



NEWSLETTER

of

The American Musical Instrument Society

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CONFERENCE 2018: AMIS RETURNS TO ITS ROOTS IN MORAVIAN COUNTRY



Comenius Hall. One of the beautiful buildings at Moravian College. Image courtesy of Moravian College.

American Musical Instrument Society 2018 Meeting

After our excursion to Scotland with the Galpin Society in 2017, AMIS returns to our roots during May 23-26, 2018, with a down-to-earth program focused chiefly, but not exclusively, on North American topics, especially those relevant to our venue, historic Bethlehem and Nazareth, Pennsylvania. Here, hosted by Moravian College (founded 1742) amidst National Landmark structures housing many unusual instruments, we will celebrate the legacy of artisans including the colonial Pennsylvania-German organ builders John Clemm and David Tannenberg; piano makers such as Philip Bachman and John Christian Malthaner; luthiers John Antes, C. F. Martin, and C. F. Hartmann; antebellum wind-instrument dealer Heinrich Guetter; and today's prolific, visionary harpsichord builder Willard Martin. These Moravian craftsmen represent an unbroken, richly documented regional tradition of instrument making and playing extending over nearly 275 years.

AMIS last convened here in the Lehigh Valley in 1991. Since then, the music collections of the Moravian Archives, the Moravian Historical Society, and the Moravian Museum have grown significantly. Recent research in their holdings has led to identification of the oldest known American clavichord, by Tannenberg (1761); fresh attention to the curious, early American violins of Antes and Hartmann (a previously unknown 1763 Antes cello has just surfaced!); new information about piano making in Pennsylvania, the cradle of the American

piano industry; and better documentation of an array of eighteenth- and nineteenth-century European brasses and woodwinds played by local musicians. Among the brasses, for example, is a horn with a rare early type of Berlin piston valve. We'll also inspect instruments of the famous Moravian trombone choirs, including a Dresden trombone by Johann Gottfried Leydholdt, dated 1761.

In addition to the Moravian Museum, Archives, and Historical Society, we'll visit other nearby sites including the enlarged and renovated museum of the venerable C. F. Martin guitar company; American Archtop Guitars, home of prized handmade guitars; and optionally the Kemerer Museum of Decorative Arts, the new, Smithsonian-affiliated

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NEWSLETTER of the

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Sarah Deters, Editor

Emily Peppers, Assistant Editor

Albert Rice, Reviews Editor

The Newsletter is published in spring and fall for members of the American Musical Instrument Society (AMIS). News items, photographs, and short articles or announcements are invited, as well as any other information of interest to AMIS members.

Contributions to the Newsletter and correspondence concerning its content should be sent to:

amisnewsletter@gmail.com

Address changes, dues payments, requests for back issues of AMIS publications, and requests for information on membership should be sent to:

American Musical Instrument Society
6704SE 20th Avenue
Portland, OR 97202
Phone: (971) 930-7524
j2kopp@aol.com

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PRESIDENT'S MESSAGE

Dear Colleagues,

Surprise! Here I am again. The surprise is that anyone who read to the end of my last newsletter message will have noticed that I termed it my final one. Well, I don't know where my head was, since here is another newsletter well before my term ends in May.

It was not wishful thinking of an early retirement – why would I wish that when I am continually buoyed up by the good work of members who volunteer for the many tasks necessary to the running of AMIS. After much deliberation and reading, the three major awards (Sachs, Bessaraboff, and Densmore) have been decided for 2018. The Gribbon Award committee has selected nine students to receive travel awards to our meeting in Bethlehem. The Nominating Committee proposed a fine slate, as you saw on the ballot mailed in January. Not to forget Edmond Johnson, who has just retired after five distinguished years as newsletter editor.

In addition, you are reading here the work of our newest major volunteers, new Newsletter editor Sarah Deters and assistant editor Emily Peppers. Emily previously assisted Edmond with a couple of newsletters, but we expect her role to grow now that both editors live in the same city – Edinburgh – and can easily consult.

This newsletter feature details of the coming annual meeting (May 23–26) in Bethlehem and Nazareth, Pennsylvania. Laury Libin has led the effort to prepare a program chock-full of papers, panels, field trips, a special exhibition and reception, and more.

As usual, if you have comments on what AMIS is doing, or should do, I would like to hear them. Please get in touch: cfbryant@jhu.edu.

☞ Carolyn Bryant

New from the Editor's Desk

It is with great pleasure that Emily and I write to you on this, our first newsletter. We are both excited to be working together and we look forward to shaping the newsletter over the next year. In this issue you will notice a new feature highlighting the research of 2017 Gribbon Scholars. In the coming issues we're going to be adding new sections and we welcome your feedback.

New sections include:

~ Collector's Corner: tell us about a prized item in your collection

~ Curator's Choice: highlights of rarely seen items in museums

~ Technology: the impact of technology on instruments

~ It happened on the web: the best of musical instruments on social media

We welcome short submissions for the above categories (maximum 500 words) as well as short articles. Email all submissions and suggestions to: amisnewsletter@gmail.com.

Thanks,
Sarah and Emily

affiliated National Museum of Industrial History, Willard Martin's harpsichord workshop, and, for those so inclined, the Sands Casino Resort. A few miles farther afield, in Easton, Pennsylvania, is the impressive Sigal Museum of the Northampton County Historical and Genealogical Society, opened in 2010, with its own fascinating instrument collection.

The Early American Industries Association, whose concerns overlap with AMIS's, will be meeting at the same time in Bethlehem, so we hope to schedule some joint events. On our own, we'll enjoy music-making, ample time to relax and explore Bethlehem's easily walkable historic district, and most importantly a strong program of presentations representing the varied interests of our membership. Every effort is being made to control costs, since Bethlehem has now become a popular but pricey tourist destination. We have made arrangements for convenient, inexpensive but basic lodgings in modern student accommodations ("The Hill") just a few steps from Moravian College's music building, where most of our sessions will take place. A limited number of less spartan accommodations will be available at a nearby Comfort Suite motel. Bethlehem and

Nazareth are car-friendly, so driving to the meeting is encouraged. The area is also served via direct bus from Newark Liberty International Airport (EWR) to neighboring Allentown, and by Lehigh Valley International Airport (ABE) in Allentown. Note: Not all the historic buildings we will visit are ADA-compliant; some stair-climbing will be necessary. Group transport will be by chartered bus, but private cars are welcome.

For further information see these websites:

- www.bethlehempa.org/visit_about.html
- www.moravian.edu
- www.moravian.edu/about/campus/priscilla/the-hill
- www.moravianhistoricalsociety.org/
- www.moravianchurcharchives.org/historicbethlehem.org/
- www.martinguitar.com/about/visit-us/
- www.americanarchtop.com/nmih.org/
- eaiainfo.org/
- www.sigalmuseum.org/



Photos from top left: 18th-century buildings on campus, musical instruments on display at the Moravian museum. Photos by Laury Libin.

DAY One

Wednesday
May 23

Host institution: Moravian College, Bethlehem, Pennsylvania

Information: Peter Hall (13) and Hearst Hall (10) adjoin the Single Brethren’s House (11), 89 W. Church St. at the corner of Main St., on the Priscilla Payne Hurd (South) Campus. Use north side entrance in the passageway next to Main Hall. Elevator access through Foy Concert Hall. The Hill (18) and parking lot are just behind these buildings. Parking permits will be available at registration. Restaurants abound within walking distance.

The Early American Industries Association (EAIA) meets in Bethlehem at the same time as AMIS and some EAIA events are open to AMIS members and the public.



- 12:00 - 5:00pm Registration at The Hill
EAIA public tool and book trading (Comfort Suites parking lot)
- 5:00-8:00pm **Dinner on your own**
- 6:00-10:00pm Board of Governors dinner meeting—Red Stag
Reception for Gibbon scholars—Red Stag

DAY Two

Thursday
May 24

8:00am	Hearst Hall: registration
8:30-9:00am	Peter Hall: welcome and introductions
9:00-11:00am	Peter Hall Session 1 Chair: Allison Alcorn <ul style="list-style-type: none"> ◆ Carter, Stewart. From Saxony to Bethlehem and Beyond: Commerce in Musical Instruments of the Moravian Brethren in America ◆ Kuronen, Darcy. The Keyboard Instruments of Emilius N. Scherr ◆ Hettrick, William E. Another Kind of Pitch: American Piano Advertising in the “Gilded Age” ◆ Grantham, Hannah. Iranian Instrument Makers in America [10 minutes]
11:00-11:30am	Heart Hall: coffee break, book display
11:30-1:30pm	Peter Hall Session 2 Chair: Matthew Hill <ul style="list-style-type: none"> ◆ Sheets, Arian. Between Old and New: Changes in Vogtland-ish Stringed Instrument Production and C. F. Martin ◆ Pyall, Nick. Martin and Staufer: Guitars, Connections, and Those Who Stayed Behind ◆ Wheelwright, Lynn. A Path Not Taken? The Early Electric Guitar in America and Surprising Letters in the Martin Company Archives, 1933-35 ◆ Meyers, Rick. Ritual and Regalia: the Odd Fellows’ Curious “Self Playing Harps for David”
1:30-2:30pm	Bus to Nazareth ~box lunch provided on bus~
2:30-5:15pm	Tours of Moravian Historical Society & American Archtop tours Free time in historic Nazareth
5:30pm	Bus to C. F. Martin & Co.
5:45-7:30pm	Martin Guitar museum visit, reception and music
8:00pm	Bus back to Bethlehem Dinner on your own

DAY Three

Friday
May 25

- 9:00-10:30am Peter Hall Session 1 Chair: Carolyn Bryant
- ◆ **Palacios Uribe, Jimena.** The Brass Bands of Santiago Chazumba, Oaxaca, México: a Historical Reconstruction
 - ◆ **Cottrell, Stephen.** The Saxophone in Britain at the Turn of the Twentieth Century
 - ◆ **Kurland, Jayme.** Fine-tuned Design: The Musical Instruments of John Vassos
- 10:30-11:00am Heart Hall: coffee break, book display, set up silent auction
- 11:00-12:00pm Peter Hall Session 2 Chair: Anne Acker
- ◆ **Pardoe, Charles.** Reconstructing “the Kindian lute”: an Invitation
 - ◆ **Birkett, Stephen.** Joseph Webster’s Music Metal
- 12:00-12:45pm AMIS business meeting
- 1:00-2:30 Luckenbach Mill: catered lunch
- 1:30-2:00pm Campus bus, drive, or walk (one mile) to Moravian Archives, 41 W. Locust St.
- 3:00-5:30pm Moravian Archives: special exhibition & reception
- Optional:** visit other Historic Bethlehem Museums & Sites buildings (Kemerer Museum, Gemein Haus, Goundie House, Industrial Quarter); Willard Martin workshop; Sigal museum in Easton, PA.
- *EAIA tool auction at Comfort Suites, viewing 4:30, auction 6-10 pm*
- 6:00-7:30 Dinner on your own
- 8:00pm The Hill 2 sessions
- 1) Working group on Collection Management for Universities, Colleges, and Conservatories: Clendinning, Elizabeth; Andrew Gurstelle. Collaborative Curation of Musical Objects in American Collegiate Settings
 - 2) Collectors’ roundtable: “End Games: Options for Private Collections” chaired by Mimi Waitzman

DAY Four

Saturday
May 26

- 8:00-12:00pm EAIA tool trading and displays - Moravian Industrial Quarter
- 8:00-10:30am Peter Hall Session 1 Chair: Sarah Deters
- ◆ **Sugimoto, Hayato.** Emergence of Inexpensive Instruments in Industrial Britain: a Case Study of Harp Lutes by Edward Light
 - ◆ **Pillow, Byron.** Mid-Century Fraud, American Murder, and the King's Forgotten Lute
 - ◆ **Cade, Alexandra.** Music for All: Amateur Piano Making in Antebellum America
 - ◆ **Burgess, Geoffrey.** Live from the Metropolitan Museum, 1955: Instruments of Bach's Orchestra
- 10:30-11:00am Heart Hall: coffee break, book display, silent auction
- 11:00-12:30pm Peter Hall Session 2 Chair: Edmond Johnson
- ◆ **Peebles, Will.** An Unstamped "Boehm-System" Bassoon
 - ◆ **Fox, Daniel.** Authorship, Authority, and Agency in Alvin Lucier's *I am sitting in a room*
 - ◆ **Teboul, Ezra; Thomas Patteson; Lauren Flood.** Developing an electroacoustic organology
- 12:30-2:00pm Lunch on your own; pick up silent auction items
- 2:30 - 4:30pm Peter Hall Session 3 Chair: Christina Linsenmeyer
- ◆ **Johnson, Cleveland; Michele Marinelli; Jere Ryder.** To Play or Not to Play: Capturing the Intangible from the Tangible
 - ◆ **Rocca, Luca.** Under the Dust: the Conservation Treatment of an Eighteenth-Century Salterio
 - ◆ **Santa Maria Bouquet, Jonathan; Sebastian Kirsch; Michela Albano; Arianna Rigamonti.** Violins, Pochettes, or Mute Violins? Shining a Light on the "Violins without Sides"
 - ◆ **Wheeldon, Daniel.** 3D Printing in Brass: Implications for Historical Reproduction
- 5:30-8:00pm Clewell Dining Hall: Banquet
- ◆ 5:30-6:00: pre-banquet cash bar
 - ◆ 6:00-8:00: banquet and awards
- 8:00pm Peter Hall: recital, Bradley Brookshire, harpsichord, Lautenwerck, Samuel Green organ

Roosevelt University's Restored Moog Synthesizers

Thomas J. Kernan

Roosevelt University's Chicago College of Performing Art (CCPA) is pleased to announce the restoration of two early R. A. Moog modular synthesizers. Electronics technician and Moog enthusiast Mike Borish completed the restorations in fall 2016, and the university community grew reacquainted with the instruments during the 2016–2017 academic year. The university's larger system is a 1967 R. A. Moog Unit 1029. It is a forty-module subtractive synthesizer with two banks of four oscillators. It features two keyboards and a ribbon controller for player interface. It also has the revolutionary Moog 904 transistor ladder filter. The smaller system is a twenty-module Moog System 35.

The Unit 1029 had many hand-wound, set, and connected internal components that required significant internal and external cleaning. Mike Borish reports having replaced some of the electrolytic capacitors, switches, potentiometers, and power supplies, all of which exhibited considerable degradation and noticeable wear and tear. The systems had seen some work and alterations, over the years, by Roosevelt faculty, but the recent restoration was limited to reversible, non-invasive replacements as well as simple modifications to allow twenty-first-century students to use the systems in the context of a modern computer-oriented studio setting.

If you wish to hear the large system in action, Reverb.com recorded a video interview with Borish seated at the restored Moog Unit 1029: <https://reverb.com/news/restoring-an-original-67-moog-modular-synthesizer>. Going forward students in CCPA's BM and MM music composition programs will use the Moogs in their coursework and for individual projects. For more information, please contact AMIS member Tom Kernan, CCPA Assistant Professor of Music History (tkernan@roosevelt.edu).



The newly restored Moog Unit 1029. Image by Thomas Kernan.

The Reynolda Calliope

David Ford

Reynolda House Museum of American Art in Winston-Salem, North Carolina, occupies the former home of Richard Joshua Reynolds (1850-1918), founder of the RJ Reynolds Tobacco Company, and now a part of Wake Forest University. Early in the history of the Reynolda Estate, Mr. Reynolds acquired a steam calliope, which was played at RJ Reynolds Company barbeques and other outdoor event. Exactly what happened to the original calliope is not known, but in 1983, Steve Harper, who lived with his family in the superintendent's house of the estate, built a replica of a 1923 Tanglely Calliope. Harper gave the calliope to Reynolda House in December 2008.

In 2017, the 1983 calliope was given to Summit School, just across the road from Reynolda House. The instrument had several broken pipes and its air supply consisted of a very loud vacuum cleaner motor and attachment hose. In April of that year, Summit Technology Specialist Henry Heidtmann was asked if he would consider giving the instrument a new home. He calls the decision a no-brainer. "I said, 'Yes, absolutely.' I mean, what a perfect blend of arts and technology which is what we do in this building," says Heidtmann. "So, we drove a pickup truck over there and put it on and brought it back and it did need some work. Its air issue was a problem, it needed some pipes and some redesigns, which fell into our domain perfectly. And then, as soon as I saw it and knew what it was, based on the research provided by Reynolda House, it inspired me and I got to work quickly."

But Heidtmann had no intention of doing all of the restoration work himself. For that he turned to student volunteers, like eighth-grader Bradley Bowen. "I'd been in his radio restore class that he taught, and that gave me the idea to go and restore the calliope," says Bowen. Three eighth grade students from the Applied Arts & Technology Studio took on the challenge to re-pipe and repair the unit to working condition. They added wheels to the motor unit and adjusted the air column to make the calliope easier to move and set up.

For Bowen, the first restoration challenge he faced was dealing with the loud vacuum motor. The Reynolda calliope's notes are triggered by either a performer or by paper rolls like a player piano. It requires hundreds of parts, including 43 pipes, and the reconstruction took some 900 hours. "I wanted to figure out a way to abate the sound, so I created a design that had foam inside and it would pretty



Photo by David Ford/WFDD

much muffle the noise from the vacuum enough where you could hear the calliope do its thing," Bowen says. "Also, we replaced the input and output of the air into the calliope itself so it got a cleaner and better sound as it played."

The three-month-long project wasn't all fun and games. It was at times intense and eventually Bowen enlisted the help of his classmate Shai Kim-Shapiro. "There were several things where, if you made a mistake, that would be very detrimental. You only had one shot," says Kim-Shapiro. "Like, there were several notes that were wrong and we had to refit them. And when we were putting them back together, if we made a mistake, it could potentially ruin that note. So, [there was] just the pressure of getting things right on the first try." Kim-Shapiro rattles of a list of skills he's picked up while restoring the old instrument—problem solving, plumbing, engineering—and he says the project enriched his learning in other ways as well. It was almost like traveling back in time in certain aspects. It definitely gives a certain feel or aesthetic of a previous time, and just something that we can appreciate.

(Continued on page 11)

The Art of Music:

Renovated galleries and a new narrative for the musical instrument collection at the Met now open

Bradley Strauchen-Scherer

The Met is home to one of the world's most diverse and important collections of musical instruments. With over 5,000 examples from six continents, it is unsurpassed in its scope and includes instruments from all cultures and eras. Begun in the 1880s, its history is comingled with the development of musicology, anthropology, and the study of musical instruments as academic disciplines.

formed by extensive construction work, redesign and re-decoration. A new floor plan has opened up the gallery space to create sight lines between instruments and paintings. Work to reveal and restore the original herringbone parquet wood floor and clean the masonry portals and balustrades of the balcony galleries resonates with the beaux-arts heritage of the Met's historic architecture. Case work has been upgraded to provide optimal conservation conditions and custom made mounts have been created to present the artistry of each instrument to best advantage.



Brass instruments on display in gallery 680. Photo courtesy of the Metropolitan Museum of Art.

After a two-year long campaign of renovation and reinterpretation, many of the Met's iconic instruments – including the world's oldest surviving piano, Ming dynasty cloisonné trumpets, pre-Columbian drums and Andrés Segovia's guitar – can be seen in galleries that present a unique perspective on the interwoven world of music, art, innovation and society through the theme of the Art of Music. In developing this new narrative, which departs from more typical typological and geographic displays, the curators and project team wanted to illustrate that music is central to nearly all aspects of human endeavor by harnessing the breadth of the Met's encyclopedic collections to explore the artistry of music and instruments across 4,000 years of history and around the globe.

The appearance and feel of the galleries has been trans-

Visitors are welcomed to the four renovated galleries by **Fanfare** (gallery 680), which celebrates the artistry, diverse forms and interwoven uses of brass instruments across time and place through 74 instruments spanning two millennia and five continents. A freestanding structural glass showcase and an innovative mounting system allow every detail of each instrument to be seen from all sides. This visual aesthetic resonates with the light-filled balcony gallery by exuding luminosity, transparency, and a sense of playfulness.

The **Art of Music through Time** gallery (gallery 684) is organized chronologically to illustrate that people worldwide have simultaneously created extraordinary music and instruments for millennia. This global perspective enables

Continued on next page

us to identify underlying commonalities in the creation and function of the instruments encountered here. The use of music and instruments to express status, identity, and spirituality, and the impact of trade, changing tastes, availability of materials, and emerging technologies are shared elements that span the sweep of time and geography. The scope of Met's instrument collection offers the rare opportunity to illustrate this narrative from ancient Egypt to the present day.



Pipa from the late 16th - early 17th century on display in gallery 684. Photo courtesy of the Metropolitan Museum of Art.

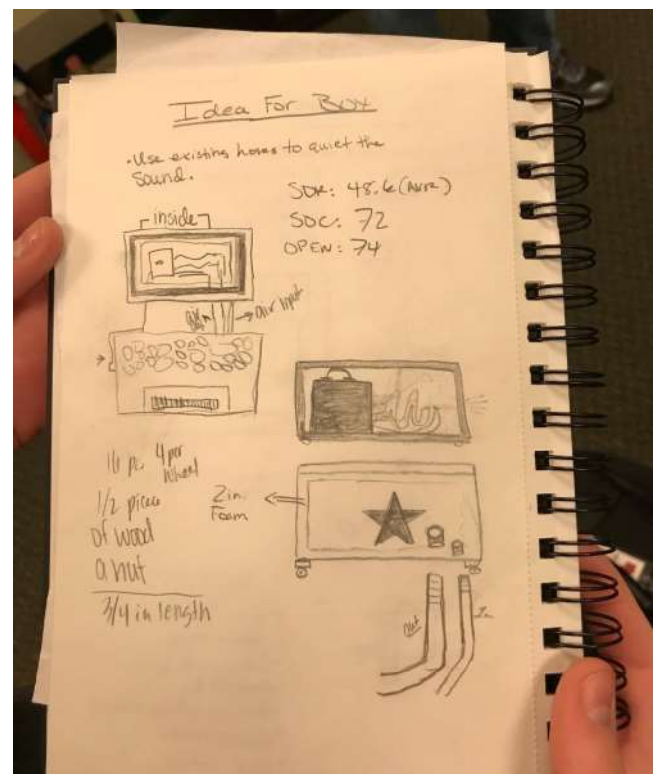
Although primarily intended to be heard, instruments also function as powerful vehicles of visual expression and are often prized as works of art in their own right. As such, their appearance frequently reflects contemporary style, and the production techniques and materials used to make them are shared with other art forms. The gallery is punctuated throughout with related objects and paintings that illustrate the universal presence of music and instruments in art and society.

The magnificent 1830 Thomas Appleton organ, one of the oldest functioning pipe organs made in America, presides over **The Organ Loft** (gallery 683). Extensive conservation and specialist maintenance of the organ's mechanism and its fine mahogany case has been carried out to maintain its sonic and visual beauty.

Instruments in Focus (gallery 682) provides a venue for special rotations of instruments from the Met's collection. The first of these showcases the art of music as expressed by the creation of the Four Seasons, an exquisite quartet of archtop guitars conceived as a complete musical ensemble.

A second-grade class accompanied by its teacher enters the hallway and gathers to listen as Bowen prepares the final calliope performance of the afternoon. "You know, even for me it was unfamiliar that that was a calliope. I mean, I had no clue," says Bowen. "And for the children to learn how it works, and that relates to their music class, really—and how much fun they had just listening to it play, and do its thing—really made this project worthwhile." Bowen flips the power source on, raises the metal plate to reveal the keyboard, and suddenly the sound of a vacuum engine gives way to a peppy jazz tune from an old paper roll.

The cheery-looking calliope, bright red with shiny golden pipes, seems content in its new home, with its gleaming white and jet-black keys flying to the music and filling the school with sound. Students walk by it every day. There's a small display and explanation, and soon, you may hear the dulcet tones of the calliope wafting across campus. Coming up in May, it's the newly restored calliope's outdoor debut during this year's school and community celebration called May Frolic. The calliope represents a wondrous blending of music, art, and technology and it is only fitting that it is displayed in Summit Schools' Arts and Technology Building for all to enjoy. ~



Eighth grade student Bradley Bowen's technical drawings. Photo by David Ford/WFDD

GRIBBON SCHOLARS

Nuriá Bonet Filella

I am a composer and researcher. I'm currently writing up my thesis for a PhD in computer music at the University of Plymouth, under the supervision of Prof Eduardo Miranda and Dr Alexis Kirke. My project is on the sonification of scientific data in music composition. Sonification is the method by which we can listen to data sets – analogous to using charts to see data, for example. I aim to find ways of incorporating it in my practice while making musical and scientific sense. During the course of my PhD, I have written a portfolio of acoustic and electronic pieces using dark matter, climate change and buoy data. The accompanying thesis will establish a framework for composers looking to use sonification in their work. This is a significant step forward in establishing the basis for musification: sonification for creative purposes.



My research in organology continues to look at Catalan folk instruments, in particular the shawms of the cobla orchestra called tenora and tible. My recent article on the tenora in *The Galpin Society Journal* ("The Development of the Tenora") was the first academic article in English since 1952 on this topic! I am currently researching the construction of these instruments in Northern France thanks to the Galpin Society research grant. Furthermore, I continue to explore Chinese and North Korean shawms and their modernisation. The American Musical Instrument Society Publication Grant will allow me to undertake a research trip this year in order to gain a clearer understanding of the musical context that these instruments are played in. I have spoken about my organology research on various Catalan radio programmes on Catalunya Radio and Catalunya Música and I am a regular contributor to the online music magazine *Sonograma*.

I studied the piano and clarinet during my childhood and went on to a bachelor's degree in music and a master's degree in electroacoustic composition at the University of Manchester. Unsure about what to do next, I enrolled on to a master's degree in Acoustics and Music Technology at the University of Edinburgh a week after finishing the first one. It was here that I learnt about organology and had the opportunity of working at the wonderful Reid Collection. I wrote an essay on the tenora held there which Prof Arnold Myers encouraged me to publish. Although I was already signed up to the PhD degree which I am completing, I decided to continue researching the topic independently. The American Musical Instrument Society and its meetings have been fantastic occasions to present my findings and discuss them with specialists. The William E.

Gribbon Award – which I received three years in a row – has been invaluable in supporting my ambitions. I was also very proud to receive the Frederick Selch award for best student paper in 2017; hopefully the proof that the award money was well spent on me!

I am currently the Research Skills officer at the Royal Musical Association, for which I programme and deliver research skills and training events for UK-based music research students and early career researchers. I also occasionally deliver lectures for the music, music technology and computer music degrees the University of Plymouth. As my PhD comes to an end, I hope to carry on composing and researching.

Robert Apple

Robert Apple

I would like to once again express my gratitude to the members of the Gribbon Award selection committee and every AMIS member for the honor of being selected as a 2017 Gribbon awardee. For the benefit of those I was unable to meet at either this past year's or the year before last's annual meetings, I would like to offer an overview of my degree progress and current research projects, so that you can all have a better idea of who I am as a scholar. Right now, I am studying musicology at the University of Memphis, where I am hard at work writing my PhD dissertation while also teaching Music Appreciation as a graduate assistant.

The subject of my dissertation is the music composed for the keyed trumpet. During my research, I have documented an additional 252 surviving pieces that employ the keyed trumpet beyond those that are currently known to scholars. The main concept of my dissertation is that the mere existence of this larger body of music composed for the keyed trumpet calls into question several of the currently held attitudes towards the keyed trumpet and its music, as it proves that the instrument was more commonly and widely used than scholars have previously thought. It also puts to rest one of the primary misconceptions about the keyed trumpet: that the instrument had very little music composed for it.

My dissertation will also explore how this larger repertory can serve as a body of evidence from which to draw new conclusions regarding how, where, when, and by whom the keyed trumpet was employed during its period of use. I am also excited to announce that I was recently awarded a Fulbright Grant to travel to Austria later this year to continue my dissertation research.

I have read conference papers based on my dissertation research at the 2016 and 2017 AMIS annual meetings, the 2016 ANIMUSIC Organological Congress, and am working on revised versions of these papers that I will be submitting for

(Continued on following page)

publication soon. In addition to these scholarly writings, I have also completed modern editions of several of the works that I have documented. These include an Italian Divertimento for solo keyed trumpet and orchestra—dated 1828—and a sacred aria by Johann Simon Mayr scored for bass, orchestra, and an obbligato brass quartet made up of a keyed trumpet, two horns, and trombone, which I am hoping to publish in the future. Those of you who were present at the 2016 AMIS Live concert to hear me perform know that I also play and own a reproduction keyed trumpet made by John Webb.

Since then, I have continued to study and improve my playing abilities on this instrument along with the modern, baroque, and low-F romantic trumpet. I believe that having a working knowledge of the idiomatic tendencies of these instruments will grant me a higher level of insight into their music and help to elevate my writings on the subject matter.



John Webb keyed trumpet. Photo by Robert Apple.

Byron Pillow

Though you probably know me best from my frequently protracted ramblings on all matters trombone, the humble slushpump is only the tip of my organological iceberg. In the realms of research, my interests stem largely from my own musical background. I grew up playing trombone in band, and learned piano at home, and have since continued in those same veins to such topics as temperament and aural aesthetics in the Baroque French harpsichord repertoire, and the regional morphology and development of the B-flat bass trombone from Romantic European ancestry.

Currently my time is split between two oft-complimentary endeavors: fulfilling my stewardly duties as Associate Curator at the National Music Museum, Vermillion, South Dakota, and exploring the fascinating web of art, business, and society that is the acquisition and implementation of musical instruments and related ephemera as decorative and symbolic entities in Gilded Age and Belle Époque interior design. I am particularly interested in the trade and modification of “antique” instruments—especially lutes and related stringed instruments—for architects, artists, socialites, and aesthetes in Europe in beyond. You can all look forward to more on this topic at the coming 2018 meeting during my presentation - “Mid-Century Frauds, American Murder, and the King’s Forgotten Lute.”

Spurred by my appointment as a Research Fellow with The Preservation Society of Newport County, this topic has thrown me into new waters while exposing how musical instruments manifest their importance in the most varied of ways.

Outside of the academic persuasion, I am unashamedly a practical organologist. My focus is not on the technical nature and history of musical instruments, but on how we can use musical instruments as irreplaceable elements of cultural heritage to transmit and preserve our human story for current and future generations. In this regard I also hold a keen interest and skillset in the digitization and documentation of cultural heritage, which has allowed me to collaborate in various wonderful projects such as producing new imagery and audio for the Library of Congress’ “Bernstein at 100” celebration (shameless plug - <https://leonardbernstein.com/at100>).

In short, there are few aspects of the musical instrument world that won’t coax me into a conversation, however opinionated it might be, and I look forward to exploring such shared passion in the AMIS community.



“Lady with a Lute,” 1886, by Thomas Wilmer Dewing, friend of American Aestheticism and noted acquaintance of the Gilded Age musical instrument world.

New Members 2017

We welcome the following members who joined the Society in 2017:

US Members

Malcolm Bilson, Ithaca, NY
Sandy Coffin, New York, NY
Immanuel Freedman, Harleysville, PA
Micaela Johnson, Laguna Beach, CA
Karen A. Loomis, Princeton, NJ
Nikolai Mänttari Morales, Altamonte Springs, FL
Hilary Morris, Champaign, IL
Ray Noguera, New Hyde Park, NY
Byron Pillow, Aurora, CO
Catherine V. Slowik, Washington, DC
Tyler Yamin, Valencia, CA
Robert Yeske, Woodland Park, CO
Devin Zimmer, Buffalo, NY

International Members

Bartolome Mayor Catala, Cajar, Granada, Spain
Anders Muskens, Rijswijk, The Netherlands
Peter Asimov, Cambridge, UK
Salvatore Morra, London, UK
Christopher Page, Cambridge, UK

Donations in 2017

The AMIS Board of Governors wishes to recognize the following members who made contributions during 2016 in addition to their membership dues. This list includes donations given to the general fund and those specifically for Gribbon scholarships. Members who donate \$100 or more to either fund, or a combination thereof, are designated as Friends of AMIS:

Friends of AMIS

Carolyn Bryant
Barbara & Fred Gable
Laurence Libin
Tom MacCracken
Ken Moore
Deborah Check Reeves
Marlowe Sigal
Michael Suing
John Watson

Other Donations

Julie Anderson
Beth Bullard
Nicholas D'Antoni
Lloyd Farrar
Ben Harms
Herbert Heyde
Helga Kasimoff
John Koster
Kathryn Libin
Clifford Pecota
Will Peebles
Albert Rice
David Thomas

AMIS Committees and Appointees for 2018

Annual Meeting 2018

Program & Local Arrangements: Laurence Libin,
Stewart Carter, Blair Flintom (Moravian College)

Nominating

Christina Linsenmeyer, Chair 2018
Robert Pyle, Chair 2019
Carol Lynn Ward-Bamford, Chair 2020

Curt Sachs Award

Albert R. Rice, Chair 2018
Kathryn Libin, Chair 2019
Cleveland Johnson, Chair 2020

Densmore Prize

Anne Acker, Chair 2018
Michael Lynn, Chair 2019
Allen Roda, Chair 2020

Bessaraboff Prize

Tula Giannini, Chair 2018
Bradley Strauchen-Scherer, Chair 2019
Stephen Cottrell, Chair 2020

Gribbon Memorial Award for Student Travel

Jayne Kurland, Chair 2018
Bobby Giglio, Chair 2019
Mimi Waitzman

Conference Location Planning

Stewart Carter (chair), Carolyn Bryant, Jayson Dobney

Membership

Kathleen Wiens, Gregg Miner

Archives

Albert Rice (chair), David Thomas

Electronic Initiatives Online (EIO)

Darcy Kuronen, Chair
Jayson Dobney, Christina Linsenmeyer

Journal

James Kopp, Editor
William Hettrick, Associate Editor
Albert R. Rice, Reviews Editor
Carolyn Bryant, Advertising Manager

Journal Editorial Board

Margaret Banks, Edmund A. Bowles, Beth Bullard,
Geoffrey Burgess, Stewart Carter, Robert E. Eliason,
Cynthia Adams Hoover, Edward L. Kottick, Thomas G.
MacCracken, J. Kenneth Moore, Ardal Powell, Harrison
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Newsletter

Sarah Deters, Editor; Emily Peppers, Assistant Editor;
Albert R. Rice, Reviews Editor

Facebook

Byron Pillow, Hannah Grantham, Nuriá Bonet Filella;
Jayme
Kurland (advisor)

Website

Dwight Newton, Manager; Carolyn Bryant, Monitor

AMIS ListServe

Margaret Banks

AMERICAN MUSICAL INSTRUMENT SOCIETY
May 23–26, 2018 — Moravian College, Bethlehem, Pennsylvania

Registration Form (one form per person, please)

Name (as it should appear on name tag) _____

Address _____ Affiliation _____

City _____ State/Prov. _____ Zip/Postal Code _____ Country _____

Phone _____ E-mail _____

Check if you prefer not having your contact information included in the Registration packet: _____

Registration includes paper sessions and other group events, field trip to Nazareth, two lunches and banquet.

Received before May 1

Student member \$275 _____

Regular member \$325 _____

Non-member \$375 _____

Received May 1 or later

Student member \$325 _____

Regular member \$375 _____

Non-member \$425 _____

Extra banquet tickets for non-registered guests at \$65 per person: \$ _____

Check box lunch choice: Beef _____ Tuna salad _____ Vegetarian _____ Gluten-free _____

Check banquet choice: Steak _____ Fish _____ Vegetarian _____ Gluten-free _____

Other special requirements: _____

Housing: “The Hill,” modern dormitory, single rooms in group suites with shared bathroom and kitchen facilities but minimal amenities, very close to the main meeting venue. Conference rate **\$150 for four nights, May 23–26**. Reserve your room only with this form, by May 1, 2018.

Check here for this choice _____ and include \$150 payment below. For information and directions see:

www.moravian.edu/about/hill.

Fifteen double-occupancy rooms have been reserved at the full-service Comfort Suites motel, about 1.2 miles from the main meeting venue. Conference rate (includes breakfast and parking) **\$400 for four nights, May 23–26**. Reserve your room only with this form, by May 1, 2018. Early reservation is strongly recommended.

Check here for this choice _____ and include \$400 payment below. For info see:

www.comfortsuitesbethlehem.com.

Accommodations may also be available at regular rates at Hotel Bethlehem, Hyatt Place Bethlehem, Sands Casino Resort, and other local hotels. Check if you will make your own housing arrangements: _____

Donation to the William E. Gribbon Award for Student Travel: \$ _____

TOTAL REGISTRATION, HOUSING, DONATION \$ _____

Payment options (in either case, send this form to the address below):

1. Online with credit card. Go to www.amis.org/membership and click on “Join or renew by Credit Card” (green button at left). Fill in the online form with your total registration amount. Scan and e-mail completed registration form to j2kopp@aol.com or send by US mail to the address below.

2. Print and complete this form and mail it with your check (in US dollars drawn on a US bank) payable to American Musical Instrument Society to: AMIS, Joanne Kopp, Treasurer, 6704 SE 20th Avenue, Portland, OR 97202

Refund requests (except for housing) will be honored only if received on or before May 14, 2018, and are subject to a \$25 processing fee. Housing fees are refundable only on or before April 15, 2018, and are subject to a \$25 processing fee.

Questions? Contact Laurence Libin, lelibin@optonline.net.