primary documents, then what is restoration, if not the inscribing of our own changeable interpretation on the historical record itself? It is the paradox of restoration that a sudden rise in the functional condition of an artifact mirrors an opposite decline of documentary condition.

Although most historic instruments are better preserved by retirement to the exalted status of primary document, protected from regular restorations and use, others must work for a living. The heritage of period instruments from any one period diminishes inexorably, but when restoration is necessary, we can approach it with a keen awareness of restoration's erosive potential. Only when we are sensitive to the vulnerable historical information in old material can we choose among new and innovative treatment alternatives to restore functional *form* without removing historical *substance*.

The Fine Craft of Electronic Musical Instrument Making **Robert Moog**

Electronic musical instruments have been with us for nearly a century. Most early instruments were designed to be played in ways analogous to traditional acoustic instruments, while a few enabled musicians to create music offline by mechanical programming. After the introduction of the tape recorder, experimental musicians used electronics to create new sound materials. Rock-and-roll marked the extensive use of electronics in our vernacular music, while proliferation of electronic keyboard

instruments has brought electronic musical instrument technology into the home. Most recently, personal computers have made possible the offline production of complex music from an 'instrument' the size of a small city telephone book and the cost of your average second car. In fact, much of the music that we hear in our daily lives is currently made in this manner.

As the technical base of electronic musical instruments has shifted from vacuum tubes to transistors, to integrated circuits, to very-large-scale digital chips and complex software, the factors governing the instruments' 'playability' have also shifted. Considerations regarding the timbral and response characteristics of electronic musical instruments will be discussed, and directions for future development will be identified.

Recital

John Cobb, pianist, Gwenn Roberts, soprano

Nelly Bly Old Dog Tray There Are Plenty of Fish in the Sea Gentle Annie If You've Only Got a Moustache	Stephen Foster (1826-1864)
Sonata for Piano, Op. 26 Allegro energico Allegro vivace e leggero Adagio mesto Fuga: Allegro con spirito	Samuel Barber (1910-1981)

Intermission

A bouquet of modern waltzes for piano solo

Sentimental Waltz (1977) Waltz (1976) Music Box Waltz (1977) Two Hearts in Three-Quarter (1977) Dejavalse (1977) For a Happy Occasion (1951)	Alden Ashforth Robert Moran Zygmunt Krauze Robert Felciano Tom Constanten Virgil Thompson (1896-1989)
From <i>Old American Songs</i> Zion's Walls Simple Gifts Long Time Ago I Bought Me a Cat	Aaron Copland (1900-1990)

The tuning fork piano and reed organ played in this program have been generously lent by David Rhodes.

A native of Arizona, John Cobb received his D. Mus. at Northwestern and held a doctoral fellowship in musicology at the University of Chicago where he was staff pianist with Ralph Shapey's Contemporary Chamber Players. Dr. Cobb is a direct musical descendant of Franz Liszt through his teachers Claudio Arrau and Gui Mombaerts, both of whom studied with Liszt pupils. He was a semi-finalist in the Third Van Cliburn International Piano Competition and appears internationally with orchestras and in recital; he has recorded solo and chamber music for Nonesuch, Desto, Spectrum, Coronet, and Serenus labels, and has performed on historic pianos at The Metropolitan Museum of Art. A specialist in contemporary repertoire, he has premiered some of the most important works of 20th-century piano music and worked directly with major composers. He has appeared in the Artists International Distinguished Artists series in New York and collaborated with Joel Smirnoff, violinist of the Juilliard Quartet, and The New York Philomusica. As a teacher whose techniques are an outgrowth of study with Arrau and Raphael DeSilva, Dr. Cobb specializes in working with injured and handicapped pianists, and has given master classes and lectures at universities and cultural centers around the U.S. for over 30 years.

Soprano Gwenn Roberts began her career as a violist performing with the Long Island Symphony, the Brooklyn Heights Orchestra, and the Rome Festival Orchestra (Italy). While attending Hunter College, Ms. Roberts turned to vocal study with particular interest in early music performance practice from Machaut to Mozart. Among her performances are the Handel oratorios *Messiah*, *Jephtha*, and *Israel in Egypt*, appearances in the Bach at St. Ann's series in New York, Bach's *Mass in B Minor* at Lincoln Center, and a program of medieval and Renaissance music on the Music Before 1800 series in New York. Ms. Roberts has performed extensively and recorded with the Sine Nomine Singers and was a member of Primavera, a six-voice ensemble specializing in 16th- and 17th-century music. As a solist and lieder recitalist Ms. Roberts is equally at home in music of the 19th and 20th centuries. She has appeared in Weber's *Oberon* at Carnegie Hall with the Opera Orchestra of New York and took part in a concert honoring composer Milton Babbitt at Lincoln Center. She also premiered a work by Morris Hubbard at the 1997 Thomas Wolfe Festival in Asheville and, with John Cobb, recently recorded a work by Asheville composer Kathryn J. Potter.

The "Scottish Tuning Fork Instrument" was invented in 1860 by Thomas Machell of Great Western Road in Glasgow, and perfected by Machell about 1880. This rare example, serial number 520 from about 1890, was found in New York in the 1930s and brought to Asheville by Dr. Frank Edwinn. In 1997 it was purchased and restored by David Rhodes.

The "Bilhorn Telescope Organ," a compact, collapsible reed organ, was common baggage for the military in both World Wars. This example of a Type 2 model with two sets of reeds and knee-operated swell, serial number 3001 of about 1895, was found in Augusta, Maine, some 40 years ago, and was purchased and restored by David Rhodes. (Notes on the instruments were provided by David Rhodes.)

