NEWSLETTER
of the American Musical Instrument Society

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AMIS Prizes for 2025

Friedemann Hellwig named winner of the Curt Sachs Award

The Board of Governors of the American Musical Instrument Society is pleased to name Friedemann Hellwig as the 2025 winner of the Curt Sachs Award. Professor Hellwig has made outstanding contributions in the fields of organology, connoisseurship, museology, education, and most significantly, musical instrument conservation. He has published widely in those disciplines, and with his wife, art historian Dr. Barbara Hellwig, extended research begun by his father—master luthier and scholar Günther Hellwig—on the late seventeenth-century luthier Joachim Tielke. Their *Joachim Tielke: Kunstvolle Musikinstrumente des Barock* (Deutscher Kunstverlag), was published in 2011, and a supplement, *Joachim Tielke: neue Funde zu Werk und Wirkung* in 2020.

The launch of Friedemann's career coincided with a seminal event in conservation history, when the devastating 1966 floods in Florence prompted an early and intense challenge for the methodologies of preservation and restoration. His participation in that collaborative response led to new applications of modern science in the conservation of musical instruments. Friedemann's international stature grew as conservator of musical instruments at the Germanic National Museum in Nuremberg. During his tenure at the GNM he chaired CIMCIM (now ICOM-MUSIC) from 1977 to 1983, a period of significant growth for that committee. His influential *Atlas der Profile an Tasteninstrumenten vom 16. bis zum frühen 19. Jahrhundert* (Germanisches Nationalmuseum Nürnberg, 1985) convincingly demonstrated the documentation and analysis of molding profiles as a means of identifying otherwise anonymous historical makers.

His influence in conservation broadened as an educator: he taught wooden-objects conservation for over fifteen years at Cologne's University of Applied Sciences, becoming Professor Emeritus in 2003. A 1993 collaboration between the university and Auschwitz launched him and his wife on a long-term project in support of preservation efforts there and in research on Jewish history in Hamburg, where they live. Friedeman's most recent publication is on that subject (*"Menschen, die plötzlich*

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NEWSLETTER of the American Musical Instrument Society

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The *Newsletter* is published three times per year 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.

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nicht mehr da waren": Jüdisches Leben in Hamburg-Blankenese, ed., Friedemann Hellwig, Frauke Steinhäuser, Alan Kramer, and Petra Bopp [Döling und Galitz Verlag, 2024]).

Friedemann edited two important publications through Studien zur Erhaltung von Musikinstrumenten (Studies in the preservation of musical instruments), part of the Kölner Beiträge zur Restaurierung und Konservierung von Kunst- und Kulturgut (Cologne contributions to the restoration and conservation of assets of art and culture). Part 1 on woodwind instruments and varnishes was published in 2004, and Part 2 on stringed keyboard instruments and organs in 2006.

Friedemann and Barbara continue their work on Joachim Tielke through research and publications. His loves of sailing and of conservation intersect in his recent efforts in the recovery and restoration of an 1883 schooner.

Curt Sachs committee: Aurelia Hartenberger, Laurence Libin, James Kopp (ex officio), and John Watson (Chair).

From the Editor's Desk

Dear colleagues,

We're all looking forward to the meeting in Savannah! This issue of the *Newsletter* provides the preliminary program and information on AMIS's 2025 award winners. The program looks wonderful in its variety, and the Friday field trips promise to be fascinating. Sachs Award winner Friedemann Hellwig will attend the meeting, and will address the delegates at the annual banquet. Further details on the meeting, including abstracts and bios of presenters are available at https://www.amis.org/2025-meeting.

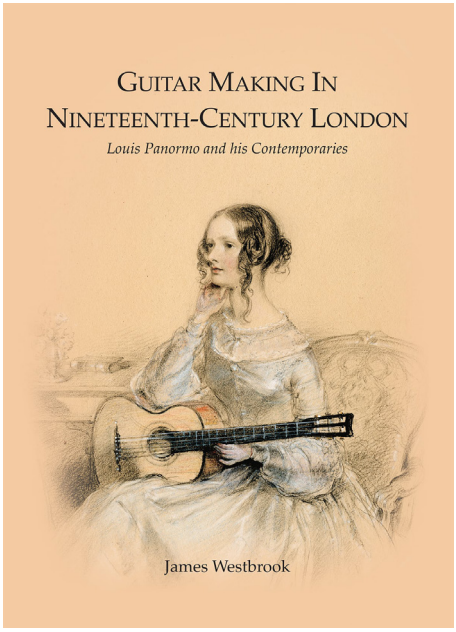
This issue presents articles on two interesting instruments. Laurence Libin reports—with many beautiful, detailed photos—on an Antebellum American grand piano, one of the earliest extant American grands. Ana Sofia Silva tells the story of a trumpet that contributed significantly to the instrument's history. Yamaha Custom model YTR-920X, serial no. 001 exemplifies the company's spirit of collaboratation, as they consulted with performers in their quest to create the best instruments. There is also news from AMIS members and institutions. And don't forget to check out the funding opportunities for students and researchers.

As always, I welcome short submissions (maximum 500 words) as well as short articles (maximum 2,500 words), and news. Email submissions to amisnewsletter@gmail.com

Janet K. Page
Editor

2025 Bessaraboff Prize Awarded to James Westbrook

The American Musical Instrument Society has chosen James Westbrook's *Guitar Making in Nineteenth-Century London: Louis Panormo and his Contemporaries* (ASG Music Limited, 2023) as the recipient of the Society's Nicholas Bessaraboff prize, awarded annually for the most distinguished book-length publication in English concerning musical instruments. The committee described the book as a masterful accomplishment that testifies to a lifetime dedicated to the guitar, providing the reader insight into the most productive era of British guitar making. The book's directory of London-based guitar makers sets a new standard for encyclopedic compendia of makers, and is sure to become the standard reference on nineteenth-century London guitar making.



Bessaraboff Prize committee: Matthew Zeller (chair), Carol Lynn Ward-Bamford, Emily Dolan

2025 Densmore Prize Awarded to Jayson Dobney

Jayson Dobney (right) with Ken Moore, at the 2024 AMIS meeting in Phoenix, May 2024 (photo: Aurelia Harterberger)

The American Musical Instrument Society is pleased to select Jayson Dobney's "Side Drums, Race, and Power in North America," *Journal of the American Musical Instrument Society* 49 (2023): 61–97, as the recipient of the 2025 Frances Densmore Prize, which recognizes the most distinguished article-length work in English that furthers the Society's goals. The article challenges Eurocentric narratives in organology by acknowledging the colonial histories that shaped instrument usage, and how music and musical instruments have been used as both practical tools and symbols of power within the socio-cultural context of race and power structures. The article is essential reading for scholars interested in the intersection of music, history, and cultural identity.

Honorable mention: Jason Petrulis, "From Jonkonnu and *Son de los diablos* to Congo Square and *Son Jarocho*: Global Histories of the Jawbone/Quijada as a Black Musical Instrument," *American Music* 41, no. 3 (Fall 2023): 287–326. The committee was impressed by the article's significant contribution to organology as it recontextualizes the jawbone/quijada, highlighting its multifaceted cultural roles.
You can find the article here: https://muse.jhu.edu/pub/34/article/941709

Densmore Prize committee: Jonathan Santa Maria Bouquet (chair), Massimiliano Guido, Fanny Guillaume-Castel

AMIS 2025
at Georgia Southern University, Savannah, GA
Draft Program

Unless otherwise noted, all sessions take place in the Fine Arts Hall, Armstrong Campus, Georgia Southern University, 11935 Abercorn St, Savannah. Student presenters *. Remote presenter **.

Wednesday, June 4

1:00–4:00pm Registration, Hotel Indigo, 201 West Bay St., Savannah

4:00–5:00pm Registration, Fine Arts Hall

5:30pm Opening Reception, Fine Arts Hall Lobby

7:00pm Mansoureh Sabetzadeh: “Instruments in Iranian Celebrations: Characteristics & Functions”

Thursday, June 5

9:00–9:15am Welcome

9:15–10:15am ***Session 1: Plucked Strings*** (Auditorium)

Chair, Matthew Hill

Steven Lewis, “The Snowden Banjo: Interpreting a Nineteenth-Century African Instrument”

Gregg Miner, “Delving Into the Vagaries and Mysteries of Early Gibson Guitar Strings by Way of the Harp Guitar”

10:15–10:45am Break

10:45am–12:15pm ***Session 2: Keyboard Instruments I*** (Auditorium)

Chair, Anne Acker

Thomas Strange, “For the Southern Planters: The Early Piano in the American South, 1790–1860”

Hippocrates Cheng, “Harvey Roehl and the Player Piano Treasury: The First Systematic Historiography of the Player Piano in the United States”

William E. Hettrick, “What’s in a Name? The Story Behind the Stencil”

Session 3: Wind Instruments I (Room 206)

Chair, Jim Kopp

Geoffrey Burgess, “Carl Theodor Golde and Oboe Manufacture in Mid-19th-Century Dresden”

Keith Koons, Jody Espina, and Tyler Harris, “Chedeville Clarinet Mouthpieces – Then and Now”

	Christian Breternitz, “Tradition, Innovation & Variety: Challenges for Small Brass Instrument Workshops in the First Decades of the 20th Century”
12:15–2:00pm	Lunch AMIS Board of Governors’ meeting, President’s Room, Student Union
2:00–3:30pm	***Session 4: Wind Instruments II*** (Auditorium)
	Chair, Geoffrey Burgess
	*Patrick Connor Dittamo, “From Kit Krummhorns to 3D-Printed Cornetti and Serpents: The D.I.Y. Ethos in Early Music”
	Robert Bigio, “Nineteenth-Century Flute Mania, Flute Inventions, and the Peculiar Case of Dr. William Chester Minor”
	Jacob D. Goldwasser, “The Flutemaker’s Saxophone: An Evolutionary History of the Buffet-Powell Instruments”
3:30–4:00pm	Break
4:00–5:00pm	***Session 5: Panel Discussion*** (Auditorium)
	A 20th-Century Guitar Collection at The Metropolitan Museum of Art
	Chair, Matthew Hill
	Panelists: Daniel Wheeldon, Jayson Dobney, Manu Frederickx, Jayme Kurland
Evening	Get-together with Gribbon Scholars, place tba

Friday, June 6

All day	Excursion to the Gretsch Collection at Georgia Southern University’s Statesboro Campus & the Chris Mitchell Factory
12:30pm	Lunch & AMIS General Meeting, Dining Commons, Statesboro Campus
8:00pm	Concert (Armstrong Campus): McIntosh County Shouters

Saturday, June 7

9:00–10:30am	***Session 6: Instrument Design & Analysis*** (Auditorium)
	Chair, Núria Bonet
	Femi Fleming, “Ciat-Lonbarde and the Organic Synthesizer: The Art of Peter Blasser”
	*Benedict Heaney, “The Turbulent History of the Electric Violin”
	*Milan Barbé, “Applying Thin Plate Spline Analysis to Study Shape Variations in Historical Musical Instruments”
10:30–11:00am	Break

11:00am–12:30pm ***Session 7: Harps, Harpsichords, Organs & Pizza*** (Auditorium)

Chair, Gregg Miner

Adele Benoit and Darryl Martin, “The 1683 Dufour Harpsichord – Adaptations Through the Historical Period Despite a Lack of Fashion”

Ian McVoy, “The Pedal Harp in the Antebellum Lowcountry”

Edmond Johnson, “Cheese, Crust and Keys: The Curious History of the Pizza Organ”

Session 8: Musical Instruments in Asia & North Africa (Room 206)

Chair, Lisa Beebe

**Amira Nasraoui, “The *gasba* Flute in Tunisia: A Resilient Instrument”

*Haozhen Xu, “The Politics of Music History: Origins, Practices and Relationships of Bowed Fiddles Across East Asia”

*Tsz-ching Tung, “In Reconstructing the ‘Left-Hammered’ Technique: A Historical Analysis of Early Cantonese Dulcimer Performance Practice”

12:30–2:00pm Lunch
JAMIS Editorial Board meeting, President’s Room, Student Union

2:00–3:30pm ***Session 9: Instruments in Italy & Beyond*** (Auditorium)

Chair, Janet K. Page

Stewart Carter, “Il Congresso dei musicisti italiani (1881) and the Structure of the Low Brass Section of the Italian Orchestra”

Robert Warren Apple, “Keys for Two: The Surviving Solo Works for Two Keyed Trumpets”

Session 10: Organology & Theory (Room 206)

Chair, Christina Linsenmeyer

*Zhiyu (Alex) Zhang, “Rethinking Musical Instrument Classification: Accounting for AI Semantic Interfaces”

*Patrick Huang, “Hammers, Monochord, and Pitchpipes: On Organology and the Myth of Music Theory Creation”

Mikael Bäckman, “the Impact of Diatonic Harmonica Tunings on Country Harmonica Playing”

3:30–4:00pm Break

4:00–5:00pm ***Session 11: Keyboard Instruments II*** (Auditorium)

Chair, Darryl Martin

Rachael Durkin, “A Curious Piece of Mechanism: Griffith James Cheese, His Grand Harmonica, and Blindness in 18th-Century Britain”

Núria Bonet, “The ‘Yamaha baby grand’ Scam: Instrumental Scams in the Age of the Internet”

6:00 pm Banquet, Hotel Indigo

Abstracts & presenters’ bios available at https://www.amis.org/2025-meeting

An Antebellum American Grand Piano

Laurence Libin

In 1993 I proposed that an anonymous grand piano at Ringwood Manor, a National Historic Landmark in New Jersey, is among the earliest extant American grands (fig. 1).[1] Darcy Kuronen recently drew my attention to another unsigned piano that shares distinctive characteristics with Ringwood’s, prompting my reexamination of the latter. No name, serial number, or other maker’s mark appears on Ringwood’s instrument, so it could be unique, perhaps a prototype.[2] Many repairs indicate efforts to maintain its appearance and functionality at least until 1938, when an inventory recorded its presence at Ringwood Manor before this property passed from private ownership—the Hewitt family—to the State of New Jersey as part of Ringwood State Park.

The piano’s provenance is unrecorded but it might have been acquired second-hand by Edward Ringwood Hewitt (1866–1957), an industrialist, naturalist, and inventor who loved music and collected antique instruments.[3] The piano’s unusual construction might equally have interested Edward’s father, Abram Stevens Hewitt (1822–1903), a prominent iron manufacturer and son of a cabinetmaker. The fam-

Figure 1. Anonymous American grand piano, ca. 1830–40, at Ringwood Manor, Ringwood State Park, NJ. The lowered front enclosure panel exposes the tuning nuts. Photos by the author except as noted.

Figure 2. Ringwood's piano as found in 1992. Frontal view with keyboard and action and front enclosure panel removed, showing longitudinal struts of the one-piece iron frame. Brackets for a lid stick are screwed inside the spine. Baluster-shaped legs lie on the floor. Photo courtesy of Ringwood Manor.

ily's ca. 1840 square piano by Stodart, Worcester & Dunham, also preserved at Ringwood Manor along with sheet music belonging to the Hewitts, further points to their active interest in music.

The piano's case, mainly of Eastern white pine (approximate measurements: L. 177 cm, W. 123 cm, D. 19 cm), is veneered with badly faded mahogany and rosewood (fig. 2). Crossbanding frames the veneer on the exterior sides including the spine but not atop or under the lid. Birdseye maple veneer covers the interior walls and the inner side of a downward-hinging panel that encloses the front below the keyboard. Two recessed brass latches secure the closed front panel, which conceals the tuning apparatus. When lowered, this panel obstructs the player's knees, so it would be opened only for tuning. A brass lock centrally recessed in the panel fastens the fully closed lid; the lock bears no manufacturer's name and its key is missing. Two wood brackets screwed inside the spine probably held a missing lid prop stick for which a notch appears in the lid underside, but no corresponding accommodation appears for the lower end of the stick. Throughout, most of the examined screws have blunt tips and many have slightly off-center slots indicative of pre-modern manufacture.

The sinuous bentside joins the spine at a slightly obtuse angle and curves a bit outward to form the rounded tail, hence the piano's total length exceeds the length of its spine. The bentside then recurves and extends straight along its length until bending outward and sharply back again at the treble. Wide, full-height cheeks flank the keyboard, which consequently lies within the square front corners of the case rather than protruding forward of its walls between lower "arms" as in modern pianos. The main lid panel comes to a narrow point over the treble-most bend, where this panel adjoins its front flap. This flap, hinged to the main lid and closing between the cheeks, reaches to the front of the case over the keyboard, where the flap's lateral front rail locks to the front enclosure panel. On its interior the flap formerly bore a hinged music rest, witnessed by filled screw holes. A missing horizontal panel over the top of the action frame concealed the key levers behind the playing surfaces. This panel might have displayed the manufacturer's name as on a modern piano's fallboard. A recess crudely cut in the top edge of the rim's treble-most bend might have been made to free the panel if it had become stuck (fig. 3).

Figure 3. Recess cut into the treble-most bentside curve, perhaps to free the corner of a missing horizontal panel that would have fit in neighboring slots. The key ends have been cut at an angle to fit the curve.

Figure 4. Bottom view showing the diagonal soundboard grain, pedal trap levers hinged to a wide board spanning the bottom, five graduated longitudinal ribs, and screw buttons securing the bridge. Photo courtesy of Ringwood Manor.

Figure 5. Plan view with action removed, showing wide cheeks, graduated longitudinal struts of the iron frame, diagonal soundboard grain, and segmented bridge. Two square blocks on the soundboard guide pedal-operated damper and mute control rods. Photo courtesy of Ringwood Manor.

Three hexagonal inverted-baluster legs on swiveling brass casters support the case. Bands of decorative knurling surround the slightly conical caster sockets. Two caster wheels are of horn (!), the third, likely a replacement, is brass. Domed wood buttons decorate the six facets of the legs where they narrow toward the top and bottom. Under the case corners the legs screw into wide, concave-end blocks; the tail block has been repositioned closer to the end of the case. All three blocks are inscribed with two parallel lines: ‖. A wide board spanning the open bottom of the case near its center is screwed at its ends to a shallow ledge that protrudes inward around the bottom of the spine and most of the bentside; this arrangement might have been meant to stabilize the case rim (fig. 4). Two pedal trap levers hinged to the board extend forward from it between blackened rails that held the missing pedal lyre, of which only a broken piece of wood held by a bolt survives. A photo from the 1960s shows a curvaceous pedal lyre between the piano's front legs, but that lyre, apparently detached, likely came from a different instrument.

The quarter-sawn spruce soundboard's straight, clear grain angles diagonally from spine to bentside. Beneath the soundboard, the open bottom reveals five parallel front-to-back ribs of graduated widths, and numerous rectangular wood buttons with screws that secure the bridge to the soundboard. A one-piece cast-iron frame (1.5 cm thick) runs around the inner perimeter of the case slightly above the soundboard and below the strings (fig. 5). This blackened, undecorated frame is flat except for a low, straight integral ridge (i.e., the nut) diagonal to the spine, over which the strings pass from their tuning devices, and a tall bar across the front of the frame that accommodates these devices, all described below. The frame includes four integral longitudinal struts of graduated widths that cross the soundboard through cuts in the bridge to connect the front and hitchpin rails. The case's interior walls, or at least their veneer, overlap the outer edges of the frame, so the case rim appears to have been built around the frame rather than the frame being lowered into the rim as on modern grands. Possibly the frame was installed in the rim before the veneer was applied. Anyway, the frame is not held down by screws.

As is well known, full "metallic" framing was first patented in 1825 for square pianos by Alpheus Babcock of Boston and subsequently developed there by Jonas Chickering, who on September 1, 1843, patented (number 3238) an improved unitary iron frame for grand pianos.[4] The present frame does not closely resemble Chickering's more complicated casting as shown in his patent drawings; among other differences, Chickering's struts rise above the string band, obviating the need to undercut the

bridge to accommodate them, and his strings pass through holes in a "solid and extended ledge" instead of over a nut after leaving their tuning pins. The Ringwood frame's simpler design might have been intended to avoid infringing on Chickering's patent, or even preceded it.

The piano's 73-note, FF–f^4 compass would have been unusual after the 1840s. It is entirely double-strung in a flat plane, the lowest 13 bichords with tightly steel-wound wire in several gauges (no gauge numbers are marked). Approximate vibrating lengths are FF=150.2 cm, c^2=28.9 cm, f^4=5.1 cm. Except for some later replacements, the strings hitch individually to stout pins embedded in the iron frame along the bentside and to screw-tuner rods described below; therefore each string has a loop at both ends. The bass string windings pass over the bridge and front bearings all the way to their loops, resulting in some windings becoming separated where the strings bend at contact points. End-to-end winding like this became obsolete when thicker-gauge, copper-wound bass strings were introduced.

Apart from its separate one-piece bass section from FF to e (24 notes), the ungainly, even primitive bridge comprises four segments of nearly square cross-section (W. and H. 2.5 cm) butted together at mitered angles rather than being smoothly curved in one piece as was usual (fig. 6). Consequently, unlike the hitchpin rail, the line of the bridge does not closely follow the curve of the bentside though it runs quite close to it. The bass bridge fits uninterruptedly between the lowest longitudinal strut and the frame rail along the spine. The rest of the composite bridge has rectangular undercuts that fit over the four struts. Above the lowest two undercut areas the bichords pass conventional bridge pins (actually nails with clipped heads) in two rows, front and back, which create side-bearing. In these areas the bridge is notched only in front of the front pins. The remaining bichords pass first over small headless nails bent 90 degrees sideways to bear the strings, then under individual T-shaped brass pins (nails or screws; it was not feasible to extract one for examination), the stems of which penetrate the bridge between the paired strings while the T heads press the strings down against the bent nails. These T-pins, driven or screwed into notches toward the back of the bridge, vary unsystematically in size and appear hand-made. Two T-pins have been replaced by screws whose round heads likewise press their bichords down. Except for its front- or back-facing notches, the bridge is entirely blackened (graphited?) on top. In contrast to the piano's well-made iron frame and keys and ingenious mechanism, the strange form of this entirely original bridge shows disregard for normal piano construction and tonal design.

Figure 6. Pairs of bridge pins over a section of the bridge notched to accommodate an iron strut, flanked by sections with T-shaped brass pins pressing bichords onto bent, flattened nails. Observe the angled joint (left) in the bridge, and hitchpins embedded in the bentside frame rail.

The keyboard's two-piece ivory natural tops (head L. 4.4 cm; tail L. 9.3 cm; 3-octave span 48.9 cm; total keyboard width 100 cm; height of natural tops above floor 79 cm) overhang curvaceous molded fronts—the only decorative molding on the piano (fig. 7). These key fronts, derived from eighteenth-century English models, closely resemble those on some pianos from Boston (e.g., Lewis and Alpheus Babcock square piano, ca. 1810, Willard House and Clock Museum, Grafton, MA) and New York (Stodart, Worcester & Dunham, ca. 1840, Ringwood Manor). This style was becoming unfashionable in the 1840s, when plain flat key fronts were increasingly favored. The central ivories are slightly dished from playing. From f^4 downward, the numbers 1 to 6 are lightly scratched on the highest six ivory heads. The black wood (not ebony) accidental blocks (L. 9.3 cm) angle sharply backward at the front, then slope gradually downward. As usual, the D-natural key tails are wider than the other tails.

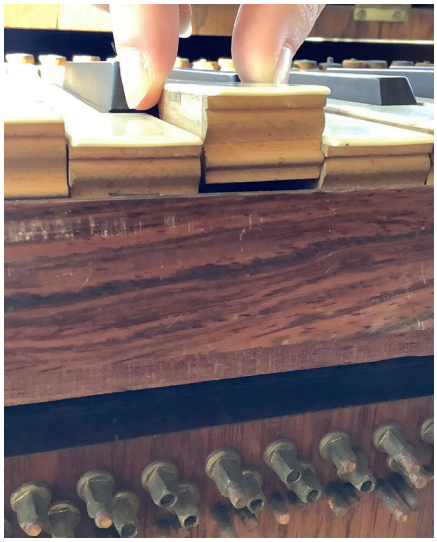


Figure 7. Natural key raised to show its conventional molded front.

Evidently the keys were all first made the same length (41.3 cm), then the highest 15 keys were shortened by cutting their distal ends at an angle to fit within the bentside's treble curve. The keys have no bushings in their balance pin and front guide pin holes, and are heavily weighted toward the ends with cylindrical lead plugs. The highest two keys, too short for insertion of multiple plugs as elsewhere, are weighted at their ends by rectangular blocks of lead that hang beneath the keys. Colored paper slips cover the tops of the keys behind their playing surfaces: yellow for naturals, black for accidentals (some slips are lacking). Circular leveling shims surround the brass balance pins beneath the keys; at least one paper shim bears English-language printing. The threaded tops of the balance pins hold circular leather nuts, many replaced or missing, that keep the keys from lifting off the balance rail. The keys have been repeatedly numbered in pencil both from FF upward and f[4] downward. That no key tops or fronts are missing after decades of neglect testifies to the quality of the keyboard workmanship.

The screw tuning devices resemble those in a piano by Pascal Taskin (Paris, 1787; Berlin, Musikinstrumenten-Museum, Staatliches Institut für Musikforschung, no. 343) and are unrelated to John P. Richardson's patent for Mason & Hamlin (1883) and its British and American precursors (e.g., Richard Wakefield's, 1771, John Isaac Hawkins's, ca. 1800, and Daniel Walker's, 1838).[5] The present tuners comprise elongated, sideways-U-shaped iron rods of two sizes, with respectively sharper or gentler bends that hold the proximal string loops (fig. 8). Both legs of the U protrude one above the other through holes in the tall frontal bar of the iron frame, then through a thicker, veneered wood panel in front of this bar. Squared brass tuning nuts with integral washers fit the threaded ends of the upper U legs, while the lower legs in their holes prevent the rods from twisting. These tuning nuts, some of them stripped, bear directly against the veneer, an impractical design even assuming relatively low string tension (fig. 9).

Figure 8. U-shaped rods of two sizes secure the proximal string loops. T-shaped pins hold the strings down against the raised ridge, or nut. The highest frame strut passes through a rectangular notch in the bridge.

One tuning assembly, presumably broken, has been removed, leaving only its two empty holes. Note letters with sharp signs indicating accidentals

Figure 9. Screw tuning nuts on two levels, bearing against rosewood veneer above the protruding lower ends of the U-shaped rods. Note letters are stamped below.

are stamped on a horizontal rail below the tuning nuts. On the top edge of the panel fronting the iron bar, someone has repeatedly scratched the letter A and a separate sharp sign, further indicating the tuners for those respective notes. The tuners are arranged not chromatically but in a straight series alternating higher and lower nut placement corresponding to the rods' gentler or sharper bends, allowing more room around each nut. Presumably the tuning tool was a square socket wrench resembling an old-fashioned clock key; such a tool appears in Wakefield's patent drawing.

Figure 10. Spring-returned levers and damper assembly mounted beneath a lead-weighted key. Yellow and black paper strips distinguish natural and accidental keys, held down by leather nuts on their balance pins.

Leaving the U-bends, the bichords pass under brass T-pins like those on the bridge but here embedded in the iron frame. These pins press the strings down against a low iron ridge (i.e., nut) integral with the frame, which defines the proximal ends of the vibrating lengths. In an effort to equalize each bichord's lengths, the back-facing side of the ridge zigzags in sawtooth fashion corresponding to the bridge's staggered string bearings. A strip of greenish woven cloth mutes the string segments between the U-bends and T-pins except toward the bass where these segments are very short. A strip of the same cloth mutes the short afterlengths behind the bridge.

Aside from the Englishman Robert Wornum's quite different downstriking action patented in 1842 and further patented by his son Alfred Nicholson Wornum, downstriking actions were rare in Britain and America after about 1850 though later employed in France by Jean-Henri Pape and in Germany by Benedictus Schleip and Theodor Stöcker, among others. As far as is currently known, the present action is unlike those patented by Thomas Loud (1827) and Ebenezer R. Currier (1831), among other American inventors.[6] The rectangular action frame, which holds the keyboard, lifts straight up and off, allowing access for adjustment. Attached in recesses beneath the keys forward of the balance points, spring-assisted mechanisms including intermediate and escapement levers drive the hammers, which pivot in wood flanges below these levers (fig. 10). Delicate coil springs in the flanges pull the hammers upward to rest; many of these springs have been replaced by presumably stronger compass springs. Cloth bushings surround the action center pins. Circular leather nuts on threaded rods regulate the action.

The L-shaped hammer head moldings have their short legs attached to slender shanks while the longer legs form elongated trapezoids covered with multiple layers of tawed skin, moderately grooved from string contact. These hammers, of graduated sizes, are unlike typically more massive later-nineteenth-century felted hammers with more robust moldings and shanks. Here, the shanks are all the same length and the hammers strike in a straight line perpendicular to the spine. Small dampers of white layered cloth (like earlier mop-stick dampers) are glued beneath lead-weighted blocks that hang from flange-mounted cranks attached to the undersides of the keys behind their balance points. The highest 15 notes have no dampers. The action components are uniformly shaped, not amateur work but not highly finished; the keyboard, however, seems expertly made. Among other action repairs, many broken bits of wood have been replaced, several broken shanks have been repaired or replaced, and the highest hammer has been re-covered with green felt.

Two missing pedals operated 1) the dampers and 2) a leather-hinged rail that lowers a cloth muting strip (sometimes called a harp or lute stop) onto the strings, except the highest 14 or 15 bichords. An iron leaf spring holds the mute rail up when not engaged. The damper and mute assemblies are attached to the action frame (fig. 11).

In view of the high quality of the keyboard, the intricacy of the action, the specialized crafts involved in casting the iron frame and applying veneer, the awkwardness of the bridge, and impracticality of

Figure 11. Bottom of the action frame. The white rectangles are dampers. Below, the hammers pivot in forked flanges. The trapezoidal, pedal-operated batten lowers the leather-hinged mute rail and is returned by a leaf spring.

these tuning devices, it is reasonable to suppose this piano was not the product of one individual but of a workshop that might have outsourced some components.

An anonymous spinet-shaped, obliquely strung piano owned by David Nicholson in Rochester, NY, has a very similar downstriking action and FF–f[4] keyboard, including its front molding profile and colored key levers (but lacking morticed balance-pin buttons on the keys). However, Nicholson's piano has no metal frame, and instead of screw tuners it has oblong tuning pins, normal before the introduction of modern square-tipped pins. The lowest seven notes (FF–BB) are pinned for single strings, the rest bichord. This piano evidently came from the same workshop as Ringwood's piano and likely predates Chickering's "cocked hat" model from the mid-1850s. A ca. 1830 watercolor, ink, and pencil drawing (Boston, Museum of Fine Arts, 1980.646) by John Ritto Penniman depicts a similarly spinet-shaped piano with the same key front molding profile but with a German-influenced upstriking action.[7] Penniman (1782–1841), who decorated the nameboards of some of Benjamin Crehore's pianos, presumably prepared his drawing on commission from a Boston-area inventor or builder—conceivably Crehore himself since the drawing was reportedly found in a house built by Crehore's brother William in Milton, MA, near Penniman's own house.

Considering Babcock's possible influence on the Ringwood piano's unitary iron frame and the resemblance in spinet-like shape between Nicholson's piano and Penniman's drawing (no similar piano has appeared elsewhere in the United States), it seems reasonable to suppose that both Ringwood's and Nicholson's pianos might have come from the Boston region, perhaps from an experimenter inspired by the work of Benjamin Crehore (1765–1832), Alpheus Babcock (1785–1842), and Jonas Chickering (1798–1853).

Notes

[1] I first noted Ringwood's piano in "19th-Century Keyboards Suffer in New Jersey," in *Newsletter of the American Musical Instrument Society* 20, no. 1 (February 1993): 1, 4–6, where additional photos can be found. The piano is cited at https://earlypianos.org, record CEP-3789. Susan Shutte, lead historian of Ringwood Manor, and Sarah Tracey, assistant historian, kindly assisted me in preparing this report.

[2] For comparison, see a conventional but more sophisticated grand by R. Nunns, Clark & Co. (New York, ca. 1838) in the Geneva, NY, Historical Society, CEP-2412. The Society of Journeymen Piano-forte Makers' *New-York Book of Prices, for Manufacturing Piano-Fortes* (New York, 1835; repr., with introduction by Laurence Libin, American Musical Instrument Society, 2009, https://mircat.org/archive/) lists procedures and prices for constructing square and upright pianos but not grands, which were seldom produced by American makers.

[3] Edward supposedly patented a device for making musical instrument strings, but no such patent has been found. He held numerous patents for fly fishing equipment and other inventions. His brother, Peter Cooper Hewitt, was also a notable inventor. Their sisters Sarah, a violinist, and Eleanor, a violist, were founders in 1885 of the Ladies' Amateur Orchestra in New York City. Together with a third sister, Amy, these women collected objects of decorative art that formed the basis of the Cooper Hewitt, Smithsonian Design Museum.

[4] See https://patentimages.storage.googleapis.com/bc/01/36/c2ac91d03bd87a/USX7916.pdf. See also https://www.kuntzfamily.ca/Chickering/images/JonasChickeringPatent-3228Sept1,1843-Page1of2.JPG and Keith G. Grafing, "Al-

pheus Babcock's Cast-Iron Piano Frames," *Galpin Society Journal* 27 (May 1974): 118–24. Chickering did not invent the iron frame for grand pianos but claimed only certain improvements to existing frames.

[5] Screw tuners, turned with a watch-key, were allegedly introduced in the 1760s on English guittars (sic) by John Preston.

[6] The 1836 U.S. Patent Office fire destroyed most patent documents and models up to that year.

[7] See https://collections.mfa.org/objects/51018. See also Darcy Kuronen, "Early Pianomaking in Boston, 1790–1830," https://www.colonialsociety.org/publications/3297/early-pianomaking-boston-1790-1830, and John Koster, *Keyboard Musical Instruments in the Museum of Fine Arts, Boston* (Boston: Museum of Fine Arts, 1994), 303–4. Penniman's plan view, which lacks adequate detail to have accompanied a patent application, shows a wide black band surrounding the soundboard area and embracing both tuning pins and hitchpins; this band could be interpreted as a unitary iron perimeter frame similar to Babcock's patent. A sinuous, apparently cloth-padded rail approximately over the midpoint of the strings could be a device for producing octave harmonics. Over the strings behind the bridge, another curvaceous element could be a type of "harmonic swell," a device employed in a different shape by Babcock; it seems not to be a strip of damping cloth, since what seems to be such a strip appears as a pinkish band just in front of the hitchpin rail and also between the tuning pins and the nut (except in the bass). Penniman's schematic elevation view of the action shows the hammer shank pointing away from the player, pivoting in a brass *Kapsel* and flipped by a screw-adjustable escapement lever (hopper) vellum-hinged to a key-mounted bracket—essentially a *Prellmechanik* with backcheck. Remarkably, the key itself pivots in a *Kapsel* at its narrowed distal end rather than on a balance rail, hence it is a second-class lever. A separate vellum-hinged lever alongside the key lowers an underdamper. Penniman colored the sides of the keybed and hammer-rail support blue-grey perhaps to imply metal. No pedal mechanism appears in his drawing, one of two said to exist; the other has not been located.

Library of Congress Acquires Stradivari Viola

The Library of Congress has acquired Antonio Stradivari's "Tuscan-Medici" viola, one of about ten surviving violas by that master. The instrument (on loan to the Library since 1977) joins five other Stradivari Instruments in the Library's collection. The viola, a contralto model, was commissioned in 1690 by a Cremonese nobleman, Bartolomeo Ariberti, as one of a set of five instruments intended as a gift for Ferdinando de' Medici. It will be heard in public performances in 2025–26.

The gift was funded by the David and Amy Fulton Foundation and the family of the instrument's former owner Cameron Baird. It will now be known as the "Fulton, ex Baird, Tuscan-Medici" viola.

For details, see
https://classic107.com/articles/library-of-congress-acquires-30m-stradivari-viola-in-historic-donation

From Carol Lynn Ward-Bamford

A Special "Custom" Trumpet from the Outset of Yamaha USA

Ana Sofia Silva, NMM Curator

Figure 1. NMM 15826. Trumpet in B-flat by Nippon Gakki Company, Ltd. (Yamaha), Hamamatsu, Japan, ca. 1970. Yamaha Custom model YTR-920X. Serial no. 001. Gift of Dale Thompson, 2024. National Music Museum.

In August 2024, the National Music Museum (NMM) in Vermillion, SD, accepted a unique instrument donation that is a testimony to an important chapter in American brasswind-making history. This B-flat trumpet, Yamaha Custom model YTR-920X, serial no. 001, was made ca. 1970 (NMM 15826, fig. 1). Now, how can a Japanese-made instrument play a role in American history? This is where the story of Dale Thompson, the trumpet's previous owner and donor, comes in.

Dale F. Thompson (b. 1945) (fig. 2) began his career in music as a professional trumpet player, an instrument he played since age 11. The youngest of four children, he was the only one who retained a passion for playing music, instilled and nurtured by a father who was a drummer. Because he wanted to perform so much, in March 1959, at the age of 13, he became a proud member of the American Federation of Musicians (AFM). From his recollections, Dale first played a second-hand, Reynolds trumpet that had been refurbished by Gerald (Gerry) K. Shingler (1920–2002), a graduate of the Elkhart (IN) "School of Musical Repair" who operated the former Shingler's Music House in Emmaus, PA,[1] and was Thompson's first trumpet teacher.[2] From gigs with his father to impromptu sight-readings while working part-time in Shingler's store, Thompson was always looking for playing opportunities, a trend he maintained during his college years while attending San Francisco State College in the mid-1960s. By this time, he was playing a King Silver Flair trumpet. Among Thompson's many playing highlights, one of the most significant was his six-year tenure as a lead trumpet with the renowned Glenn Miller Orchestra (GMO), under the direction of Buddy DeFranco, between 1967 and 1973. It was during his GMO years that Thompson's relationship with Yamaha began. While touring Japan in 1968, Thompson and his fellow trumpet players in the GMO were approached by Yamaha's engineer, Yoshihiro Kaji, to play test prototypes of Yamaha professional trumpets.[3]

Figure 2. Dale Thompson with NMM 15826. Courtesy of Dale Thompson.

Yamaha (then Nippon Gakki Co., Ltd.) had established its U.S. subsidiary, the Yamaha International Corporation (currently Yamaha Corporation of America), in 1960. In 1966, the firm began the production of wind instruments. Yamaha hired Renold Schilke (trumpet) as a consultant who, with the help of colleagues such as Elden Benge (trumpet), Philip Farkas (horn), Arnold Jacobs (tuba), and Bob Reeves (brass tech), assisted Yamaha in bringing a new line of brass instruments to the American market.

Renold Otto Schilke (1910–1982) was a great innovator in trumpet design, whose acoustical formulas and theories significantly improved the instrument's intonation and response. By the mid-1960s, Schilke's company was a hub in the Chicago music scene, and his instruments were already synonymous with excellence. Yamaha clearly recognized Schilke's genius and began manufacturing instruments based on his designs. At the time, Yamaha did not even possess proper blueprints and relied instead on the experience of its craftspeople, using overseas products for reference.[4]

In Schilke's words, "one of the main things that [attracted him] to Yamaha, in spite of criticism from home for sharing trade secrets, [was] the fact that the company [shared his] philosophy of pushing ahead with development of improvements [in musical instrument manufacturing,] even though the market [did not] demand them."[5] By the time Thompson was touring Japan with the GMO, Yamaha's collaboration with Schilke was in full swing.

The first Yamaha trumpet prototypes Thompson tested, in 1968 and 1969, were not quite what he sought and were no match for the Conn 60B he was playing at the time. But in 1970, Kaji approached Thompson again with his new prototype, the "Custom" trumpet YTR-920X, serial no. 001. Thompson found it truly exceptional, and he used it throughout that year's two- or three-week GMO tour in Japan. Kaji, after some initial reluctance to part with this prototype, finally gave in to Thompson and let him have the instrument as a "loan," with the stipulation that Thompson would return with the instrument to the Hamamatsu factory for them to evaluate it. As a result, Thompson became one of the first American Yamaha Trumpet Artists and played this trumpet for the remainder of his professional career.

This custom trumpet (NMM 15826) is a lightweight, medium–large bore instrument (11.68 mm/0.460 in), made in yellow brass with silver-plated trim, a reverse leadpipe in rose brass, mother-of-pearl touchpieces, and a one-piece brass bell (124 mm/4 7/8 in). In its essence, it is very similar in design to a Schilke B5 trumpet model, with the exception of the bell size, and it became the prototype for the professional Yamaha production model YTR-6320, one of Yamaha's most successful lines in the 1980s and 1990s—the 6 series was Yamaha's top-of-the-range model until the introduction of the Xeno models. As a consequence of being well used and tested by Thompson during his GMO years, the trumpet returned several times to the factory and was refurbished to fix issues such as brace breakage and bell denting associated with frequent mute changes during playing.[6] Not only did the instrument receive a less fragile bell and four strategically placed braces, but also a special name dedication etched on the new bell (fig. 3). Unbeknownst to Thompson, the Yamaha techs etched his name on the bell because they knew about the news story of the infamous theft of the GMO's "big red and white bus" from a garage in midtown Manhattan, NY.[7] The bus, along with more than $50,000 worth of instruments, arrangements, and uniforms, mysteriously reappeared three days later in Greenwich Village with at least $5,000 worth of property missing,[8] including Thompson's Conn 60B! The etching of Thompson's name was a reassurance that if "his horn" was ever stolen, there would be no doubt of its owner, and that if anyone attempted to buff off the name, the bell would be destroyed because the etching was very deep.[9] Customizations apart, NMM 15826 played an important role in the fifty-plus years of history surrounding the acceptance of Yamaha professional trumpets in the U.S., which relied on collaboration with many prominent American makers and artists. Later in life, Thompson deepened his relationship with Yamaha USA by first becoming a District Sales Manager for the Band and Orchestral Division of Yamaha in 1988, and then National Sales Manager in 1991.

During this time he met the renowned Los Angeles brass instrument technician Bob Malone, who, with the support of Thompson, soon became

Figure 3. Detail of Thompson's name etched in NMM 15826. National Music Museum.

an influential designer at Yamaha, the first non-Japanese designer to ever work for the firm. Known for his pioneer design collaborations with legendary trumpet artists like Bobby Shew and Wayne Bergeron, Malone changed the way Yamaha developed its instruments by seeking artist input first and designing a prototype later, a method Yamaha kept and perpetuated (see fig. 4). It was Malone's belief that this created trumpets with "personality."[10] Together with Shew and legendary Yamaha designer Kenzo Kawasaki, Malone developed the famed Custom Z series (YTR-8310Z, first generation introduced in 2009). With Bergeron, he developed the Custom LA model series (YTR-8335LA, first generation introduced in 2006). Malone was also an essential collaborator in the creation of the advanced Xeno Artist Model series (YTR-9335/9445, Chicago and New York series first introduced in 2005/06). Each of these "custom" models suited a specific personality of players: a refined, brilliant tone and well-balanced playing resistance for those working in contemporary styles; extraordinary flexibility and versatility for players performing in a wide range of genres; and a variety of options to meet the needs and sensibilities of elite orchestral players.

While there's still much left to say about Yamaha's long history, and its parallel evolution of somewhat opposite directions in manufacturing, it is interesting to see that Yamaha's core values of research and development were always a common factor. In his own words, Malone echoes sentiments that we had already identified in Schilke's: "[what] made me join Yamaha in the first place [was] the way Yamaha values the development process and strives to create the best instruments, at every level. For a student, it's giving them something that isn't going to get in the way of their progress. … With a professional player, it's giving them an instrument that will allow them to fully develop their musical ideas without getting in the way, giving them new possibilities."[11] Dale Thompson's unique "Custom" trumpet is a part of that legacy and history that is now preserved at the NMM.

Figure 4. Bob Malone, Bobby Shew, Wayne Bergeron, and Dale Thompson at NAMM 2019. Courtesy of Dale Thompson.

Notes

[1] Gerald K. Shingler obituary, *The Morning Call* (Allentown, PA), April 10, 2002.

[2] Dale Thompson, interview by Dan Del Fiorentino, NAMM Oral History Program, September 24, 2024, https://www.namm.org/library/oral-history/dale-thompson.

[3] Dale Thompson's professional biography provided to the NMM (2024).

[4] "Schilke's Philosophy Takes Root at Yamaha," in "A Legacy of Passion Transcending Space and Time—Development Story of Xeno Series Trumpets," Yamaha Corporation of America, accessed December 28, 2024, https://usa.yamaha.com/products/contents/winds/trumpet_custom/behind_stories/index.html.

[5] Renold Schilke, *An Authoritative Viewpoint* (Yamaha International Corporation, 1970), as quoted in Gary Gardner Fladmoe, "The Contributions to Brass Instrument Manufacturing of Vincent Bach, Carl Geyer, and Renold Schilke" (PhD diss., University of Illinois at Urbana-Champaign, 1975), 114.

[6] Thompson noted that the GMO performed five to seven nights a week, around the world, with arrangements that often called for aggressive mute changes (Dale Thompson's files at the NMM).

[7] "Miller Orchestra Finds Bus Theft Hard to Believe," *New York Times*, August 26, 1970.

[8] "Glenn Miller Bus Found," *New York Times*, August 27, 1970.

[9] Dale Thompson's files at the NMM.

[10] Sonia Kanigel, "Bob Malone: A Look Back on a Storied Career Designing Yamaha Trumpets," Yamaha Brass Articles, July 21, 2022, https://hub.yamaha.com/winds/brass/bob-malone-a-look-back-on-a-storied-career-designing-yamaha-trumpets/.

[11] Kanigel, "Bob Malone."

Meet the 2024 Gribbon Scholars, Part 3

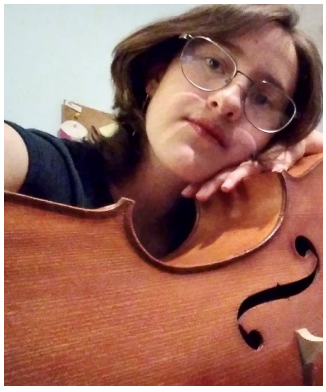
Hippocrates Cheng is an award-winning composer specializing in contemporary classical music, Asian music, jazz, and interdisciplinary productions. He is a multi-instrumentalist who performs overtone singing, and on piano and viola, and practices *qin* and *đàn bầu*. He conducts research that intersects disciplines of composition, music theory, ethnomusicology, sound studies, and philosophy. He is also interested in the music of Hong Kong composer Doming Lam, the player piano and piano rolls in early jazz history, and Braille music notation. Hippocrates completed his doctorate in composition with a minor in ethnomusicology at the Jacobs School of Music, Indiana University, and he is working on a PhD in music theory at the same school. He is now Assistant Professor of music theory in the music department at Binghampton University and Affiliated Faculty in Asian and Asian American Studies.

Huang (Patrick) Huang holds a master's degree in ethnomusicology from SOAS University, London.

He is currently a PhD student at Western University in London, Canada, focusing on the comparative study of historical origins and philosophical backgrounds of Ancient Greek and early Chinese musical systems.

Arianna Rigamonti is a PhD candidate in Material Culture and Music at the Royal College of Music, London, as a London Arts and Humanities Partnership (LAHP) Doctoral Studentship holder. Her research concerns fantastic and marvellous musical instruments in early modern Europe. She has completed two internships, at St. Cecilia's Hall in Edinburgh and the Rijksmuseum, Amsterdam. She holds a master's degree in musicology from the Department of Musicology and Cultural Heritage of the University of Pavia and a diploma in violin from the Donizetti Conservatory of Bergamo.

Arantza Sánchez Lira is a student at the Escuela de Laudería, Querétaro, Mexico, studying instrument making and performance.



Congratulations to the 2025 Gribbon Scholars!

Benedict Heaney (Northumbria University)
Milan Barbé (Ghent University)
Adele Benoit (University of South Dakota)
Patrick Connor Dittamo (University of Chicago)
Haozhen Xu (Wake Forest University)
Tsz-Ching Tung (University of Hong Kong)
Annie Kim (Brown University)
Chet Stussy (University of California, Santa Barbara)

News of Members

Ovidiu Papană, PhD, independent researcher from Romania in the field of organology, has published a new book: *Romanian Traditional Musical Instruments in the Context of the Family of Musical Instruments* (Cambridge Scholars Publishing, 2024). The book will be very useful for people who are thinking about contemporary issues in organology. The book can be purchased from the publishing house.

Pianist and organologist **Alain Roudier** has published a new book, based on his many years of study of archival sources relating to the Erard Family. *Les trois Erard: De la naissance de l'entreprise à la mort de Pierre Erard* (Editions Le Temps Retrouvé, 2025) traces the history of the house of Erard from its founding to the death of Pierre Erard. The book will soon be available in English. Alain's new book can be ordered from https://alainroudier.com/.

Dr. Ingrid E. Pearson, Royal College of Music, London, and **Dr. Albert R. Rice**, independent researcher, Claremont, CA, have published an extensive study of ten extant eighteenth-century clarinet instruction books: "Instructions for the Clarinet: An Illumination of Musical Taste in Georgian London," *Ad Parnassum: A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* 22, no. 43 (October 2024): 57–115.

Subjects include the music selected, publishers and their interconnections, the content of each tutor, descriptions of clarinets, and the intended clientele.

A recording by the Kansas City Chorale of **Patrick Connor Dittamo**'s edition of a sixteenth-century Sistine chapel mass by the Spanish composer Bartolomé de Escobedo, based on a damaged Vatican manuscript, was released on April 11, 2025. The album, *The Mirage Calls*, is a postmodern program inspired by the route of Marco Polo.
https://www.brightshiny.ninja/the-mirage-calls
https://linktr.ee/miragecalls
https://www.youtube.com/watch?v=0Rh9zqiguk4

In February, Patrick attended a recorder-making course at Cambridge Woodwind Makers, taught by the Dutch recorder maker Jacqueline Sorel.

MIRCat News

The Society of Journeymen Piano-forte Makers, *The New-York Book of Prices for Manufacturing Piano-fortes*, foreword by Henry Z. Steinway, introduction by Laurence Libin (New York, 1835; repr., AMIS, 2009) is now available online through https://www.amis.org/resources and at https://mircat.org/archive/.

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We are gathering artists who create and perform in all arts, and scientists from all fields, including makers of musical instruments, sound producers, historians, conservators, physicists, psychologists, biologists, and doctors—that is, anyone interested in sharing their knowledge and learning with others and who wants to enjoy a "theory and practice" congress dedicated to "sound" in its multiple facets. This one-of-a-kind event will bring together experts and trailblazers from around the globe to share insights and foster collaboration. All are welcome to be part of groundbreaking discussions and to network with like-minded individuals in this year's very beautiful and popular location, Madeira, Portugal.
www.animusic.eu

Funding Opportunities

JAMIS Publication Grant

The American Musical Instrument Society offers an annual grant of up to $1000 to help defray the costs of preparing an article appropriate for publication in the *Journal of the American Musical Instrument Society*.

The deadline for 2025 has been extended to **August 1**.

For further information see https://www.amis.org/jamis-publication-grant

AMS Organology Study Group Student Travel Award

The AMS Organology Study Group is pleased to announce this year's Student Travel Award. The award was established in 2024 with the generous support of the American Musical Instrument Society, with matching funds from the American Musicological Society's Study Group Activities Fund, to encourage and enable college and university students to participate in the annual meeting of the American Musicological Society and the activities of the Organology Study Group. The award consists of financial support to offset some of the costs of attending the annual meeting of the American Musicological Society. For recipients who are not already members, the award also includes a complimentary one-year membership in the American Musical Instrument Society. The selection committee welcomes applicants with academic interests in organology and/or other intersections of music and material culture studies. Applications are due by **July 11, 2025**.

For further information, see: https://www.organology.ams-net.org/?page_id=227.