

THE AMERICAN MUSICAL INSTRUMENT SOCIETY

48TH ANNUAL MEETING

HOSTED BY THE CAROLINA MUSIC MUSEUM, GREENVILLE, SC
TUESDAY, 14 MAY 2019 – SATURDAY 18 MAY 2019



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SPECIAL THANKS TO:

Tom and Debra Strange, for sponsoring the opening reception;

Joella Utley, Sabine Klaus, and Rob Apple, for the Utley Collection tours and instrument demonstrations;

And also: Joanne Kopp, Jim Kopp, Lauren Blum, Alexandra Cade, Tonia Hubbard, Dennis Tavernetti

The American Musical Instrument Society takes pleasure in announcing the following awards, to be conferred at this annual meeting:

Elizabeth Wells is the recipient of the **Curt Sachs Award**, the Society's highest award, which honors lifetime contributions toward the goals of the Society – to promote the understanding of all aspects of the history, design, and use of musical instruments in all cultures and from all periods. Elizabeth was a cello student at the Royal College of Music in the 1960s, when she discovered that its building contained a lot of old instruments sitting in corridors and stashed in out-of-the-way places. Perceiving that many of them appeared to be of great historical value, she took the initiative in researching them, appealing for funds to conserve them, and developing plans to create the RCM museum, which opened in 1970, to house them. She was appointed its first curator, and served until 2006. She has edited and contributed to a variety of catalogues of the RCM Collection, and over the years has tirelessly performed important service for visitors, students, and musicians in London's early music community, who have benefited from her educational outreach. In 1988 she was awarded the MBE (Member of the Most Excellent Order of the British Empire) by the Queen for her contributions to music.

The **Nicholas Bessaraboff Prize** is awarded annually for the best book-length publication in English in furtherance of the goals of the Society. This year the award is made to **Pascale Vandervellen and her colleagues** Alexandra De Poortet, Stephane Vaëdelich, Karel Moens, Marcel Vekemans, John Koster, Emily Akkermans, Patrick Storme, Steven Saverwyns, Marina Van Bos, Sandie Le Conte, Arjan Versteeg, Pascale Fraiture, Armelle Weitz, Phillips Gerrienne, and Alain Anselm for *The Golden Age of Flemish Harpsichord Making: A Study of the MIM's Ruckers Instruments* (Brussels: Musical Instrument Museum, 2017).

“This collective effort of scholarship represents the culmination of sustained, original, wide-ranging research into the work and instruments of the Ruckers dynasty. Beautifully produced, generously illustrated and thoughtfully organized and presented, this volume stands out both for the depth and breadth of material presented ... In bringing together and orchestrating their diverse expertise, the authors and collaborators have produced an impressive work where individual contributions amplify each other to create a cohesive whole that is more than the sum of its parts. All are to be commended for a significant and authoritative contribution to organological literature.”

The **Densmore Prize** is awarded annually for the best article-length publication in English in furtherance of the goals of the Society. **Robert Adelson** is awarded the prize for his article “‘A Museum of its own’: The Musical Instrument Collection of Antonio Gautier (1825–1904) in Nice,” in *The Galpin Society Journal* 70 (2017).

“Robert Adelson's article is much more than a brief history of how this collection was formed, accompanied by a basic checklist. Rather, it is an in-depth investigation of Gautier's life and activities (as a musician and civic leader as well as a collector) based on numerous recently discovered sources and enhanced by the author's residence in the same city where his subject lived and his intimate knowledge of this collection.”

Schedule of Events

Tuesday, 14 May

2:00–5:00 Registration

Wednesday, 15 May

9:00–4:00 Registration
9:30–2:30 Board of Governors' strategic planning session (Board Room)
1:00–2:30 Museum tour
3:00–4:30 Board of Governors' meeting (Board Room)
3:00–4:30 Museum tour
5:00–7:00 **Opening reception**

Meet the Gribbon Scholars

The William E. Gribbon Award for Student Travel enables undergraduate and graduate students to attend the Society's annual meeting.

Congratulations to this year's recipients: Michela Albano, Chung Wan Choi, M. Elizabeth Fleming, Saskia Maxwell Keller, Esteban Mariño, Geovanna Marianne Ochoa Manzo, Arianna Rigamonti, Luca Rocca, Daniel Wheeldon, Aaron Wolff (for bios, see p. 33)

7:30 **Concert**
Patricia García Gil, piano (program, p. 35)

Thursday, 16 May

8:00–1:30 Registration
8:00–8:45 Coffee & pastries
8:00–8:30 Technical setup for presenters
9:00–1:00 Exhibits

8:45–9:00 **Welcome**
Tom Strange (Local Arrangements chair), Alexandra Cade (Executive Director, Carolina Music Museum), and Jayson Dobney (President, AMIS)

9:00–11:00 **Session 1 – Valves, Slides & Keys**
Moderator, Bradley Strauchen-Scherer
Robert Apple, "The Keyed Trumpet in Italian Music (1824–46)"
Stewart Carter, "Slide or Valves? The Trombone in Nineteenth-Century Italy"
Robert W. Pyle (with contributions by Sabine K. Klaus), "The Echo Cornet: A Two-in-One Brass Instrument"

April Legatt, “Tortoise-Shell Keyed Bugles: An Instrument of an Unusual Material”

11:00–11:30

Break

11:30–1:00

Session 2 – Gender, Sexuality, Disguise

Moderator, Matthew Zeller

Arianna Rigamonti, “Fantastic Musical Instruments on Stage During Performances in Sixteenth- and Seventeenth-Century Italy”

Esteban Mariño, “Sex and the Cittern: Gender Associations of the Cittern in Sixteenth- and Seventeenth-Century Europe”

Saskia Keller, “ ‘Lady Cellists’ of the Victorian Era: Modesty, Grace, and the Cello Endpin”

1:15–5:30

Trip to the Joe R. and Joella F. Utley Collection of Brass Instruments.

Load buses at 1:15. Box lunches provided.

2:30–3:30

Utley Collection tour 1

3:30–4:30

Utley Collection tour 2

5:30–7:00

Dinner on your own

7:15–7:45

Session 3 – Shorts 1

Moderator, Carolyn Bryant

Kenneth Jimenez, “The Early Cornet”

Michele Albano, “Seventeenth-Century Natural Horns from Nuremberg to Milan: Restoration and Fruition”

8:00

Concert

Stephanie Schmidt, piano (program, p. 36)

Friday, 17 May

8:00–9:00

Coffee & pastries

8:00–8:30

Technical setup for presenters

9:00–6:00

Exhibits

9:00–11:00

Session 4 – In the Museum

Moderator, Jayson Dobney

Michael Suing, “Re-imagining The National Music Museum”

Bradley Strauchen-Scherer, “A Fanfare Across Time and Place: Presenting and Interpreting Brass Instruments in the Met’s New ‘Art of Music’ Galleries”

Massimiliano Guido, “How to Use the English Piano for Displaying Musical Taste”

Katherine Palmer, “Instruments as Objects in Ethnomusicological Museum Learning”

11:00–11:30

Break

- 11:30–12:30 **Session 5 – Instruments & Their Materials**
Moderator, Carol Lynn Ward-Bamford
- Jason Leininger, “Historic Leathers for Use in Keyboard Instruments”
 Brian Applegate, “CITES and Tonewoods” (15 min)
 Geovanna Marianne Ochoa Manzo, “NMM Decorated Keyboards: The Conservation Challenges of the Painted Surface in the Context of the Building Expansion and Renovation Project” (15 min)
- 12:30–1:30 **Business meeting**
- 1:30–2:30 Lunch, with music by Gamelan Gunung Biru, Western Carolina University, 2:00–2:30 (program note, p. 37)
- 2:45–4:45 **Session 6 – East Asia**
Moderator, Stewart Carter
- Andre J. P. Elias, “By Order of the King: The Slide Guitar and Burmese Music”
 Núria Bonet, “Improved Instruments, Bad Reputation: The Development and Reception of Modern Chinese Instruments”
 Yuanzheng Yang, “The *Qin* Excavated from the Tomb of Liu He, 59 BCE”
 Tsan-Huang Tsai, “From Private Scholarly Chambers to Public Treasure Houses: The Chinese Seven-Stringed Zither *Qin* and Challenges of Its Representation in Museums”
- 4:45–5:00 Break
- 5:00–5:30 **Session 7 – Shorts 2**
Moderator, Bob Green
- Luca Rocca, “It’s Moving! Discussing Mechanical Instruments in the Hellenistic Period”
 Dick Boak, “A Stowaway Ukulele Revealed”
- 5:00–6:00 Museum tour
 6:00–8:00 Dinner on your own
- 8:00–9:30 **Session 8 – Trends in Organology**
Moderator, Susan Thompson
- Edmond Johnson, “The Organ’s Controversial Voice: A Critical History of the Vox Humana”
 M. Elizabeth Fleming, “The Valve as Romantic Technology of Re-Embodiment and Dis-Embodiment”
 Matthew Zeller & Lidia Chang, “A Conversation about the Organology Study Group at the American Musicological Society”

Saturday, 18 May

- 8:00–9:00 Coffee & pastries
8:00–8:30 Technical setup for presenters
9:00–1:30 Exhibits
- 9:00–11:00 **Session 9A – Keyboards** (parallel session 1)
Moderator, Anne Acker
William E. Hettrick, “Gilding the Lilly: Tone-Altering Devices in American Pianos”
Tom Strange, “Hiding in Plain Sight: Immigration and Emergence of Select Figures in American Piano Making”
John Watson, “George Washington’s 1793 Harpsichord: Silent Witness for a New Reproduction”
Frank Hollinga, “The Reconstruction of the Original State of Bartolomeo Cristofori’s Piano from 1720”
- 9:00–10:00 **Session 9B – Ethnomusicology & Organology** (parallel session 2)
Moderator, Jayme Kurland
Dustin D. Wiebe, “Instrumental Iconography: Material Culture, Meaning, and Interreligious Relations in Bali”
Aaron Wolff, “The ‘Irish’ Bouzouki: A Veritable Voyage of a Special Sound Across Cultures and Continents”
- 11:00–11:30 Break
- 11:30–12:30 **Session 10 – Keyboard Instruments & Music Education**
Moderator, William Hettrick
Nicholas K. Gattis, “Music for Transposing Organ in Shape Notation”
Bonny H. Miller, “The ‘Irish Clementi’ and The Logerian Method”
- 12:30–2:00 Lunch on your own. **JAMIS Editorial Board Meeting** (Board Room)
- 2:00–3:30 **Session 11 – Guitars, Banjos & Archguitars**
Moderator, Darcy Kuronen
Daniel Wheeldon, “A Reconstructed *Tastengitarre*”
Kristina Gaddy, “The Early Banjo in Images and Words”
Gregg Miner, “The Modern Archguitar: A Case Study in Keeping Pace Organologically”
- 3:30–3:45 Break
- 3:45–4:30 **Session 12 – Early American Woodwinds**
Discussion leader, Douglas Koeppe
Woodwinds in Early America
- 6:00 Pre-banquet bar
6:30–8:30 Banquet

SESSION 1 – VALVES, SLIDES & KEYS

The Keyed Trumpet in Italian Music (1824–1846)

Robert Apple

This paper discusses my continuing dissertation research on music composed for the keyed trumpet, in particular the instrument's use in Italian music from 1822 to 1846. While this Italian body of works only makes up a small part of the 282 surviving keyed trumpet pieces that I have catalogued, it includes some of the most interesting and varied pieces that I have examined, boasting solo, chamber, sacred, and operatic works.

Scholars have known for some time that the keyed trumpet was employed in Italy as both a solo and operatic instrument, but have yet to fully understand how extensively, and several of the new solo, chamber, operatic, and sacred sources that I have uncovered help to expand our understanding of the keyed trumpet's use in those genres. This Italian body of works includes the largest number of non-treatise printed works published for the keyed trumpet, most of which have yet to be discussed by scholars.

Studying this Italian keyed trumpet repertory has presented a complication not inherent in the music that I have examined from German-speaking countries. This difficulty primarily stems from the fact that the keyed trumpet was not the only chromatic soprano brass instrument in use in Italy during this period—the others most commonly being the keyed bugle and early-romantic valved trumpets—and the fact that the terminology used by Italian composers to indicate these instruments was sometimes ambiguous. Because of this, it is not always immediately clear which of these instruments an Italian composer originally intended; I will also discuss the methods I employ to try to determine which of these instruments was most likely being called for.

Robert Apple earned his BM in trumpet performance in 2011 and his MM in trumpet performance in 2013. He is currently a PhD candidate in musicology at the University of Memphis and was awarded a Fulbright-Mach research grant for 2018–19 to continue his dissertation research on the music composed for the keyed trumpet in Austria. Mr. Apple also studies and performs on the baroque, keyed, low-F romantic, and modern trumpets.

Slide or Valves? The Trombone in Nineteenth-Century Italy

Stewart Carter

A persistent question regarding trombone performance in the nineteenth century concerns the type of instrument, slide or valve. The question can be posed for almost any European country, but by the middle of the century the valve trombone had put down very strong roots in Italy. My paper explores this issue through an examination of didactic materials, surviving instruments, and music.

In the early decades of the nineteenth century, before the introduction of the valve trombone, method books by Braun (Italian translation, ca. 1826) and Asioli (ca. 1828) reveal a preference for the over-the-shoulder slide trombone. Fermo Bellini's *Metodo per trombone* (1841) offers illustrations of both types, noting that while the valve model is more agile, the slide trombone can play more precisely in tune. Trombone methods from the second half of the century, by such writers as Bimboni (ca. 1885) and Rossari (ca. 1880), clearly favor the valve instrument.

Italian instrument makers, notably Apparuti in Modena and Bernardi in Milan, began manufacturing valve trombones in the 1830s, and toward the middle of the century the valve trombone clearly gained ascendancy over the slide instrument. An 1873 catalog of the Pelitti firm of Milan shows twelve different models of trombone, all with valves. Italian composers rarely specified either type of trombone in their scores. Rapid passagework in orchestral parts that would require the use of sixth and seventh positions on a slide instrument is often posited as evidence of the composer's preference for the valve trombone. Giuseppe Verdi clearly revealed his preference for the valve instrument in negotiations with Pelitti in 1881 concerning the construction of a contrabass trombone for use in his operas. This Italian predilection for the valve trombone lasted well into the twentieth century.

Stewart Carter is Past-President of both AMIS and the Society for Seventeenth-Century Music. His publications include *The Trombone in the Renaissance* (Pendragon, 2012) and *A Performer's Guide to Seventeenth-Century Music*, ed. Stewart Carter and Jeffery Kite-Powell (Indiana, 2012). In 2017 he received the Anthony Baines Prize from the Galpin Society. He currently serves as Editor of the *Historic Brass Society Journal* and holds an endowed professorship in music at Wake Forest University.

The Echo Cornet – A Two-in-One Brass Instrument **Robert W. Pyle (with contributions by Sabine K. Klaus)**

In the hands of a virtuoso soloist the cornet became a showstopper and was literally begging for additional gimmicks to enhance its soundscape beyond the normal range. One such gimmick was the addition of a fourth valve, downstream of the usual three valves, that rerouted the air from the normal bell to an “echo bell” which altered the sound of the instrument. We will discuss the main types of echo bells as represented in documents and instruments. We will also examine the acoustical effect of an echo bell and relate it to handstopping on the French horn. The focus will be on the echo cornets in the Joe R. and Joella F. Utley Collection, and there will be an opportunity to see all of them during the AMIS meeting.

Robert W. Pyle is an acoustical engineer with Stephen Horns, a new firm devoted to the manufacture of top-quality French horns. He was formerly a consultant and advisor for the S. E. Shires Co., makers of trombones and trumpets. He is a fellow of the Acoustical Society of North America, and is a member of several other professional societies dealing with acoustics and musical instruments.

Sabine K. Klaus is the Joe R. and Joella F. Utley Curator of Brass Instruments at the National Music Museum and Professor of Music at the University of South Dakota. Recipient of AMIS's Frances Densmore Prize (2000) and Nicholas Bessaraboff Prize (2014), and the Historic Brass Society's Christopher Monk Award (2017), she is the author of the book series *Trumpets and Other High Brass* (vols 1–3 published in 2012, 2013, and 2017).

Tortoise Shell Keyed Bugles: An Instrument of an Unusual Material **April Legatt**

The Shaw keyed bugle at the National Music Museum (part of the Utley Collection) is a unique instrument that incorporates an unusual use of tortoise shell (hawksbill sea turtle shell). Tortoise shell is mainly used for decoration, but in this instrument, it is the main structural material. This instrument is made completely out of tortoise shell with nickel-silver keys. The keyed bugle, made by George Shaw, was subjected to a UV light examination as well as a CT scan to understand how it was constructed. Shown in these examinations were seams that were not visible to the naked eye. These seams are able to show how a flat sheet of turtle shell was manipulated into a three-dimensional object. There are only two keyed bugles made by George Shaw that are known to exist: the one at the National Musical Museum and one at the Smithsonian Museum in Washington DC. The instrument at the Smithsonian is the instrument that George Shaw submitted with his patent application. His patent also included an illustration page but it is missing. An examination will be made of the two instruments as well as the text of the patent to determine how the instruments were made and possibly what the patent drawing may have looked like.

April Legatt is a native of St. Cloud, Minnesota. It was in the 5th grade that she was assigned to play the euphonium at school. When she learned that composers and music teachers called this instrument by many names, she began to discover why. April graduated with a BA in music from St. Cloud State University in 2015. She is currently attending the University of South Dakota, where she intends to graduate with a master's degree in the History of Musical Instruments.

SESSION 2 – GENDER, SEXUALITY, DISGUISE

Fantastic Musical Instruments on Stage during Performances in Sixteenth- and Early Seventeenth-Century Italy **Arianna Rigamonti**

This paper will present the function and the symbolism of fantastic musical instruments devised for Italian theater stages during the sixteenth and early seventeenth centuries. The term “fantastic” refers to bizarre, disguised or zoomorphically shaped musical instruments designed for the stage. Instruments were transformed into fantastic ones, thereby losing their functional or acoustical requirements, while instruments that retained their function were adapted to the scene by appropriate masking.

Humanists and Renaissance musicians embarked on studies for a revival of the ancient musical practice, drama, and musical instruments as well: therefore, some fantastic musical instruments were born from attempts to make reconstructions of ancient Greek-Roman instruments. Lutes concealed in shells; flutes resembling fish backbones; bass viols disguised as sea turtles; serpent-bows; barrel hoops with rushes as harps: these are just some examples of camouflaged musical instruments used in Florentine *Intermedi* during the sixteenth century. Starting from *Intermedi*, the investigation broadens into any type of Italian performance with masked characters during the sixteenth and early seventeenth century, such as *sacre rappresentazioni*, *commedia dell'arte*, carnivals, festivals or parades.

Little has been written regarding fantastic musical instruments and their association with the scenography characters and represented stories. This research focuses on the symbolism of these fantastic objects within the musical practice of the time through descriptions of historic instruments, iconographies and existing musical instruments with the same aesthetic. The presentation will explore whether they had only a visual role as part of the stage scenography; if they were considered as distinguished objects for a character; or perhaps they were thought of as proper characters themselves. Might the disguise and concealment of musical instruments be an attempt to hide the source from which the music came?

For bio of Arianna Rigamonti, see p. 34.

Sex and the Cittern: Gender Associations of the Cittern in Sixteenth- and Seventeenth-Century Europe **Esteban Mariño**

A wild man crowns the union of a satisfied satyr and a smiling nymph in a cittern attributed to Girolamo Virchi, Brescia, about 1570 (Musée de la Musique, Paris). Another scenario is created by playwright Ben Jonson who uses the cittern as a gender symbol when his character the merchant Corvino tells his wife: “Get you a cittern Lady Vanity and be a dealer with the virtuous man” (*Volpone*, 1605–6). Decades later in the Netherlands, Johannes Vermeer invites us to see a sexual exchange while a man, possibly Vermeer himself, smirks and holds a glass of beer in one hand and an erect cittern neck in the other (*The Procuress*, 1656; Gemäldegalerie, Dresden). Why did the cittern, an instrument whose name evokes the authoritarian lyre of Apollo, Orpheus, and Arion, have such strong sexual connotations?

The cittern’s social ubiquity and wide distribution made it one of the most popular musical instruments in Europe. However, it has been relatively neglected in modern scholarly literature and in the field of performance. Attending to a range of repertoire, literary, iconographical and organological evidence, this paper explores the sexual associations of the cittern and its wire-strung relatives, such as the orpharion and bandora, in sixteenth- and seventeenth-century Europe. This study will lead to a new interpretation of the cittern in its cultural context, which will broaden and deepen our understanding of its cultural significance.

For bio of Esteban Mariño, see p. 33.

“Lady Cellists” of the Victorian Era: Modesty, Grace, and the Cello Endpin **Saskia Keller**

The earliest visual evidence of the endpin dates from the first decade of the sixteenth century: a fresco in the church of Santa Maria della Consolazione in Ferrara depicts an angel playing a viola da gamba with a short yet unmistakable endpin. In the eighteenth century, “lifting devices” were used by beginners on the violoncello but abandoned upon reaching more advanced levels. The Victorian era saw both the rise of the professional female cellist and the growing acceptance of the endpin among performers of any gender.

This paper examines this latter period as key in the endpin’s development. Why, considering the device’s centuries-long history, did it only gain acceptance in the mid-nineteenth century?

Furthermore, how is the advent of female cello soloists related to this phenomenon? Some scholars, such as Tilden A. Russell, propose that the use of the endpin by professional female cellists contributed to its acceptance. Others, such as Valerie Walden, propose that, “among nineteenth-century players, its use had decidedly amateur or womanish overtones and professional musicians probably regarded it an affront to their male pride.” This paper endeavors to answer definitively whether the endpin’s association with femininity helped or hindered its popularity.

This paper examines concert reviews, cello treatises, original recordings, photographs, and historical endpins themselves. As a rather non-conventional methodology, I compare treatises describing the “side-saddle” seating positions of female cellists with Victorian riding manuals. I furthermore investigate female cellists of the day, namely Beatrice Harrison and Guilhermina Suggia, and look at the gendered ways in which these women were depicted in the media.

For bio of Saskia Keller, see p. 33.

SESSION 3 – SHORTS 1

Early Cornets

Kenneth Jimenez

In the late nineteenth century, the cornet was the brass instrument of choice for virtuosi throughout Europe and the United States. The cornet itself was highly developed; instruments by Besson, C. G. Conn, and others were nearly identical to those used today, and cornet soloists such as Jean-Baptiste Arban (1825–1889) and Herbert Lincoln Clarke (1867–1945) impressed audiences with their technical prowess on these perfected instruments. However, the story of the cornet did not start with Arban or Clarke; an entire generation of cornetists had come before them. These pioneers were crucial in the development of the cornet, as they helped to refine it from a musical experiment to an instrument for virtuosi. But just how “experimental” were these early cornets?

Scholarly opinion is divided regarding the playing qualities of these early instruments. This lecture-demonstration addresses the many limitations of early cornets and the divided opinions among scholars regarding their playability. I will perform excerpts from early cornet solos by Jean-Baptiste Schiltz (fl. 1831–1868) and Joseph Forestier (1815–1881) on an undated three-valve cornepean in F, demonstrating that composers like Schiltz and Forestier had a clear understanding of the capabilities of early cornets, and that they chose particular melodies, keys, and even the length of the cornet itself in order to work around the instrument’s limitations. This lecture-demonstration gives the audience an opportunity to hear a historical instrument similar to those in the Utley collection in its original context and ultimately demonstrates that early cornets had greater capabilities than is often assumed.

Kenneth Jimenez is the newly appointed Assistant Professor of High Brass and Music History at Valley City State University. At VCSU he teaches applied high brass lessons, directs the VCSU Jazz Ensemble, and teaches courses in musicology, music history, and more. Dr.

Jimenez's scholarship focuses on works for cornet and piano written in the early nineteenth century. He presented this research at the 2017 HBS International Symposium in New York City.

Seventeenth-Century Natural Horns from Nuremberg to Milan: Restoration and Fruition
Michela Albano, Giacomo Fiocco, Claudia Invernizzi, Marco Malagodi, Renato Meucci,
Valentina Ricetti, Tommaso Rovetta, and Francesca Tasso

A blessed finding of brass instruments in the Castello Sforzesco in Milan has brought to light new information about brass instrument manufacturing in Nuremberg. The investigation of the organological aspects, the materials, and the production processes of these instruments led to the design of a suitable conservation plan that could include an innovative exhibition approach.

Two brass natural horns of the seventeenth–eighteenth centuries were discovered in storage in a heavily damaged state: the bell and the tubes were detached, some parts were lacking, and the surface suffered from different kinds of alteration. The hares engraved on the garlands assign them to the Haas family (Iohann Wilhelm, 1649–1723 and Wolf Wilhelm 1681–1760), the most illustrious and prolific brass instruments makers in Nuremberg, the main centre of brass instruments production for almost three centuries. The oldest instrument of the two attests to the early construction of this horn type in Nuremberg. It probably dates to the late seventeenth century and is marked: “Iohann Wilhelm Haas in Nurnberg”. The second one is datable to the 1720s and is one of the earlier examples of the Viennese type that became widespread later.

The value of the instruments is unquestionable: a multidisciplinary collaboration was aimed at characterizing the original materials and their alteration products as well as the structural features by means of a scientific non-invasive approach (i.e. X-ray radiography and spectroscopic techniques) to ensure a suitable restoration and conservation plan. Since the instruments are not able to produce sounds anymore, the tube lengths and diameters were documented by a high-accuracy laser scanner investigation to understand the original tone of the instrument. 3D models of both horns were produced and employed for virtual restoration purposes, as well as the realization of an innovative augmented reality app that could enable a virtual experience inside the museum exhibition.

For bio of Michela Albano, see p. 33.

SESSION 4 – IN THE MUSEUM

Re-Imagining the National Music Museum **Michael Suing**

Since its founding in 1973, the National Music Museum has been a leader in the research, preservation, education (including professional training), and interpretation of musical instruments. Many of the early members of AMIS were intimately involved with shaping the museum and, especially, in contributing to better understanding of its collections. Given the shared history of the organizations and the NMM's place in the field, it is appropriate to provide an update.

Known to many within the organological community, André Larson, the museum's founding director, had a far-reaching vision to expand and reinterpret the collections. In the mid-1990s, museum governance began working with architects to plan for this growth. Through various

iterations, the expansion and renovation of the Museum is now a reality. This was made possible through the dedicated effort of the Board of Trustees, the support of the University of South Dakota, and the deeply committed and knowledgeable staff of the NMM.

This presentation provides information about the deinstallation, packing, and moving project, which includes barcoding the collection. It describes the newly constructed, off-site Preservation Center; provides renderings of the new museum facility (including insider information); shares the NMM's eMuseum interface, to include information about a successfully completed IMLS project; and explains some of the outreach activities currently underway.

Michael Suing works as Deputy Director of Curatorial Services at the National Music Museum, Vermillion. He attended the University of South Dakota, where he received a BLS (2004) and a MM (2009). He spent a year in the Musical Instrument Department at the Metropolitan Museum of Art, New York, as a Chester A. Dale Research Fellow, followed by five years as a Curatorial Research Fellow in the Department of Musical Instruments at the Museum of Fine Arts, Boston.

A Fanfare Across Time and Place: Presenting and Interpreting Brass Instruments in the Met's New *Art of Music* Galleries

Bradley Strauchen-Scherer

The Department of Musical Instruments at the Met has just completed the first major renovation of its galleries since the 1970s. The demolition and remodeling process not only addressed the physical space, but, most excitingly, provided an opportunity to recast the visual and intellectual presentation of the galleries, which had largely been focused on classification since the pioneering collector Mary Elizabeth Adams Brown gave over 3,600 instruments to the museum at the end of the nineteenth century.

Fanfare, an unconventional and eye-catching installation of 75 brass instruments spanning two millennia and five continents, was designed to draw visitors to the galleries. Its presentation and interpretation are a departure from traditional displays of musical instruments. This signature installation introduces the *Art of Music*, the new narrative theme of the galleries, which strives to convey that music is a fundamental, unifying element of nearly all cultures worldwide and that musical instruments are multifaceted works of art that are interwoven with a rich and broad context. In this way, the galleries aim to resonate with a diverse audience with wide-ranging interests. This paper will present the conceptual, interpretative, and design considerations behind Fanfare and the *Art of Music*. It will also address the role museums play in shaping visitor perceptions and understanding of musical instruments.

Bradley Strauchen-Scherer is a curator in the Department of Musical Instruments at the Metropolitan Museum of Art, where she led the renovation and reinterpretation of the permanent galleries. Bradley received her PhD from Oxford, is an Associate of the Royal Academy of Music, and was previously a curator at the Horniman Museum. In addition to organology, her research interests include historical performance and collections history.

Facing Sound: How to Use the English Piano for Displaying Musical Taste **Massimiliano Guido**

“A small pianoforte that would appeal to ladies”: Michael Cole’s definition of the new instrument designed by Zumpe around 1765 speaks of a model that had become “the essential accessory for the polite drawing-room or music salon in both London and Paris,” spreading soon to the rest of Europe and North America (Cole 1998, 52). In this sentence there is a robust sociological component, which connects—and somewhat subordinates—the sonic value of the square piano to a bourgeois social environment, a physical place (the parlor), and a gender-typified musician.

This paper focuses on how to use this kind of piano in museum collections nowadays, both from the player’s perspective and the general public one. It is based on experiments made by the author using several instruments. Sitting at the keyboard, expectations about sound can be easily frustrated. The reasons are hidden in the building details, which contribute to a certain ‘domesticity’ of the sound if compared to the flourishing quality of harpsichords or the roundness of the English grand from coeval builders. The lightness of the hammers and the noisy action require a particular attention from the player, who is confronted with a quite nasal timbre. Also, the three stop mechanisms (dampers and harp) call for some adjustment. The natural weight of the arm, hand movements, and fingering have to be calibrated to the responsiveness of the action. The different positions of the cover affect the sound production, especially in combination with the stops.

In order to revamp the fortune of the instrument, it is essential to find music that fits it. This keyboard encourages ‘galant’ improvisation as a way to engage the player with the possibilities of the instrument. Looking at the repertoire, Johann Christian Bach’s Op. 5 Sonatas (London, 1766) are the natural point of departure for exploring a market in which transcriptions from oratorios and theater music were becoming extremely popular, together with hymn singing.

Massimiliano Guido teaches history of musical instruments at Pavia University, where he is curator of the musical instrument collection. He specializes in historical keyboards, working on organology, performance practice, and historical improvisation. He holds degrees in musicology, organ, and harpsichord. Previously he was a Banting Postdoctoral Fellow at McGill University, Canada. He is the editor of *Studies in Historical Improvisation, from ‘Cantare super librum’ to Partimenti* (Routledge, 2017).

Instruments as Objects in Ethnomusicological Museum Learning **Katherine Palmer**

The Musical Instrument Museum (MIM) in Phoenix, Arizona helps guests interact with diverse musical cultures on a variety of levels and fosters appreciation of the world’s diverse cultures by showing how cultures innovate, adapt, and learn from each other to create music. The education department at MIM aims to fuse best practices in museum education, community music, and ethnomusicology in way that makes world music approachable to a variety of audiences, including, but not limited to: early childhood (ages 0–5) and K–12 youth, MIM volunteers, general guests, and local educators. Instruments provide a vehicle for object-based learning and hands-on music making to take place, which has become a powerful connection for our education guests. Making musical instruments accessible and tangible through music-making has

become a dynamic tool for all guests to begin to construct meaning, assign identity, and take ownership of their educational experiences at MIM. Through this presentation, I will discuss the significance that instruments play in ethnomusicological museum learning by providing an overview of MIM's educational programming, including the "World of Musical Journeys" field trip program and MIMkids series (participatory programming for birth to age 18). Questions about the affordances and limitations of instrumental exploration within a museum space will also be addressed.

Katherine Palmer enjoys a multifaceted musical career and works as a performing musician, educator, and arts administrator. She is the curator of education at the Musical Instrument Museum in Phoenix, where she is in charge of developing, teaching, and training others to deliver ethnomusicological education content. Additionally, Katherine is an adjunct instructor at Paradise Valley Community College, a Faculty Associate in the Herberger Institute of Design and the Arts at Arizona State University, and Executive Director of Daraja Music Initiative (DMI), a non-profit organization that provides music and conservation education in Moshi, Tanzania.

SESSION 5 – INSTRUMENTS & THEIR MATERIALS

Historic Leathers for Use in Keyboard Instruments

Jason Leininger

Leather is an extremely important material used in the restoration and building of historic keyboard instruments. Historically, it has been used for hinges, dampers, damper windows, bushings, hammer coverings, and as a noise reducer and friction regulator. Ideally, restorers or builders should have access to a large variety of historically accurate leathers so that they are free to choose the one that best fits the application at hand. Unfortunately, historically accurate leathers are generally not available on any commercial scale, and leathers that are currently available often do not possess the qualities necessary for optimal performance. These qualities are dependent on several variables: the processes used in production, the animal species, and other factors related to age, gender, environment, and diet of the animal.

My research indicates that there is a consensus among builders and restorers that the leather commercially available today is generally inadequate for many tasks, especially hammer covering. Moreover, most leathers available today are not historically accurate reproductions. Over the past 12 years, I have done extensive research and experimentation in traditional tanning methods. My results thus far have led me to believe that it is possible to recreate historical leathers to a very high degree of accuracy. At this point, I have successfully produced several varieties of leather using primarily eighteenth- and nineteenth-century tanning methods obtained from primary source documents. These leathers possess characteristics which appear to be consistent with historic samples from original instruments. My primary focus to date has been on hammer coverings.

My presentation will include a short overview of traditional tanning processes used to make leathers found in eighteenth- and nineteenth-century keyboard instruments. This overview will include photographic documentation of the processes I have used and samples of leather produced using those methods. I will discuss the difficulties that I have encountered and

overcome as well as problems that I have not yet resolved. One of my objectives is to determine the level of interest that actually exists in the historic keyboard community for traditional leather. This will help determine the path of further research and development. I will also share some closings remarks concerning my ongoing research, such as testing leathers in various instruments and scientific analysis of their physical and acoustic properties.

Jason Leininger is a piano technician residing in Pittsburgh, PA. He received his BA in history from Penn State University in 2008. In 2006 he began his apprenticeship restoring and tuning pianos with Amy Marshall, RPT of 37 years. Jason has done extensive research over the past ten years in historical tools, techniques, and materials of preindustrial trades. He has applied this research to his work in leather tanning, felt making, wood working, and the processing of the raw materials related to these fields.

Tonewoods and CITES

Brian Applegate

As of 2 January 2017, all rosewood species (*Dalbergia* spp.) are listed under Appendix II of the Convention on International Trade of Exotic Species (CITES). This listing places regulations and restrictions on the harvesting and international trade of what have been long considered the premier tonewoods for the luthier industry. While not as restrictive as CITES' Appendix I, which bans any new harvest of the trees of certain species, including Brazilian Rosewood (*Dalbergia nigra*), it certainly places a burden on the luthier community, which has long considered rosewood as the standard for use in backs and sides in premier instruments. Additionally, Honduran Mahogany (*Swietenia macrophylla*), the preferred wood for steel string necks, and some ebony species have been added to Appendix II. In the near term, these restrictions will make it more difficult for the luthier community to transact international trade in instruments—the hardest hit will be individual luthiers who find the necessary permits, licenses, and paperwork too onerous to continue international trade. In the long-term it is conceivable that all rosewoods, mahoganies, and ebonies will go the way of Brazilian Rosewood and be banned completely.

This presentation will discuss the importance of these species in the art of luthiery, look at modern methods to quantify the properties of these woods so as to ascertain why they have become so highly regarded, and use these testing methods to provide a means to test additional wood species to discover alternative substitutions.

Brian Applegate has been a professional luthier for over fifteen years. His interest in luthiery transcends beyond the art into the science of sound. Mr. Applegate is in the midst of a PhD at the University of Edinburgh, with a focus on quantifying the physical properties of traditional tonewoods and using these methods to discover equivalent, and possibly superior, alternatives.

NMM Decorated Keyboards: The Conservation Challenges of the Painted Surfaces in the Context of the Building Expansion and Renovation Project

Geovanna Marianne Ochoa Manzo

At the end of 2017, the National Music Museum started a series of activities to prepare the institution for the building expansion and renovation project, which also entailed the move of the

entire collection to a new storage facility. During this period, a group of instruments with painted surfaces presented some undeniable conservation issues. These were selected as the first group of objects to be monitored, prepared and stabilized before the move. The main goals of this project, performed in 2018, were identifying and describing the state of conservation and undertaking the necessary action for immediate stabilization to prepare the object to be safely moved to the new storage facility. A secondary goal was preparing the ground for future restoration treatments and research.

The redaction of condition reports responded to multiple objectives: analyzing the state of conservation of the keyboards, understanding their conservation history, and keeping track of past interventions. The objects treated were: Erard Harp (inv. n. NMM 01218), Ruckers Harpsichord (inv. n. NMM07384), Neapolitan Harpsichord (inv. N. NMM 14408), Ridolfi Harpsichord (inv. n. NMM 04657), Antunes Piano (inv. n. NMM 05055).

In the course of the project, many technical challenges had to be faced, mainly connected to the complexity of identifying and tracking previous treatments and the stabilization of the decorative coatings, often compromised by the manufacturing technique. Fragile plasterwork as part of industrial manufacturing techniques, hydrophobia, and sequences of painted and unpainted layers being not adherent as a result of the materials used and their interaction with the environment were just some of them. The paper will present two case studies and the results achieved.

For bio of Geovanna Marianne Ochoa Manzo, see p. 33.

SESSION 6 – EAST ASIA

By Order of the King: The Slide Guitar and Burmese Music **Andre J. P. Elias**

The slide-guitar's 100 year history in Burmese culture is interlaced with narratives that bind together themes of romance, modernization, royal patronage, and colonial maritime economies. This paper details the development of the instrument including its first adaptation to tonalities and aesthetics of Burmese classical music to its role in a renaissance of urban art music in Yangon during the 1960s. Drawing from fieldwork and musical study with the last living Burmese slide-guitar master, U Tin, I argue that the integration of slide-guitar into Burmese musical genres is due to the adaptability of the slide-technique and its ability to mimic vocal inflections with stunning accuracy. Connected to a broader discussion about the indigenization of foreign objects during the colonial period, this research fills a lacuna of historical, organological, and theoretical work left in the wake of the slide-guitar's navigation through Asia.

Andre J. P. Elias is currently an Assistant Professor at Hong Kong Baptist University specializing in ethnomusicology, performance, and research methods in music. His research has focused on the music of India, Myanmar, Japan, Spain, and the Americas and on theoretical subjects of nationalism, identity, organology, spirituality, cultural exchange, and improvisational performance practices. He is an active performer on sitar and tabla for Hindustani classical music

and kathak dance, a guitarist for a variety of Latin, Spanish, and American styles, and a percussionist in a range of dance and drum genres. In Hong Kong, he has worked extensively with the South Asian and Latin community and puts together the bi-yearly performance *A World of Music* at Hong Kong Baptist University as well as other events that celebrate diversity and cultural exchange.

Improved Instruments, Bad Reputation: The Development and Reception of Modern Chinese Instruments

Núria Bonet

Traditional Chinese instruments have known a “revolution of the instruments” (*yueqi gaige*) during the twentieth century. Efforts to modernize them have seen them extended in range, made chromatic, and built to equal temperament. This movement began during the 1930’s, but the Cultural Revolution spurred on this effort by creating a National Music (*guoyue*), which synthesises regional music styles and instruments. A 1958 quote by Zhao Feng sums up *guoyue*: “Chinese folk melodies + western professional techniques = national music culture.”

The *suona* is an example of an improved instrument; this shawm now exists as a keyed instrument in five different sizes. This paper discusses the findings from my fieldwork in Beijing, Shanghai, and Hong Kong in 2018, during which I sought to find *suonas* and their ensembles, makers, and performers. I will discuss the divided opinions of audiences, museums, instrument makers, and musicians and the current use of keyed *suonas* in Chinese Orchestras and revolutionary Chinese opera. I will focus on the negative perception of modernised *suonas* among certain Chinese audiences, academics, and performers, as well as Western academics who deride them as a “Conservatoire” tradition. The effect on the use of the *suona* and the scholarship of modernised instruments will be discussed. Finally, I will look at the efforts of the Hong Kong Chinese Orchestra to further improve the construction, repertoire, and reputation of the keyed *suona*.

Núria Bonet is an Assistant Lecturer at the University of Plymouth. Her PhD looks at the use of scientific data in music composition through her own practice as a composer. Her organology research focuses on Catalan instruments, mainly the *tenora* and the *tible*, but has recently extended to Asian keyed shawms. She has an organology column in the magazine *Sonograma* and sometimes appears on Catalan, British, and Luxembourg radio to talk about her research.

The *Qin* Excavated from the Tomb of Liu He, 59 BCE

Yuanzheng Yang

From 2011 to 2016, archaeologists in Jiangxi province in China unearthed the over two-thousand-year-old burial site of Liu He (92–59 BCE), the first Marquis of Haihun, and his family members in Guanxi village near Jiangxi’s capital city Nanchang, and reported the retrieval of some 10,000 pieces of relics. Thankfully for the music historian, the Marquis of Haihun left behind many artifacts of unique interest in his tomb. A veritable orchestra was unearthed from the musical instruments storehouse on the north side, including two racks of 14 and 10 bells each, a rack of iron chimes, and other instruments like the *se*, panpipes, and *sheng*, as well as 36 wooden figurine musicians and dancers, all of which replicates the musical ensemble

organization of the Western Han dynasty (206 BCE–8 CE) aristocracy. Five *qin* have also been found at this burial site. Among them, one has been preserved most completely and the other four have survived in a much more fragmentary state. These *qin* were not however found amidst the orchestra in the musical instruments storehouse, but together with the everyday and recreational items on the west side. In this paper, I argue that there is plenty of evidence elsewhere in the tomb to suggest that the occupant was a fervent practitioner of Confucianism, and the *qin*'s presence alone serves to underline the Confucian bent to his philosophy of life.

Yuanzheng Yang is Associate Professor of Music at the University of Hong Kong. His recent publications include *Plum-Blossom on the Far Side of the Stream: The Renaissance of Jiang Kui's Lyric Oeuvre* (Hong Kong University Press) and "Typological Analysis of the Chinese *Qin* in the Late Bronze Age," *Galpin Society Journal* 69 (2016), for which he was awarded the Frances Densmore Prize in 2016.

From Private Scholarly Chambers to Public Treasure Houses: The Chinese Seven-stringed Zither *Qin* and Challenges of its Representation in Museums **Tsan-Huang Tsai**

The Chinese seven-stringed zither *qin* has experienced a surge in global interest in recent decades, triggered by widely-circulated scholarly findings, UNESCO's promotion of intangible cultural heritage, and a domestic craze among Chinese communities that is tied to a wider resurgence of interest in Chinese traditional 'high' culture. *Qin* performances, lectures, workshops, and exhibitions are increasingly accessible worldwide, allowing the public to engage "face to face" with the *qin* and experience its enchantments. One highly visible and significant aspect of this trend is re-presenting or re-interpreting this instrument in museum spaces.

Museum professionals confront particular challenges in handling the representation of this instrument, which has a complex and highly-charged social significance. The *qin* is one of the world's longest living musical practices, is enveloped in several layers of sophisticated elite ideologies, and has impacted other musical traditions of East Asia. Using case studies of the Freer Gallery of Art and the Arthur M. Sackler Gallery (Washington, D.C.), the Metropolitan Museum of Art (New York) and the Museum of Fine Arts (Boston), the paper first outlines how these public institutions have accumulated and transformed understandings of the *qin*, and its associated musical culture, since the instrument first came into their collections. By examining past and present catalogues, labels, and displays, this paper discusses how these museums approach the *qin* and the challenges of its representation. These include negotiating the dichotomies between cultural and musical objects, ethnographic and biographic narratives, and safeguarding and revitalising purposes. Finally, the paper reveals how an equitable balance between the viewpoints of connoisseurship and indigenous practice of the *qin* can provide a potential solution in dealing with these challenges.

Tsan-Huang Tsai is a Minjiang Scholar Program Professor at Quanzhou Normal University and Andrew W. Mellon Fellow at The Metropolitan Museum of Art. He studied ethnomusicology at Sheffield and anthropology at Oxford and worked at Nanhua University in Taiwan, The Chinese University of Hong Kong, and The Australian National University. His research covers a wide

range of disciplines, including ethnomusicology, organology, anthropology, and Chinese/Taiwanese studies, and he has published two edited books and more than twenty articles.

SESSION 7 – SHORTS 2

It's Moving! Discussing Mechanical Musical Instruments in the Hellenistic Period Luca Rocca

To see a device that moves by itself and sometimes even produces music and sound is something that has fascinated many over the centuries, and still does. The history of these instruments can be traced back in time to the treatises of Hero of Alexandria and Philo of Byzantium. Only fragments and translations of these texts have come down to us, but other authors have described their content, allowing us to know at least something about their reception.

This paper will investigate the purpose of those machines. Were they made for the general amazement, with ability of producing music just an accessory, or was there a meaning in what they played? It looks like most of them were made only to emulate musical instruments that already existed; however, in recent times mechanisms have been made to produce original sound. It seems possible to assume an interpretation going beyond the desire of wonder, and thus to attribute to the machines the meaning of divine epiphany, as the intervention “ex machina” was regarded. This paper will suggest a possible explanation of the purpose of mechanical musical instruments and automata related to musical performance in Hellenistic society, on the basis of writings from Hero of Alexandria and Philo of Byzantium. Furthermore, it will propose some thoughts about similar instruments that have been made on the basis of the designs and instructions that can be found in those treatises.

For bio of Luca Rocca, see p. 34.

A Stowaway Ukulele Revealed Dick Boak

The original Martin “Konter” ukulele belonged to Richard Wesley Konter, a Brooklyn native and accomplished ukulele player. Konter was also a Navy man who volunteered his service and musical talent for Byrd’s 1926 expedition to the North Pole. Konter convinced pilot Floyd Bennett to stow the little Martin ukulele under the seat of the plane for the arduous polar flight. It was no small feat to be the first fliers to reach the North Pole, let alone the first ukulele!

In the weeks following the expedition, many ticker-tape parades and dinners were held to honor Byrd and his crew, including a White House reception. Richard Konter, ukulele in hand, attended most of these events and obtained no less than 158 signatures for his ukulele, including those of President Calvin Coolidge, Thomas Edison, Charles Lindbergh, Amelia Earhart, Byrd and Bennett, the entire expedition crew, and even Her Majesty Queen Marie of Romania.

Wishing to become a ukulele dealer, Konter corresponded with C. F. Martin III in 1927 and they eventually became friends. In 1952, Konter arranged with Martin to trade his special ukulele for a full size Dreadnought. Konter’s ukulele is now safely and proudly on display at the Martin Museum in Nazareth, PA.

In the fall of 2018, after more than four years of extensive research by co-authors Larry Bartram and Dick Boak, Hal Leonard Publishing released the book *A Stowaway Ukulele Revealed – Richard Konter & The Byrd Polar Expeditions*. To coincide with the release of the book, Martin introduced a replica of the Konter ukulele that included Dick Boak’s arduous faithfully rendered signatures on the beautiful Hawaiian koa wood body. Dick Boak, replica in hand, will offer an overview and visual presentation showing the extensive research that unraveled the amazing stories embedded in this little instrument.

Illustrator, recording artist, luthier, woodworker, author, and lecturer **Dick Boak** has had the honor of managing the Museum and Archives for C. F. Martin & Co. Dick also initiated Martin’s Limited Edition guitar program and created signature models for more than one hundred legendary musicians of our era. Since retiring from Martin in January of 2018, Boak has further immersed himself in illustration, music, writing, travel, speaking engagements, and work as a photo archivist for race car legend Mario Andretti.

SESSION 8 – TRENDS IN ORGANOLGY

The Organ’s Controversial Voice: A Critical History of the Vox Humana **Edmond Johnson**

Dating back more than four centuries, the vox humana is one of the organ’s oldest reed stops. Despite being found in a diverse range of instruments and called for by a wide variety of repertoire, it has often been the object of criticism and even ridicule. In his 1775 musical travelogue, Charles Burney frequently disparaged the vox humana stops found in the organs he encountered while touring Germany and the Netherlands. Upon hearing the famous organ at Haarlem, he commented that its vox humana did “not at all resemble a human voice, though a very good stop of the kind: but the world is very apt to be imposed upon by names.” Indeed, the name imposed upon the rank often seemed to set listener expectations that it could not possibly satisfy. A century later, in 1876, an anonymous critic for the Boston-based magazine *The Musician & Artist* would write, “I never could like a vox humana; the only human voice it resembles is that of a ninety-year-old French tenor, with a very bad cold.”

In this paper I provide a brief history of the vox humana, looking both at its technical evolution—from the era of Arp Schnitger to the American theater organs of the early twentieth century—and the critical discourse that has developed around it during that time. Drawing from a wide variety of sources, I will explore the ways in which the stop’s nominal vocality has proved to be both an asset and a liability.

Edmond Johnson is the Director of Academic Advising and Coordinator of the Core Program at Occidental College in Los Angeles, California, where he also serves as an adjunct assistant professor of music history. His research interests include keyboard instruments, the early music revival, and mechanical and electronic instruments. He received the 2015 Frances Densmore Prize for his article “The Death and Second Life of the Harpsichord,” published in the *Journal of Musicology*.

The Valve as Romantic Technology of Re-Embodiment and Dis-Embodiment **M. Elizabeth Fleming**

It is a truism that the valve was a revolutionary development in the history of brass instrument technology and technique. A valved horn (*chromatisches Waldhorn, cor chromatique*), first introduced in the early nineteenth century, can play almost any melody, whether written for natural horn or any other instrument, owing to the full chromatic rotation and homogenous sound throughout its compass the invention affords. In this paper, however, I examine the ramifications upon *bodily* technicity—technology and technique—in the instrumentalist—both the player and instrument.

Specifically, I consider the hands of the hornist: the hand hornist—active for a century around the turn of the nineteenth century—created melodies through audibly distinct positions of the player’s right hand in the bell of the *Naturhorn* or *cor simple*, the valved hornist through a new digitized motion of the left fingers on the valves of the *Ventilhorn* or *cor à pistons* that superseded the older instrument after mid-century. Through anatomic transposition of instrumental technicities across the hornist’s body, the musical body at work is mechanized and digitized—but for all its complexity, it retreats into aural transparency. I suggest that the valve is not only a technology that affords the reembodiment of musical material, but that the valved hornist presents a new “romantic anatomy of performance” (in James Davies’s formulation), one that, like orchestral automatons or operatic stagecraft, is a technicity of Romantic transcendence that affords musical disembodiment at the level of the player itself.

For bio of M. Elizabeth Fleming, see p. 33.

A Conversation About the Organology Study Group at the American Musicological Society **Matthew Zeller and Lidia Chang**

This alternative format session consists of a short presentation followed by a question-and-answer period. The primary goal of this presentation is to inform the society, in a plenary format, of the formation of the Organology Study Group (OSG) within the American Musicological Society (AMS). The brief presentation will introduce the study group to the society, highlighting its ongoing activities as well as the issues and methodological approaches, it aims to investigate through programming at future AMS meetings. The mission of the OSG is to bring the fields of organology and mainstream musicology into conversation with each other, helping to bridge the gap that has traditionally existed between these scholarly communities. The question-and-answer portion of the session will allow for the membership to contribute to the direction the study group takes through discussion.

Matthew Zeller is a PhD candidate at Duke University. His dissertation explores the role of timbre and orchestration in communicating musical logic and develops a new analytical method well suited to studying timbre in relation to other musical parameters. A graduate of the history of musical instruments program at the University of South Dakota, his international publications include in-depth studies of instruments by the Amati family and Antonio Stradivari.

Lidia Chang is a PhD candidate at the CUNY Graduate Center. Her research examines the intersection of print culture, gender, and music performance practices in England during the long

eighteenth century. Lidia holds a Master's degree in Historical Performance from McGill University and has the pleasure of performing with a number of period instrument ensembles, including Arcadia Players, Dorian Baroque, and Ensemble Musica Humana, of which she is a founding member.

Saturday, May 18

SESSION 9A – KEYBOARDS

Gilding the Lilly: Tone-Altering Devices in American Pianos **William E. Hettrick**

In 1897 the Chicago piano manufacturer George P. Bent commented, "There was a time when all that could be had in a piano was the regular piano tone." This remark, apparently disparaging the traditional instrument, was made in the context of marketing his "Crown" pianos equipped with a tone-altering device (the "Orchestral Attachment"), which, he claimed, could mimic all sorts of plucked and struck string instruments, including the clavichord and harpsichord. Bent's chief competitor was the John Church Co. of Cincinnati and Chicago, whose "Everett" piano, made in Boston, featured the similar "Plectraphone." Both manufacturers held patents for basically the same mechanism—flexible strips hanging alongside the piano strings with attached metal studs that vibrated against these strings when struck by the hammers. Other makers offered similar versions, among them three New York firms, Weser Bros. ("Orchestra Attachment"), Schubert ("Mandolin Piano"), and Wing & Son ("Instrumental Attachment"). Still other companies purchased their devices from independent dealers and supply firms. This flurry of activity produced more patents, which in turn led to several lawsuits. The mechanism could only be used in pianos with vertical strings, thus uprights, and therefore the piano purchasers expected to be enticed were mostly amateurs, not professionals. George Bent attempted to attract serious musicians, however, by maintaining that the imitation of the sound of the clavichord and harpsichord could offer performers an exact duplication of eighteenth-century performance practice! The widespread phenomenon was predominantly American and lasted only about a decade, beginning in 1894, although it also gained renewed popularity in the early twentieth century as a feature (the "Mandolin Attachment") in player pianos and pianos contained in orchestrions. This paper will identify all of the firms engaged in the fad in both of its phases, including an interesting example as late as 1960.

William E. Hettrick's most recent publication concerning pianos is "The American Piano-Supply Industry in the Nineteenth Century, with Particular Attention to the Career and Manufacturing Methods of Joseph P. Hale," appearing in two parts in the *AMIS Journal* in 2017 and 2018. He has served the Society as Editor of the *Journal* and *Newsletter*, President, and member of numerous committees. He received the Curt Sachs Award in 2013.

Hiding in Plain Sight: Immigration and Emergence of Select Figures in American Piano Making **Tom Strange**

A few piano makers who immigrated to America, such as John Geib and Charles Taws, made something of a splash when they arrived in New York or Philadelphia, setting up their shops quickly and successfully, but it was far more common that immigrant makers had to establish themselves first, a process that took many turns and was not always met with success. This paper reviews the paths that a select set of these makers followed in the late eighteenth and early nineteenth centuries, focusing on Herman Bernard Vietor, John Kearsing & Son, Thomas Loud, and William Knabe & Henry Gaehle. Recently digitized newspaper advertisements, surviving instruments, and firsthand accounts left by the builders are used to reconstruct the stories. While the object record of surviving instruments is incomplete or often lacking entirely, there are often enough clues remaining to establish positive attributions and recreate the timelines. By reconstructing these early histories in America, it becomes possible to understand the challenges these early builders faced getting recognized and setting up for themselves in a new country. In many cases the paper completes a record that was previously sketchy.

Tom Strange is a restorer of early keyboard instruments who has presented numerous papers on piano development worldwide. Articles on early pianoforte builders, and a newly published book on the Kirkman family of harpsichord builders, have expanded understanding of this art. Strange cofounded the Carolina Music Museum in Greenville, SC to showcase instruments in a state-of-the-art facility. An exhibition companion book, *Facing South: Keyboard Instruments in the Early Carolinas*, was released in August 2018.

George Washington's 1793 harpsichord: Silent Witness for a New Reproduction **John R. Watson**

George Washington's Mount Vernon recently installed a reproduction of the surviving harpsichord purchased by the first president in 1793. Made by a maker of harpsichords and pianos and purchased by Washington after the purchase of a piano, the 1793 harpsichord illustrates how the late English harpsichord was not in competition with the piano, but an equal voice still evolving to serve changing musical aesthetics. The original instrument, attributed to Thomas Culliford & Co, bears a Longman & Broderip label. It is equipped with a full specification, including two manuals; 8', 8', 4' and lute registers; buff stop; pedal-operated Venetian swell, and machine stop. All four registers retain their original laminated leather plectra.

The making of a reproduction of the harpsichord accomplished several important objectives. First, it allowed better preservation of the original instrument by substituting a reproduction to take the brunt of exposure in the heavily visited historic mansion, the original now free to retreat to a more controlled environment. Second, the reproduction serves as a virtual restoration of the original instrument, allowing all to hear a late eighteenth-century harpsichord representing a fascinating transitional moment in the keyboard revolution and in its original 1790s context, all without subjecting the original document to the eroding effect of restoration. A final objective serves as the primary theme of the present report. The making of the reproduction during continual study of the original harpsichord illustrates the extent to which historic instruments are

voluminous historical documents, revealing a surprising abundance of historical detail about their construction and the period they represent.

John R. Watson is an independent conservator and maker of early keyboard instruments. He retired in 2016 from The Colonial Williamsburg Foundation, where he served for 28 years as conservator of instruments and from 2008 as curator of musical instruments. His research on musical instruments and their conservation has resulted in three books, including *Changing Keys: Keyboard Instruments for America, 1700–1830*, a descriptive catalog detailing thirty-eight keyboard instruments, mostly in the CWF collection.

Reconstruction of the Original State of Bartolomeo Cristofori's Piano from 1720 **Frank Hollinga**

The reconstruction of the original state of Bartolomeo Cristofori's piano from 1720 is my master project at the School of Arts in Ghent, Belgium, under the supervision and coordination of my teacher, Kerstin Schwarz. The goal of the project is to make a faithful reconstruction of the original state of the 1720 Cristofori piano. Together with Kerstin, we studied and measured the instrument at the Metropolitan Museum of Art in New York (with the kind support of conservator Manu Frederickx and curator Jayson Dobney).

After thorough research and a comparison with Cristofori's other surviving instruments from 1722 and 1726 in museums in Leipzig and Rome, I have concluded that the instrument has suffered multiple modifications during its lifetime, and is currently far from its original state. As part of the theoretical research and preparation for the project, I made a 1:1 CAD drawing of the current state and one of the reconstructed original state. In October of 2018 I began to build the case of my reconstructed original state of the piano. The major difference of the current state of the 1720 Cristofori piano in comparison to Cristofori's other surviving pianos is the rather different layout of the hammer action mechanism. I have concluded that the hammer-action design of the 1720 Cristofori piano was originally similar to the original hammer actions from 1722 and 1726, and that the differences in its present design are due to the modifications carried out at the end of the eighteenth century. This shines further light on Cristofori's late career as a craftsman, demonstrating that he had established a rather solid design for his pianos, though he continued to experiment and improve small details throughout his career.

Frank Hollinga is a master's student at the School of Arts in Ghent, part of the University College Ghent, Belgium. He was born in the Netherlands but moved in his childhood to Portugal, where he attended primary and secondary school. Five years ago he moved to Belgium for the course in musical instrument building. Currently his main focus lies in historical keyboard instruments.

SESSION 9B – ETHNOMUSICOLOGY & ORGANOLOGY

Instrumental Iconography: Material Culture, Meaning, and Interreligious Relations in Bali **Dustin D. Wiebe**

In 1972 the Protestant Church of Bali (GKPB) made major institutional policy changes that officially sanctioned the inclusion of localized music, dance, and other arts in the context of official church praxis. Shortly thereafter GKPB leaders commissioned the construction of five sets of gamelan gong kebyar instruments for use in congregational music and other church events. Interestingly, many of these instruments are inscribed with images from Hindu epic literature and Balinese mythology. This material imagery, however, stands in contrast to the musical repertoires employed by Balinese Christian musicians, which were and still are carefully scrutinized by the local intelligentsia (both Christian and Hindu) for their “appropriateness” of content. This paper seeks to understand why this apparent contradiction of musical forms exists, allowing, on the one hand, overt references to Hindu narratives on church-based instruments, while on the other, laboriously defining the parameters of “sacred” and “secular” musical repertoires. As points of historical comparison I will contrast these seminal church instruments with others that have been commissioned by GKPB since the 1990s, most of which employ a blend of local and global-Christian imagery. I will also explore the use of similar, “hybrid” iconography as found on gamelan instruments in Catholic churches and other Protestant denominations in Bali. Through an examination of these various instruments I will begin to articulate a framework for the ever-shifting socio-historical priorities of Christian/Hindu relations in Bali and how these case studies may be applied to more generalized theories related to global Christianity and interreligious dialogue.

Dustin Wiebe (PhD, Wesleyan) is a classical guitarist and scholar of religious musics. In 2018 he was Researcher in Residence at the University of Manitoba (Faculty of Architecture). The associated interdisciplinary research agenda explored the use of architecture and musical instruments as dialogic spaces between Hindu and Christian artists. Since January, Dustin Wiebe has been on the faculty at the Hugh Hodgson School of Music at the University of Georgia as a visiting Assistant Professor.

The ‘Irish’ Bouzouki: a Veritable Voyage of a Special Sound Across Cultures and Continents

Aaron Wolff

This paper begins with a brief history of the Greek *bouzouki*, in its evolution from the *trichordo pandoura* to the modern DAD-tuned Greek *bouzouki* of early twentieth-century Rebetiko music, and the introduction of the *tetrachordo bouzouki*, tuned CFAD. It describes Johnny Moynihan’s journey, through which he brought back a Greek *bouzouki* to his Irish band Sweeney’s Men, and figured out a new tuning for it: GDAD, similar to the mandolin. Moynihan then obtained a new hybrid from the English luthier John Bailey, who built the first flat-backed *bouzouki* by affixing a cittern body to the neck of a broken Greek *bouzouki* body. Alec Finn next brought a *trichordo* DAD Greek *bouzouki* back to his band De Dannan. The paper continues with a brief overview of

Swedish lute tradition, and how influence from the English cittern and various bouzouki traditions led to the modern cittern becoming popular in Swedish traditional music today. There is much to learn from and admire in such a free and global exchange of ideas: unabashed experimental adaptation of existing traditions is the root of cultural evolution.

For bio of Aaron Wolff, see p. 34.

SESSION 10 – KEYBOARD INSTRUMENTS & MUSIC EDUCATION

Music for Transposing Organ in Shape Notation

Nicholas K. Gattis

Many attempts were made toward the end of the nineteenth century to preserve the established tradition of music printed in shape notation while simultaneously meeting the demands of a rapidly changing, progressive American culture. Since its New England inception in the early 1800s, shape notation became widely popular across the United States as a pedagogical tool to promote musical literacy and congregational singing. A simplified method of music instruction and a cappella style were contributing factors alluring rural churches and denominations which did not employ the use of accompaniment instruments in worship to maintain the early singing traditions. Promoters of shape notation sought to reimage their nearly obsolete system by increasing normal schools, adopting larger printings of gospel-convention style tune books, and publishing hymnals in round and shape note editions. However, the use of keyboard instruments, increasingly accepted and accessible, to accompany singing became problematic for their cause.

One evolutionary idea emerged from Jesse B. Aikin by pairing his system of seven-shape notation and transposing organ in collaboration with Jacob C. Allebach and Isaac R. Hunsberger of Hatfield, Pennsylvania. Conceptually, a cappella singing in shape notation allowed the performer the ability to sing in any desired key signature through the utilization of solfege syllables. Combining shape notation with the ability of an organ with a transposition mechanism, the instrumentalist and vocalist could perform together in any key signature without having to transpose the printed music. Evidence of the short-lived phenomenon is found only in six tune books printed between 1870 and 1880. The Hunsberger organ factory was destroyed by fire in 1879, yet two extant organs are known to exist. Careful examination of this unique, relatively unknown piece of American music history will clarify the transition between the traditional shape notation era and gospel-convention style hymn singing.

Nicholas Gattis received his BS in Music Education, cum laude, from Western Carolina University. Currently he serves as a Music Educator in the Charlotte-Mecklenburg Schools, North Carolina. Mr. Gattis has presented research at conferences of the Nineteenth-Century Studies Association, in the Southern Appalachian Culture Series at Gardner Webb, and at the National Conference for Undergraduate Research. Awards and fellowships include Western Carolina University-School of Music Distinguished Young Alumni, Grosvenor Teacher Fellow, and World Affairs Council Scholar.

The “Irish Clementi” and the Logierian Method

Bonny H. Miller

John Bernard Logier (1777–1846) can rightly be called the father of group piano teaching. Like Clementi in London, he composed, published sheet music, and sold instruments including the “Royal Kent” keyed bugle. Logier developed a new “system of musical education” in a series of instruction books beginning in 1814 in Dublin. His patented system drew together music theory, the stimulating dynamics of group teaching, and method books with related theory and repertoire publications. The controversial approach claimed to teach music in a scientific way that a child of six or seven could easily learn. All students were drilled in harmony, figured bass, and voice leading. Beginners played a simple melody with chords, while more advanced students played sequential variations of the music simultaneously at other keyboards in a “piano lab” setting. For fledgling pianists Logier designed the chiroplast, a sliding frame that ensured proper hand position during practice.

The Logierian system was hotly debated but widely disseminated in Great Britain and Germany during the 1820s. In the hands of knowledgeable teachers, the system produced impressive results. One admirer proclaimed, “In truth he has been to music what Sir Isaac Newton was to astronomy, a disseminator of light on subjects which before were shrouded in mystery.” Detractors attacked Logier as a charlatan who pursued group teaching to maximize profits. The desirable new method elicited interest in the U.S. from Boston and Charleston to Cincinnati. Some Jacksonian-era Americans rejected Logier’s program of teacher training as an attempt at a business monopoly based on “foreign titles and transatlantic certificates.” Logier may have been a relentless self-promoter but he was no imposter as an innovative educator in his approach to the keyboard.

Bonny H. Miller is a native of Los Angeles. She holds master’s and doctoral degrees in piano performance. Dr. Miller has performed widely as a piano soloist and accompanist for singers and instrumental performers, and she has taught piano and music history at universities in Missouri, Georgia, Florida, Louisiana, and Virginia. Her articles and research papers address topics from Mozart and Schoenberg to American popular music. She is completing a biography of American composer Augusta Browne.

SESSION 11 – GUITARS, BANJOS & ARCHGUITARS

Demonstration of a Reconstructed *Tastengitarre*

Daniel Wheeldon

As part of my Creative Practice PhD, I am building a copy of one of the only two surviving German *Tastengitarren*—six-string keyed guitars made from ca. 1810–1843. Construction on this replica instrument was completed in January 2019, and will be used to explore relevant repertoire at the University of Edinburgh. There are no publicly available fully functioning keyed guitars of this sort available and so this will be a unique opportunity for its voice to be heard again.

Of the two surviving instruments, one is at the Metropolitan Museum of Art (Inv No: 89.4.3145) but is not in a state to be played; the other is in a private collection in Bavaria and is

Playable, though the mechanism needs fine tuning. Georg Kinsky's 1810 catalogue of musical instruments of the Heyer Collection (*Musikhistorisches Museum von Wilhelm Heyer in Cöln: Katalog von Georg Kinsky*, vol. 2 [Cologne, 1910], 172.) describes a similar instrument attributed to Carl Ludwig Bachman, though unfortunately this was destroyed during WWII. Furthermore there is a scarcity of primary documentation pertaining to this instrument, so it is hoped that much will be learned from this reconstruction. This demonstration will consist of a brief explanation of the instrument in historical context, also explaining the music chosen for performance. The author will execute the performance.

For bio of Daniel Wheeldon, see p. 34.

The Early Banjo in Images and Words **Kristina Gaddy**

The Old Plantation (John Rose, ca. 1785–1790) is one of the most iconic images of enslaved people engaging in a cultural practice in the United States. The watercolor from South Carolina is also one of the earliest depictions of someone playing the banjo. The instrument in the painting has a gourd body with crosses and stars functioning as soundholes and four strings, three long and one short. The image suggests that the neck enters the gourd not on the plane of the skin membrane, but through the center of the gourd. The construction is very similar to an engraving from almost 100 years earlier from a drawing by Sir Hans Sloane and an extant instrument collected in Haiti fifty years later. New discoveries hint that this construction might have been vital to the context in which the banjo was played.

This presentation explores early images and descriptions of the gourd banjo from 1687 to around 1840, including some that have not been previously documented by scholars. The majority of early written sources describe “the banjo” as a plucked stringed instrument, but there are others in which a banjo is described as a drum, thumb piano, and even a marimba-like instrument. The end of the presentation briefly touches on the origin of the word “banjo” and why non-lute instruments may have been referred to by this name.

Kristina Gaddy is the author of *Flowers in the Gutter* (Dutton, 2020) and holds an MFA in Nonfiction Writing. She received a 2018 Robert. W. Deutsch Foundation Rubys Artist Grant to support *Well of Souls*, an exploration of the little-known history of the banjo in the Americas. She has presented at the Anton de Kom University, Suriname; North Carolina Folk Festival; and Banjo Gathering. Her work appears in international, national, and local publications, and before writing, she worked in museums and historical societies.

The Modern Archguitar: A Case Study in Keeping Pace Organologically **Gregg Miner**

In 1982, Boston guitarist Peter Blanchette and luthier Walter Stanul teamed up to create a new instrument they dubbed the “archguitar.” Never patented nor trademarked, their “invention” has endured, even as new players and luthiers have continued to expand on the idea, creating an

informal group of similar instruments. These “evolving archguitars” seem to deviate to a smaller or larger extent while appropriating the name.

This paper asks the following questions:

- Was it in fact a new “invention”?
- What were and are the ramifications of their name (or term)?
- If a new and novel instrument endures and/or attracts new players, should there be a concern for any constancy (or “legacy”) – i.e.: adherence to original intent, features, tuning, dimensions, configuration?
- What would constitute adherence or deviation and who might decide or “police” that?

Note that my premise asks nothing but questions—to which I do not have the answers. Yet in this paper I will compare and analyze all relevant instruments and suggest an initial organology for this heretofore unaddressed instrument form, while perhaps provoking thought for similar cases past, present, and future.

Gregg Miner is a plucked stringed instrument collector, scholar, recording artist, and performer, best known for his work with harp guitars. He runs Harpguitars.net, Harp Guitar Music, and the Harp Guitar Foundation, and authored the “Harp Guitar” entry (and others) in the most recent edition of *The New Grove*. Miner’s other musical hobbies include his personal museum of plucked stringed instruments and recordings with many of the instruments, which can be seen at minermusic.com.

SESSION 12 – EARLY AMERICAN WOODWINDS

Discussion leader, Douglas Koeppe

Despite extremely difficult beginnings involving starvation and disease, colonists in the New World along the East Coast were eventually able to settle into routines in the harsh surroundings and thrive. They tilled the fertile land, built log homes, villages, and eventually towns and cities. No doubt as an escape from their punishing daily routines, the settlers sang and danced, following tunes and calls from their countries of origin. The *only* musical instruments remaining from their earliest settlements are metal Jew’s harps.

By the last quarter of the eighteenth century, the immigrants were from England, Scotland, Ireland, France, Holland, Germany, and Sweden. The great variety of ethnicities came to be thought of, by the French writer Jean de Crèvecoeur, as immigrants “melting” into the receiving culture. In his *Letters from an American Farmer* in 1782, he wrote, “The American is a new man, who acts upon principles; he must therefore entertain new ideas, and form new opinions.” Freed from the constraints imposed by trade guilds in their countries of origin, immigrants trained in making musical instruments might be expected to utilize what has come to be known as “Yankee ingenuity” in finding solutions to problems encountered. This panel will examine several members of the woodwind family, noting a number of innovations (including some which failed to function as intended).

Brief papers will be presented on:

- | | |
|--|------------------------------|
| *Four Extant American Woodwinds from the Eighteenth Century | Doug Koeppe |
| *Rare Bass Clarions (bassoon-shaped bass clarinets) | Albert R. Rice |
| *Introduction of the Boehm-System Flute in America | David Thomas |
| *Two Major Symphony Orchestras Founded in Mid-Nineteenth-Century America | Doug Koeppe |
| *A Look at Two Top Bassoonists in America at Mid-Century | Jim Kopp |
| *The Matter of Woodwinds in Brass Bands | Doug Koeppe & Albert R. Rice |

The floor will then be opened for discussion, and a lively question-and-answer session is expected to follow. If there appears to be time for an additional topic, the discussion leader will bring up the question of whether woodwinds play at a higher pitch after their bores have, over time, shrunk in diameter.

Four Extant American Woodwinds from the Eighteenth Century **Douglas Koeppe**

“The earliest extant American woodwind” examines a flute in C with three *corps de rechange* from the Dayton Miller Collection. It is a five-key flute in C, of ebony, probably dating to ca. 1770. The flute bears a long-stemmed flower device, the maker’s mark of Jacob Anthony, Sr., and has undergone several modifications, most of which were not very successful.

“The earliest extant American oboe” examines a two-key, straight-top boxwood oboe from the Museum of Fine Arts collection, in exceptionally good condition. This oboe also bears the long-stemmed flower stamp which is on the flute.

“The earliest extant American clarinet” examines a five-key clarinet stamped N. CURTISS on the upper body joint and on the bell. The bell is additionally engraved with eight-pointed stars in the form of a garland. The clarinet, which dates to ca. 1780, has its original mouthpiece and plays a good scale at A415.

“The earliest extant American bassoon” examines a four-key bassoon of dark stained maple, having four brass keys with flat spoon flaps and what appears to be the original crook. Important to note is the fact that the long shanks for the keys are mounted in knobs turned in the body rather than in saddles, pointing to an early date of manufacture (ca. 1780).

Woodwinds in Early America: American Bass Clarinets (Clarions) **Albert R. Rice**

This paper summarizes my research on American makers and dealers who advertised clarions (bassoon-shaped bass clarinets) from ca. 1810–1830, as an addendum to Robert Eliason’s thorough 1982 and 1983 JAMIS articles, “George Catlin, Hartford Musical Instrument Maker,” parts 1 and 2. Searchers through newspaper advertisements for clarions uncovered individuals who are in addition to those noted by Eliason—individuals who sold and made clarions from about 1810 to 1830 in New York City; Boston; Hartford, Connecticut; Washington, D.C.; Woodstock, Vermont; and St. Johnsbury, Vermont. These cities demonstrate a wider geographic distribution than previously realized. In addition, an advertisement in an 1817 issue of Boston’s *Evening Post* mentions a clarion

used with a trombone and serpent in an arrangement of Handel's oratorio *Saul*, indicating that the bass clarinet was appropriate for both orchestras and wind bands. Finally, in addition to two 1837 sheet-music covers reproduced by Eliason, there is an 1840 sheet music cover that illustrates a clarion in a marching wind band, establishing its continued use.

Introduction of the Boehm-System Flute in America **David Thomas**

The flute was transformed by the development of a new flute by Theobald Boehm, a German inventor and flutist, first introducing a ring-keyed conical flute in 1832 followed in 1847 by an improved cylindrical-bore flute. This is essentially the style of flute we know today. The first Boehm-system flute made in America was exhibited in 1844 by James Larrabee of Newark, New Jersey, which was an 1832-style Boehm flute modeled after a Boehm-system flute brought to New York City by a visitor. Larrabee died several years later and no other Boehm-system flutes made by him are known. Alfred G. Badger, a woodwind instrument maker from Buffalo, New York, moved to Newark in 1843 where he undoubtedly became familiar with Larrabee's Boehm flute and purchased Larrabee's flute-making business from Larrabee's widow. Badger moved to New York City in 1845, where he focused on making and improving the Boehm-system flute. Over the next fifty years Badger became the major advocate for the introduction of the Boehm -system flute in America and is widely regarded as the single most important figure in the spread of use of the Boehm flute in the United States. Badger was a consummate craftsman, producing flutes of the highest quality, an inventor who continued to make improvements to the flute, e.g., being the first to make flutes of ebonite in 1851, and an entrepreneur. In this respect, Badger solicited testimonials and support from the best flute players in the country, especially the prominent New York flutist and entrepreneur Philip Ernst, one of the earliest to adopt the Boehm flute in America. Badger also wrote a book on the *History of the Flute* (first edition, 1853) that was very well received, published music, advertised abundantly, published with Ernst the first fingering chart for the Boehm flute in America, etc. Examples of flutes made by Badger throughout his career will be shown to illustrate his inventiveness and craftsmanship; a Boehm-system flute by the early New York City maker William Ronnberg will also be shown.

Two Major Symphony Orchestras Founded in Mid-Nineteenth-Century America **Douglas Koeppel**

The New York Philharmonic Orchestra was founded in 1842 as the Philharmonic Society by Ureli Corelli Hill. The first concert took place on December 7, 1842, in the Apollo Rooms on lower Broadway before an audience of 600 and opened with Beethoven's Fifth Symphony. In 1865, Theodore Eisfeld conducted the Orchestra's memorial concert for the recently assassinated Abraham Lincoln. The program included Beethoven's Ninth Symphony; however, the last movement was omitted.

The Germania Musical Society was organized around 1848 by Carl Zerrahn and some twenty-five other German musicians dedicated to producing "Good Music for a Free People." Troubled perhaps by the European unrest of 1848, this group of musicians felt drawn to immigrate to the

United States out of a deep-seated admiration for the people and their history. Their stated aim was “to further in the hearts of this politically free people the love of the fine art of music through performance of the masterpieces of the greatest German composers.”

Two Founding Bassoonists of the New York Philharmonic James Kopp

Anthony (Anton) Reiff Sr. (1803–1880) emigrated from Mainz, Germany, to New York in 1824. A multi-instrumentalist, singer, and teacher of music to the blind, Reiff was the founding vice president of the New York Philharmonic Society in 1842, and later treasurer of American Musical Fund Society, chartered March 1849. His son Anthony Reiff Jr. was a NYPO violinist and noted conductor of opera. A substantial collection of the father’s memorabilia is preserved in the NYP Archives.

Alexander Kyle, who arrived in New York via Canada in 1827, was also a multi-instrumentalist, singer, composer, and director of the US Military Academy Band (West Point) in 1830–33. Several of Kyle’s marches, songs, and arrangements are preserved, though apparently not his *Bassoon Instructor* (88 pages) ca. 1850, previously unreported. His son, John A. Kyle, was a founding flutist of the NYPO.

The Use of Woodwinds in Brass Bands Douglas Koeppe

The term “band” often brings to mind *brass instruments*. However, in the New World the terms “band” and “orchestra” were often used interchangeably. The first official band of the United States military employed the following by the end of 1800: two oboes, two clarinets, one or two bassoons, and two orchestral (valveless) horns.

Pitch-altering keys for brass instruments came into use in the early years of the nineteenth century, and bugles with eight to ten keys enabled performers to play difficult melody lines in the repertoire. Concurrently, bandmasters and composers realized that clarinetists using instruments with more than the minimum of five keys could more easily play difficult passages involving accidentals. Multi-keyed oboes became available near mid-century and were utilized to strengthen melodic passages.

With the modifications to valved trumpet and bugle mechanisms and the addition of keys to woodwinds, there may have arisen some competition between the two families. By the 1830s the woodwinds, except for the piccolo, had been replaced by improved brass instruments. But the 1840s saw the beginning of a return of woodwinds to military bands. The heyday of the “pure” brass band lasted several additional years. However, with changes in audience tastes and the arrival of highly talented immigrant woodwind players, the “mixed composition” reappeared in the wind ensembles.

Douglas Koeppe, a long-time member of AMIS, is an independent scholar and researcher who has performed on flute in several community symphony orchestras. He has a modest collection of high-quality woodwinds antedating the Civil War and has authored a major work titled

Woodwinds in Early America. With a degree in physics and many years of experience as a mechanical engineer, Koepp views these musical instruments as marvels of mechanics (which term was applied to “woodwind makers” during the nineteenth century!).

James Kopp is the author of *The Bassoon* (Yale UP, 2012) and many articles in *JAMIS*, *Galpin Society Journal*, and *Lexikon der Holzblasinstrumente* (Laaber-Verlag, 2018). He was a senior editor of *The Grove Dictionary of Musical Instruments* (2014). He has performed widely as a bassoonist and has led workshops on reed-making techniques at The Juilliard School of Music, the Royal Academy of Music (London), and many universities. He earned a PhD from the University of Pennsylvania.

Albert R. Rice holds a PhD from Claremont Graduate University. He is a clarinetist, author, appraiser of musical instruments, review editor for the *AMIS Journal and Newsletter*, and past president of the American Musical Instrument Society. He has written three books on the history of the clarinet, a book on solo clarinet repertory (Oxford University Press), and a catalog of the Marlowe A. Sigal Musical Instrument Collection (Shiffer Publications, 2015). He is a retired librarian and musical instrument curator. A second edition of his *The Baroque Clarinet* will be published in December 2018. His awards include The Galpin Society’s Anthony Baines Prize (1999), and the American Musical Instrument Society’s Curt Sachs Prize (2011), honoring lifetime devotion to scholarship related to musical instruments.

David Thomas has been collecting musical instruments for the past thirty years, with emphasis on historic flutes, French horns, and guitars. In addition, he restores musical instruments and makes wooden baroque/classical flutes and guitars. He performs with several local amateur musical groups playing horn, flutes, and recorders. Dr. Thomas is trained as an immunologist and has taught and pursued research in academic medical schools and led research and drug development in the biotechnology industry. He currently consults with biotechnology companies and enjoys living just outside of Charlottesville, Virginia.

2019 GRIBBON SCHOLARS

Michela Albano received a master's degree in Science for the Conservation of Cultural Heritage from the Università di Roma "La Sapienza." Her current field placement is with the University of Pavia (CISRIC) at the Arvedi Laboratory of Non-invasive Diagnostics in Cremona, Italy. She is a PhD student at the Polytechnic of Milan (physics) and her research project and activities study musical instruments' materials and their alteration processes in order to ensure their preservation.

Chung Wan Choi (Chung), originally from Hong Kong, is a creative musician and a piano technician with an engineering mind. During her graduate studies in piano technology at Florida State University, Chung explored the historical and technical aspects of both modern and historical keyboard instruments. Among her research projects, Chung evaluated and created a treatment proposal for the institution's 1817 square piano by John Broadwood and Sons. In addition to her duties as a staff piano technician at Florida State University, Chung has also served at the Academy of Fortepiano Performance (2018, 2019), and Boston University Tanglewood Institute (2018). Chung finds inspiration in everyday life; her widespread creativities include music composition, sound engineering, and shamisen and taiko playing. Chung holds the MA in piano technology from Florida State University, an MM in composition from Carnegie Mellon University, and a BM in composition from Mannes College of Music.

M. Elizabeth Fleming is a PhD candidate in musicology and Humanities Fellow at the City University of New York's Graduate Center, as well as a freelance hornist in New York City. Her dissertation research weaves together embodiment, organology, performatic methodologies, and critical theory to investigate various material networks and ethical relationships between bodies and instruments through four case studies in the hornist's repertoire.

Saskia Maxwell Keller is a Frank Knox Fellow pursuing a master's degree in musicology at the University of Edinburgh. She graduated magna cum laude from Harvard College with a joint concentration in Music and History of Art and Architecture. In addition to serving as president of the Harvard Baroque Chamber Orchestra for three years, she has been the recipient of the John Knowles Paine Traveling Fellowship and the Davison Fellowship for Travel in Music.

Geovanna Marianne Ochoa Manzo is an undergraduate student in Cultural Heritage Restoration at the Western School of Conservation and Restoration in Guadalajara, Jalisco, México. During the past four years she has been part of multiple research and conservation projects, such as La Moreña Old House (La Barca, Jalisco), Museo Nacional de Antropología (Ciudad de México), Museo Nacional de Historia (Ciudad de México), and the CNCPC (Ciudad de México). In collaboration with Zyanya Barragán she also performed the Assessment and Restoration project of the church's "Arteson" in San Sebastián Huáncito, Michoacán. From January to July 2018 she was a Conservation Intern at the National Music Museum (Vermillion, South Dakota).

After graduating from the National School of Conservation Restoration and Museography with a thesis on a seventeenth-century Latin American clavichord, **Esteban Mariño** left Mexico to earn

his master's degree in music with specialization in the history of musical instruments at the University of South Dakota. His PhD research, undertaken at the Royal College of Music in London, focuses on the cultural significance of the cittern in sixteenth- and seventeenth-century Europe.

Arianna Rigamonti completed a four-month Erasmus Traineeship at St. Cecilia's Hall in Edinburgh in 2018. She holds a bachelor's degree in musicology and is currently undertaking a master's degree in musicology at the Department of Musicology and Cultural Heritage of the University of Pavia in Cremona. Arianna is also a violinist, and she received the violin diploma from the Gaetano Donizetti Conservatory of Bergamo, working under the supervision of Enrico Casazza.

Luca Rocca is a student in the master's program in Restoration and Conservation of the Cultural Assets of Musical Instruments and Scientific Tools of the University of Pavia. Luca attended the University of Pisa to study macromolecular chemistry and later studied violin making under the supervision of Luca Primon. Currently he combines his interest in the conservation of musical instruments with the construction of mechanical and clockwork devices.

Daniel Wheeldon is a PhD candidate at the University of Edinburgh and currently chairs the Banjo, Mandolin, and Guitar Working Group for AMIS. Daniel trained and worked in London building and repairing guitars, developing an interest in early guitars and citterns. After completing his master's degree in Edinburgh in 2015 he was awarded a Chester Dale Fellowship at the Metropolitan Museum of Art in New York, where he documented and catalogued their pre-1900 European guitars.

Aaron Wolff has been enthusiastically studying string instruments of various cultures since he was fifteen, after becoming fascinated by both Celtic and Indian musics. Being of Finnish heritage, he has also become interested in the *kantele*, a traditional zither-harp, and, with the help of a woodworker, built his own five-string version in December 2015. Aaron is currently studying at Berklee College of Music in Boston, where he is their only cittern principal.

CONCERTS

CONCERT 1, WEDNESDAY, 15 MAY 2019, 7:30 PM

Patricia García Gil, piano

Pianos: Johann Schantz grand (1825) and Erard grand (1863)

Sonata no. 8, op. 13, in C minor

I. Grave; allegro di molto e con brio

II. Adagio cantabile

III. Rondo: allegro

Ludwig van Beethoven
(1770–1827)

Impromptu op. 142 (D 935), no. 2 in A-flat major

Franz Schubert
(1797–1828)

Sonata op. posth. 164 (D 537) in A minor

I. Allegro, ma non troppo

II. Allegretto quasi Andantino

III. Allegro vivace

Impromptu op. 36, no. 2 in F-sharp major

Barcarolle op. 60, in F-sharp major

Frédéric Chopin
(1810–1849)

Mazurka

Nocturne-Berceuse

Felip Pedrell
(1841–1922)

Patricia García Gil has performed recitals and concertos throughout the world. She performs regularly with the Jeune Orchestre Atlantique (France), the Atlantic Coast Orchestra (Portugal), and the World Orchestra (the latter has been designated a “Cultural Ambassador” by the Culture of Peace Foundation for its work promoting international cooperation through music). Patricia began her musical studies at the Conservatoire of Zaragoza. She received a scholarship to continue her studies at the Royal Northern College of Music, where she earned a master’s degree under the tutelage of Colin Stone and won the Hilda Collens Memorial Award. She later studied at the International Piano Academy “Incontri col Maestro” in Imola, Italy. Patricia has won many international competitions: recent honors include “Primio Ferrari” in the Premio Ferrari International Masterclass and Competition (Rovereto, Italy, 2018) and Second Prize, Concurso Juventudes Musicales Musica Antigua (Barcelona, 2018). She is currently developing her interest in the fortepiano at the Accademia Bartolomeo Cristofori di Firenze.

CONCERTS

CONCERT 2, THURSDAY, 16 MAY 2019, 8:00 PM

Stephanie Schmidt, piano

Pianos: Robert Nunns, Clark & Co square unichord piano (1835) and Robert & William Nunns square unichord piano (1830)

<i>The College Hornpipe</i>	Anon
<i>Kathinka Polka</i>	Johann Strauss (1825–1899)
<i>Pure as Snow (Edelweiss), an Idylle</i>	Gustav Lange (1830–1889)
<i>The Moreen; a Celebrated Irish Air Arranged as a Rondo</i>	Philip Klitz (1805–1854)
Selections from <i>A Collection of New Cotillins</i> [sic]	Francis Johnson (1792–1844)
<i>Confidence (Impromptu pour le piano)</i>	Julius Schulhoff (1825–1898)
<i>Les Cloches du Monastère (Nocturne)</i>	Louis James Alfred Lefébure-Wély (1817–1869)
<i>Sentimental Waltz</i>	Friedrich Burgmüller (1806–1874)
<i>“Tis the Last Rose of Summer”; the Celebrated Irish Air with Introduction and Variations for the Piano Forte</i>	Henri Herz (1803–1888)

Intermission

<i>Handel’s Water Music for the Piano Forte (Allegro moderato)</i>	arr. Anon
<i>La Gondola (Étude)</i>	Adolf Henselt (1814–1889)
<i>The Lee Rig with Variations</i>	Anon
Two Operatic Airs by Rossini “Piu dolce è placide” “Cinderella Waltz”	arr. Thomas Valentine (1790–1878) arr. Herz
<i>Adelaide de Beethoven transcribed pour Piano seul</i>	Henri Cramer (1818–1877)
<i>Glen Mary Waltzes</i> “The Pleasant Voice” “Imogen’s Trip” “The Smile”	Richard Storrs Willis (1819–1900)
Selected Virginia Reels	
<i>“Non piu mesta”; Aria in La Cenerentola by Rossini Arranged as a Rondo</i>	Franz Hünten (1792–1878)

Since meeting the Nunns and Clark unichords back in 2014, **Stephanie Schmidt** is delighted to find them a recurring theme in her performing life. In between trips to Greenville, she continues work towards her DMA in traditional piano at the University of North Carolina at Greensboro, where she also studies fortepiano and harpsichord with Andrew Willis. Having completed BM and MM piano degrees in Wisconsin and Nebraska respectively, Stephanie sought to deepen a historically rooted understanding of “keyboardism” through classes and workshops featuring Malcolm Bilson, Bart van Oort, Jacques Ogg, and other notable musical minds. She has participated in Westfield Center conferences and the Oberlin Baroque Performance Institute, in addition to presenting regularly at annual meetings of the Historical Keyboard Society of North America. On top of these activities, Stephanie maintains a studio of over 30 private students in Cary, NC, and performs regularly as soloist and collaborator. Throughout her musical life, she relishes the insights gained through contact with original instruments and obscure composers.

LUNCHTIME CONCERT, FRIDAY, 17 MAY, 2:00 PM

Gamelan Gunung Biru

Gamelan Gunung Biru is a bronze *gamelan degung* made by Tentrem Sarwanto in 2002. The scale of the *gamelan degung* (counting down from the top note, as is customary in western Java) is “do, ti, sol, fa, mi.” An alternate (*sorog*) key changes the scale to “do, ti, la, fa, mi.”

Instruments of the gamelan degung include:

- suling, a bamboo flute
- saron peking, a 14-key metallophone
- saron panerus, a 14-key metallophone one octave lower
- bonang, a set of 14 small horizontally mounted gongs
- jenglong, a set of seven large horizontally mounted gongs
- kempul, a medium-sized gong hung vertically
- gong ageng, a large gong hung vertically
- kendang, large and small double-headed drums

The gamelan is played by a group of Western Carolina University students, faculty, staff, and friends, organized by Dr. Will Peebles. The group’s repertoire is primarily traditional, but we also perform contemporary works, including some written by members of the ensemble.

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