



National Music Museum Newsletter

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NMM WEBSITE • NMMUSD.ORG

Letter from the Director



Director Cleveland Johnson

As I move through my second year here at the National Music Museum, my immersion in this remarkable institution has made clear to me just how important our members are to our

well-being. And our members have made clear just how important an NMM newsletter is in maintaining their connection with us. We are thrilled then to revive that great tradition and present a new NMM newsletter — in a new graphic design. You can also look forward to more editions in the future.

Since our last newsletter, the NMM has also leapt into social media. Our Facebook page, just a year old, connects with about 800 new fans every month from across the nation and world. It's arguably one of the best sources on the Web about musical instruments (and will be a great supplement to this newsletter). Our Facebook page also complements our website — nmmusd.org — a deep well of organological information, which will soon undergo its own redesign.

So — visit us in the 'real' world and in the virtual world!

Your museum memberships make our outreach possible, along with all other facets of the Museum's important work. Please know that whether your interest in musical instruments is in research, performance, interpretation, or education — your continued support is vital to us. Thank you for believing in and sustaining the NMM as the epicenter for musical-instrument research, conservation, and education. And please help us connect with more people like you — encouraging their involvement and support.

The NMM Newsletter is published by the National Music Museum, ©National Music Museum, 2014.
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New on exhibit at the NMM

'You can never step in the same river twice,' and the National Music Museum is never the same place each time you visit. New — that is, rare and often very old — items are always entering the vast collection.

Stratton valve bugle — On display until May 20th, as part of the NMM's *New Acquisitions* showcase, are pieces like the Stratton valve bugle (cornet), 1860s-1870s, by New York brass-instrument maker John Franklin Stratton (1832-1912). Says NMM Senior Curator Margaret Downie Banks, "The Stratton firm provided more than 60,000 field trumpets and bugles for the Union Army during the Civil War, but few survive in good condition — much less with original case and mouthpiece, as this one does." The bugle was purchased with funding from the Clois Smith Acquisition Fund.

Alto trombacello — Visitors can see a rare alto trombacello (1837-1848) by Graves & Co. The origin of the name trombacello is unknown, but the term was used in the mid-19th century. The NMM's example is the oldest of only six trombacelli known to exist (the NMM also preserves a baritone model). All feature double-piston valves with short levers, made when valves were still a novelty on brass instruments. This instrument was discovered in a barn attic about 60 miles from Winchester, New Hampshire, where it was made — which may be why it was still in its original case along with its original brass mouthpiece, wrapped in newspapers dating from July 1848. The trombacello was also purchased with the help of the Clois Smith Acquisition Fund.

Guatemalan cuica — The Museum has added a Guatemalan *cuica* (late 20th century) to its culturally diverse holdings. This friction drum is made from a bottle gourd with a goatskin head. It is played by rubbing a cloth on the string, which causes the drumhead to vibrate — said to sometimes sound like the roar of a lion. The *cuica* was a gift from Courtland 'Skip' and Bonnie Swenson, Custer, South Dakota.

Jolana electric guitar — Look closer: It's not a 'Strat,' but a 'Star.' The range of new NMM rarities includes historic novelties like this Jolana 'Star V' electric guitar, ca. 1963, from Czechoslovakia. Though made behind the Iron Curtain in the Soviet era, this electric guitar shows the clear influence of the famous American Fender Stratocaster. Jolana produced instruments of significantly higher quality than Russian makes, more desirable for professional musicians. This example was formerly owned by a popular Polish surf rock band, the Typhoons (*Tajfuny*), based in Warsaw (1963-1968). The guitar was a gift of Mike Cwach, Yankton, South Dakota.

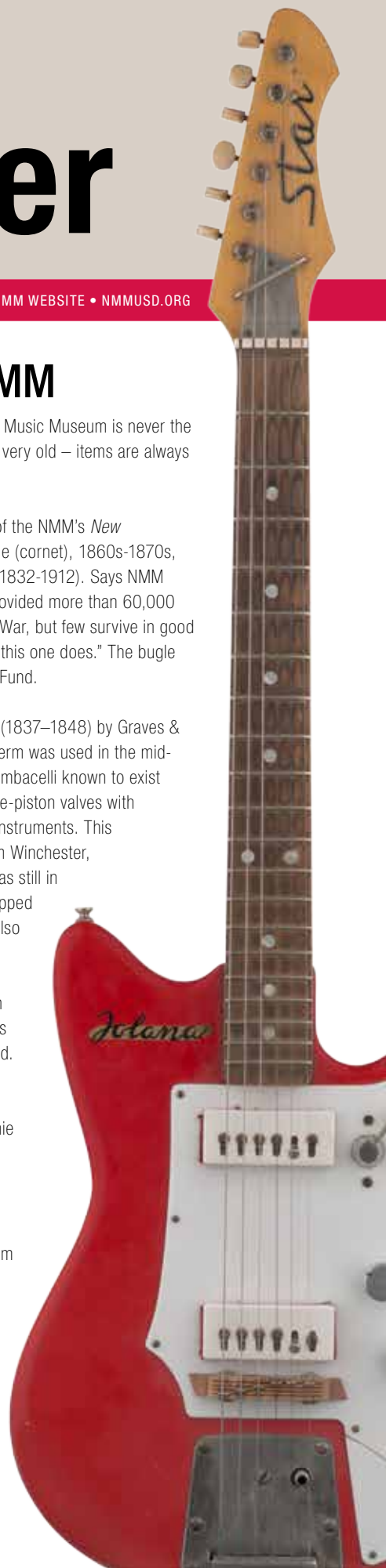




Photo credit:
Tony Jones

New acquisition:

Machell Dulcitone

Have keyboard, will travel

By Michael Suing, NMM Associate
Curator of Musical Instruments

Created and produced exclusively by Thomas Machell of Glasgow, Scotland, from the later 1800's to the early 1900's, the Machell dulcitone was designed to be an alternative to expensive, cumbersome pianos. Machell had originally marketed the dulcitone for parlor and orchestral settings but later targeted it at missionaries, soldiers and colonists who obviously needed 'portable' solutions. A 1918 dulcitone advertisement shows a nun playing the instrument for soldiers, and offers a reduced shipping rate to military personnel.



British advertisement, circa 1918

Playing its keys activates felt-covered hammers that strike tuning forks, which then vibrate with a soft, 'sweet' (*dulce*) sound.

Tuning forks were far less likely to go out of tune than conventional keyboard instruments and were not nearly as susceptible to changes in temperature and humidity – better for colonial globe trekkers who needed to take music into all climates and corners of the empire.

With portability in mind, Machell streamlined the dulcitone. Its originally ornate, bulky case was reduced to the most compact dimensions required for housing the tuning forks, action, and soundboard. The soundboard itself

was reduced in size and moved from the back to the bottom, adding protection during transit.

of dulcitanes, varying in octave range, materials, finish and degree of ornamentation. The National Music Museum's oak-cased Machell dulcitone has a five-octave range and folding barley-twist legs. A hinged foot pedal disengages the dampers, allowing the sound produced by the forks to ring freely. The serial number "4311," stamped in two places on the instrument, suggests it was produced late in the company's output, between 1915 and 1920. It is estimated that upwards of 6,000 dulcitanes were manufactured between 1885 and about 1925 and that fewer than 2,000 remain.

Little music written for the dulcitone survives – pieces like Percy Grainger's *The Warriors* (1913–16) and a compilation of arrangements by Machell (ca. 1920). Some enthusiasts believe that Tchaikovsky wrote *The Dance of the Sugar Plum Fairy* to include the dulcitone, for the iconic part ultimately played on a celeste, another tuning-fork instrument, invented by Auguste Mustel, in 1886.

Although production ceased nearly 100 years ago, the dulcitone is not extinct. Modern classical, alt-rock, New Age, pop and other composers are sampling its strange, sweet sounds online, using them to great effect in their own innovative works.

The NMM's Dulcitone was a gift of Don Swett, Denver, Colorado, in 2013.

The dulcitone is a 'tuning-fork' keyboard instrument:

The Machell firm manufactured several models



Love Story, accompanied by flutes: Roger Mather Collection Donated to the NMM in 2013-2014

By Deborah Check Reeves,
NMM Curator of Woodwinds

For Betty Bang, 1973 was a momentous year. She was awarded full professorship as flute teacher at The University of Iowa, published her first book, was the only woman performer at that year's flute convention, and married the love of her life, Roger Mather. Marrying Betty made it a special year for Roger too. Originally trained as a scientist, and specifically in metallurgy, Roger was employed at various places including US Steel and DuPont, and in 1973, retired from NASA. He then embarked on a second career – as flute teacher – a position he shared with Betty Bang Mather at The University of Iowa until they both retired in 1996.

Roger brought his technological talents to the flute. According to Betty, he bought, sold and traded flutes with leading players in the U.S., England, and France for 50 years. He repaired each instrument himself or had it repaired by the best technician he could find. He then experimented, compared it with his other flutes, and kept the finest for his personal use.

The Roger Mather Collection of nine flutes, three piccolos, ten flute headjoints, seven piccolo headjoints, a flute footjoint, and copies of publications were generously donated to the NMM by Betty Mather to celebrate Roger's life and loves. "This collection contains six flutes that are the 'Stradivari of flutes' of the

first half of the 20th century," says Betty Mather. "Roger kept them in mint condition with no essential changes to the original." Those six "Stradivari" flutes, as Betty refers to them, include three by one of the most famous makers of French flutes, Louis Lot. Instead of making them out of sterling silver, with a 92.5% silver concentration, Lot made these flutes from French silver, which consists of 95.8% silver. One was owned and played by Roger's teacher Georges Laurent, the principal flutist with the Boston Symphony under Koussevitzky.

The other three "Stradivari" flutes were made by Verne Q. Powell, whose made-in-Boston flutes are some of the most coveted of the first half of the 20th century. One, interestingly, is constructed as a copy of a Lot flute. Unlike later Powell flutes, this one was made with seamed tubing like a Lot and has a band or ring at the end of the head tenon that was typical of Lot flutes but not usually done by modern makers.

Multitalented, Roger also wrote extensively – from metallurgy to flutes and poetry. His three-volume set *Art of Playing the Flute*, now sold as one e-book, has been called the "all-time best book for flutists."

On April 20, 2013, in Iowa City, after a long life well lived, Roger passed away at 96. The NMM's Roger Mather Flute Collection not only preserves these exquisite instruments and shares them with future (music) lovers, but preserves a love story and honors an amazing man.



Verne Q. Powell flute, serial no. 185, and Louis Lot flute, serial no. 4776

Clinton sax in Brussels

The National Music Museum's popular 'Clinton Saxophone' traveled to Brussels in February to be part of SAX200, a year-long celebration of Belgian inventor Adolphe Sax's 200th birthday and his legacy, at the Musée des Instruments de Musique (MIM). Géry Dumoulin, curator of SAX200, says that the red-white-and-blue presidential sax "is really an eye catcher." The exhibition runs through January 11, 2015.



“Why harmonicas?”



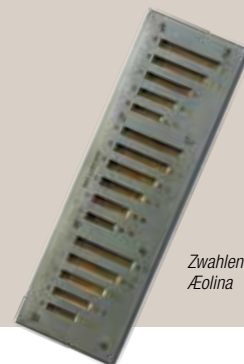
Hohner Organola



Wheatstone triple aeolina



Wheatstone Symphonium



Zwahlen Aelina

The NMM has one of the most outstanding collections of harmonicas in the world. We asked Alan G. Bates, the man who collected and generously donated them to us to answer the burning question: “WHY HARMONICAS?”



Alan G. Bates

Alan’s answer:

After collecting coins, old wooden planes and more, a fair question is why did I switch to harmonicas?

Planes made in Philadelphia were my specialty but the few I didn’t own were impossible to find. Needing something to support my habit during Sunday morning flea market scavenges, I discovered harmonicas. Since I was musically inclined (playing clarinet and sax), they caught my interest.

In the early 1990’s, unusual “harps,” as they often are called, were easy to find and inexpensive. Determined to build a world-class collection, I advertised in many places. This provided access to models I couldn’t find otherwise. In 1998, just before we moved to a retirement community, I searched for a museum that was right for the instruments. The National Music Museum and I soon concluded

it was the obvious place. In April 2000, then NMM director André Larson drove 1,100 miles to my home in a USD van and returned to Vermillion with 2,500 instruments, plus hundreds of harmonica-music recordings. A few years later, my sizable archive of old catalogs and other “harp” ephemera was shipped.

This was the beginning of a very fine relationship with perhaps the world’s finest array of music-making devices. Over the years I’ve made it possible to add some choice pieces to the collection.

My favorites include three particularly rare items, made about 1830 – less than a decade after the harmonica was created in Germany:

- The earliest known harmonica-like instrument to be made in America, the Zwahlen Aelina
- The earliest known Symphonium made in London by Charles Wheatstone
- An ivory-framed triple aeolina, also by Wheatstone

Others of great rarity and unique design, which exist in few, *if any*, other world collections:

- The Organola by Hohner, advertised only in 1907. The chords can be played by pushing buttons next to the harmonica.

- A harmonica with four bells attached, which may be rung while playing. Harmonicas with playable bells on them especially fascinated me. Two bells are not hard to find; *four bells are almost impossible*.
- A harmonica with slide whistle attached – extremely rare.

My latest donation to the collection, while not as visually interesting as those just mentioned, has special significance to collectors. It is a harmonica made in 1920 in Elmira, New York, where no musical instruments of any kind have been made before or since. I wrote an article about it for *The Trumpet Call* – the newsletter of Harmonica Collectors International.

Harmonicas from the massive Alan G. Bates Collection are on view on the second level of the NMM. Read more about them on the NMM website at <http://orgs.usd.edu/nmm/Archives/Bates/Batespage.htm>. The Museum has also made a die-cut laminate bookmark based on one: the 1905 Andreas Koch Goldfish harmonica. The bookmark is now available from the NMM Gift Shop.

NMM in print and press



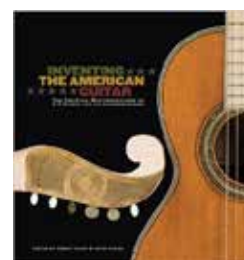
If you don’t have the new DK book *Music: The Definitive Visual History* (New York: DK Publishing, 2013), you’re missing out. The 480-page tome, done in cooperation with the Smithsonian and the NMM, includes over 100 sumptuous photographs of

musical instruments from the NMM collection. It’s a coffee table book and a reference book for music and NMM lovers. Purchase at your local bookstore, order from Amazon .com or via the NMM’s website gift shop, nmmusd.org.



The second volume of Sabine Klaus’s *Trumpets and Other High Brass* series, *Ways to Expand the Harmonic Series* (Vermillion, SD: NMM, 2013), is available. Everything the brass-instrument aficionado and scholar needs to know about the history of these instruments, with the

added benefits of a DVD and hundreds of photos from the NMM’s Utley Collection. Published by the NMM, vols. 1 and 2 can be ordered via our website, nmmusd.org.



On October 14, 2013, *The New York Times* praised the new book *Inventing the American Guitar* (Milwaukee: Hal Leonard, 2013), which chronicles C.F. Martin’s contribution to the acoustic guitar’s evolution. NMM Curator

of Stringed Instruments Arian Sheets authored one of the chapters, “C. F. Martin’s Homeland and the Vogtland Trade” in the acclaimed book, and several of the guitars noted are from the NMM’s deep acoustic collection.

NMM Live!

Audiences have been enjoying our free Friday-noon 'brown bag' music series for years. We've recently given these special events a new name, *NMM Live!*, to emphasize the live music taking place here.

We are deeply indebted to the USD Student Association for *NMM Live!* sponsorship and to the many sponsors who make the Museum's free Friday admission possible: recently, the South Dakota Arts Council, Clay County Commissioners, First Bank & Trust, Midcontinent Communications, Bank of the West, CorTrust Bank, the USD Office of the President, Dr. John & Barbara Mahoney, The City of Vermillion, Vermillion Chamber of Commerce & Development Co., First Dakota National Bank, and Sanford Health, Vermillion.

Twenty-three NMM events will have graced our Arne B. Larson concert hall stage at noon, from Sept. 20, 2013-May 2, 2014.



Jami Lynn and Dylan James – folk music duo, Rapid City



Pulse Chamber Music – piano, clarinet and violin, Miami



Wayne Weng – 2013 Iowa Piano Competition Winner



Matt D. – guitar, Sioux City.

Photo credit: Tony Jones

You can still make
it to a spring
2014 *NMM Live!*

April 11 Dick Kimmel, early country-music master, Minnesota

April 25 *Winds of Change*, USD and NMM alumna Amy Shaw, Irish flute, Minneapolis

May 2 The NMM's *Kai Rengga Manis Everist* Javanese gamelan.

'A Night at the Museum': NMM Fall 2013 Gala

The sun and 'stars' came out on September 27, 2013, a beautiful evening for celebrating the 40th anniversary of the National Music Museum. Music flowed inside and outside the museum, on all levels.

The Museum wants to thank again NMM trustee Juliet Everist who conceived of and spearheaded this enchanting event.



Photo credit: Tony Jones



New permanent exhibit: *American Drum Making: 1893-1942*



Photo credit:
Tony Jones

Installed in January 2014 in the NMM's Graese Gallery, the exhibit *American Drum Making: 1893-1942* features several different ways in which drum heads are tensioned, from ropes to rods, including some hybrid, patented systems.

Visitors can view the internal structure of a parade drum by the WFL Drum Co. (Chicago, 1942). Due to metal restrictions during World War II, the WFL company created this model, which uses a unique *wood* tensioning device.

Drums from the William F. Ludwig II collection are featured in the exhibit, including the first drum ever played by Ludwig as a child. [A checklist of the Ludwig Collection can be found at <http://tinyurl.com/m4xtkds>]

The exhibit was the final project for the course *Introduction to Museum Studies* and was designed by a team consisting of Dr. Deborah Check Reeves (Curator of Education), Dr. Margaret Downie Banks (Senior Curator), Ana Sofia Silva (Conservation Assistant), and Chesley Peabody (NMM Graduate Assistant).

From our *Researcher Guestbook* *Many researchers visit NMM and get to go behind the scenes*



Photo credit:
Tomoji Hirakata

Before they would become engaged in an instrument-repair workshop hosted recently by Western Iowa Tech Community College in Sioux City, four Yamaha musical-instrument specialists visited the "Holy Grail" of musical instruments – the National Music Museum. Wayne Tanabe and Tomoji Hirakata from Yamaha Artist Services, Inc., in New York City, and Jeff Peterson and Mark Sorlie from Yamaha Corporation of America in Buena Park, California, toured the exhibits, storage, conservation lab, and archives. "Unbelievable, fantastic," Hirakata kept saying.



Photo credit:
Tony Jones

Later that week, NMM friend and "rescue archivist" Craig Anderson from Allied Supply Corporation of Elkhorn, Wisconsin, was in for the same workshop and spent the day conducting archival research.

"We're totally geeking out here."

He and two colleagues, Del Sarlette and Mike Odello from Sarlettes Music in Morris, Minnesota, conferred with staff and toured exhibits. NMM Assistant Conservator Ana Silva invited the men to inspect one of the Museum's newest acquisitions,



Photo credit:
Tony Jones

a Sansone French Horn donated by Arthur Mixon, Fred Macdonald, and Clark Charitable Trust. Said Odello, "We're totally geeking out here."

On March 5th, NMM Curator Deborah Check Reeves helped Lois Herbine and Daniel Sharp examine flutes from the Roger Mather Collection. Herbine, a Powell Flutes artist from Philadelphia, and Sharp, Powell Sales and Service Associate from Boston, were at the University of South Dakota to work with USD flute instructor Stephanie Kocher and USD students. They spent the morning at the NMM researching Powell Flutes.

Meet our NMM staff

Rodger Kelly

Twenty-three years after Rodger Kelly graduated from USD's Master of Music Program, he returned to the NMM. In August 2012, he took on the new NMM role of **Collections Manager**.

Originally from Pennsylvania, Rodger had come to USD with an undergraduate degree in piano performance from Youngstown State University in Ohio. "During my college years my teacher, who had just finished building a copy of Mozart's fortepiano, was president of the Midwestern Historical Keyboard Society. I became fascinated with the history and construction of these instruments and decided to head to the Midwest for two years to study at the NMM. After all these years I'm still in the Midwest!"

Rodger would leave his mark early on the NMM: His master's thesis in 1991 resulted in a catalog

of the Museum's European pianos. He also served as the NMM's Interim Conservator from 1990-1991 and was responsible for the restoration of the magnificent Dieffenbach pipe organ, which continues to preside over our Abell Gallery.

After grad school, Rodger worked for several years restoring grand pianos. He then branched out into other interests. What goes better with music than books and coffee? In 1994, he expanded his academic portfolio with a Master of Arts degree in Library and Information Science from the University of Iowa. He put in ten years of professional library experience in Minnesota, where his most recent position was Integrated-Systems Specialist for Hennepin County Library in Minneapolis. With so much experience handling relational databases, Rodger is now the authority behind the NMM's TMS (The Museum System) collections-



management database. In another major career foray, he owned and operated two Dunn Bros Coffee locations in the Minneapolis area.

Never veering far from music, Rodger completed the construction of a double-manual Flemish harpsichord kit in 2011. The passion was back. He rejoined the NMM fulltime the following year. Rodger's email address is Rodger.Kelly@usd.edu.

Michael Suing

Michael Suing also recently rejoined the NMM, as **Associate Curator of Musical Instruments**, beginning January 2, 2014. Michael graduated from the University of South Dakota in 2009, with an M.M. in the History of Musical Instruments. A native of nearby Elk Point, he received his Bachelor of Liberal Studies at USD in 2004. In his freshman year in music education, Michael was already attending our Brown Bag music series and volunteering at the Museum. "I was here the day the gamelan was unpacked, which was an amazing introduction. The more inspired I was by the collections and programs, the more clear it was that I could have music and musical instruments in my life in a way that I hadn't considered. What if I could inspire others too? As I was exposed to my advisors' and colleagues' research, I realized

how much organology appealed to my interests in history, material culture, and ethnomusicology. Add to this live music, beautifully-crafted objects, and the opportunity to organize... It's a perfect fit."

Fresh out of USD grad school, Michael became a Chester Dale Research Fellow at The Metropolitan Museum of Art in New York, from 2007-2008. He then moved on to Boston, where he was a Curatorial Research Fellow in the Department of Musical Instruments at the Museum of Fine Arts, until taking his new position at the NMM.

Michael is a contributing author to *MFA Highlights: Native American Art* (2010) and *MFA Highlights: Pre-Columbian Art* (in preparation) and has lectured on Native American musical



instruments. An active member of the American Musical Instrument Society since 2001, Michael has served on its Board of Governors and the William E. Gribbon Memorial Award Committee. At the NMM he works with the curatorial staff, researching and cataloging the musical instrument collection and inputting data into the new TMS database. Michael's new email address is Michael.Suing@usd.edu.

Scanning for secrets: Amati 'King' cello

NMM staff and graduate students once again took several NMM musical instruments to the Sanford Vermillion Medical Clinic for CT scanning. They were assisted by Radiology Manager Randy Jarvis and staff technicians.

{Photo at right} Graduate Assistant Matt Zeller watches over the NMM's crown jewel – the Andrea Amati "King" cello – as it passes through the CT scanner. Believed to be the oldest surviving cello in the world, the 'King' was made in Cremona, Italy, during the mid-16th century. Zeller is studying the cello as part of his masters research. Findings from the CT scans will be published in his upcoming thesis. An Amati violin and a Jan Juriensz van Heerde recorder (Amsterdam, ca. 1670) were also scanned. The CT scanning received music-press attention, with *Strad Magazine* articles and web news pieces (Oct.-Dec. 2013).



NMM's Sabine K. Klaus wins distinguished Bessaraboff book prize

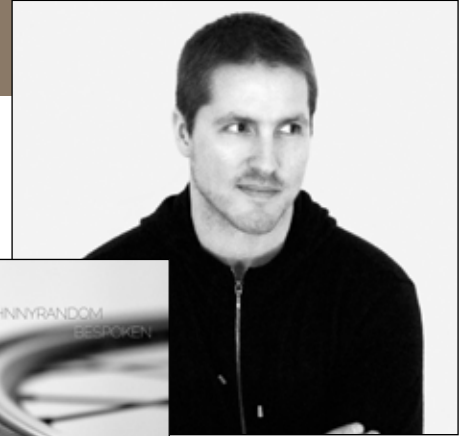
The NMM is proud to congratulate curator and colleague Sabine K. Klaus, who will be awarded the coveted 2014 Nicholas Bessaraboff Prize for the first volume of her book series *Trumpets and Other High Brass*. The Bessaraboff Prize is given annually to the most distinguished book-length work in English that best furthers the American Musical Instrument Society's goal "to promote study of the history, design, and use of musical instruments in all cultures and from all periods." The award will be presented during the 43rd annual meeting of AMIS in Huron, Ohio, at the end of May.




Coming to the NMM in May...Bike Music

The NMM has engaged sound artist 'Johnnyrandom,' recently featured on National Public Radio, for the Museum's 2nd Annual Open House during USD's commencement weekend, May 9-10, 2014. Johnnyrandom's techno song "Besproken" has become something of an Internet sensation. He created it from thousands of sounds harvested from two bicycles. Listen to/read the NPR blog at <http://tinyurl.com/o2yrju5> and *Wired Magazine's* report (<http://tinyurl.com/myhyd8u>).

As the centerpiece for NMM's Open House (last year, we unveiled our Elvis guitar and showcased an Elvis motorcycle), we'll display two high-end bicycles, showing how they become musical instruments in the hands of a skilled, creative sound artist. Johnnyrandom – also known as Flip Baber and creator of the famed 'Doritos® crunch' sound effect – will engage the audience, talking about how he does his *tour-de-force* 'recycled' music.



New NMM Aquisitions



Guitar by C. F. Martin & Co., Nazareth, Pennsylvania, 1975. D-35 Dreadnought model. Played by Elvis Presley in 29 concerts between 10/17/1976-2/14/1977. At a show in Florida, Elvis tossed the guitar, damaging its lower edge. Ex coll.: Elvis Presley, Memphis, Tennessee; Kathy Waldrop, Tampa, Florida. Gift of an anonymous donor. NMM 14715.

Teufelsgeige and Vogelgeige (devil's fiddles) by Hal Rammel, Cedarburg, Wisconsin, 1989. Gift of the maker. NMM 14733-34.

Xylophone by Deagan, Chicago, ca. 1900-1921. Drummer's Special Model #842. Gift of Courtland 'Skip' and Bonnie Swenson, Custer, South Dakota. NMM 14757.

Marimba con tecamates, Guatemala, late 19th century. Made with now-extinct hormigo wood and gourd resonators. Gift of Courtland 'Skip' and Bonnie Swenson, Custer, South Dakota. NMM 14761.

Square piano by Chickering and MacKays, Boston, 1839. Gift of Peter Jensen, Moorestown, New Jersey. NMM 14768.

Clarinets in B-flat and A by Buffet Crampon & Cie, Paris, ca. 1917. Albert system. Played by Doris Palmer Kyhl (1899-1989), Cedar Falls, Iowa, in one of the travelling Chautauqua orchestras of the 1920s. Gift of John Palmer Kyhl, Georgetown, Texas. NMM 14784-85.

Accordion by Hohner, Trossingen, Germany, after 1905. Vienna model No. 460. Gift of Loretta Kortan, Tabor, South Dakota. NMM 14786.

Mandolin by John Brandt, Chicago, ca. 1899-1905. Neapolitan Style DX. Gift of Rick and Sherie Johnson, Council Bluffs, Iowa. NMM 14788.

Ceremony drum, Oglala Lakota, White Horse Creek, Pine Ridge Reservation, before 1959. Autographed by Casey Duane Tibbs (1929-1990), an American cowboy, rodeo performer and actor/stuntman. Gift of Phillip H. Coffman, Duluth, Minnesota. NMM 14798.

Single horn in B-flat by Lorenzo Sansone, New York City, ca. 1920-1930s. Gift of Arthur Mixon, Fred Macdonald, and Clark Charitable Trust (Timothy A. Taylor, Trustee), Concord, Massachusetts. NMM 14806.

Concert ukulele by Gioachino Giussani, Anghiari (Arezzo), Tuscany, Italy, 1996. Geoffrey Rezek Collection, Darien, Connecticut, donated in memory of his good friend, John King, who recorded on this instrument. NMM 14825.

Collection of rare books about violins and violinists. Gift of David Sanders, Evanston, Illinois.

Collection of rare trade ephemera relating to John F. Stratton & Co., New York City, 1875-1893. Edith Siegrist Library Acquisitions Fund.

What a way to celebrate our 40th anniversary...*From the Top!*



Photo credit: Ana Sofia Silva



From the Top, the preeminent showcase for young musicians heard weekly on National Public Radio, came to Aalfs Auditorium at the University of South Dakota for a live taping of their radio broadcast, on Sunday, September 15th, 2013. The popular NPR program hosted by pianist Christopher O' Riley featured the performances of some extraordinary young classical musicians from across the country.

The episode was hosted by the National Music Museum, in celebration of our 40th anniversary. The young performers received rave reviews all around – wowing especially the NMM's own, very discerning curatorial staff. The students got to tour the museum and test some of the instruments.

An NMM fortepiano, vintage guitar, and Javanese gamelan also got airtime. Broadcast on nearly 250 stations nationwide to an audience of nearly 700,000 listeners, the *From the Top* episode aired for a week and is still available on the Internet for your listening pleasure: www.fromthetop.org/content/show-276-vermillion-south-dakota.



2014 NMM Calendar

How are you liking your 2014 NMM wall calendar, *The Art of Musical Instruments*?

Feel free to give us feedback; we're already working on our 2015 concept and design.

The 2015 calendar will be free to National Music Museum members.



Introduce your family, friends, and colleagues to the National Music Museum. Our Facebook site is a great first point of contact. Music teachers, music students, and music lovers will find much to love there. Search 'National Music Museum' while in Facebook or use www.facebook.com/NationalMusicMuseumUSA.



The NMM's Isaac Fiske soprano cornet in E-flat (first right) leads the band.
Photo credit: Sabine Klaus

NMM helps celebrate invention of brass-instrument valves

In 1814, horn player Heinrich Stölzel wrote to the King of Prussia to get protection for his invention of a horn with valves. This jump-started the development of modern brasswinds. To celebrate this bicentenary, the musical instrument museum in Berlin, Germany, has staged an exhibition of

early valve brass instruments. The National Music Museum has contributed by loaning five important instruments from its Utley Collection. NMM curator and brass expert Sabine Klaus also wrote the lead article for the catalog. The exhibition runs through April 27, 2014.

Turn it up!

Devoted to the appreciation of musical instruments, the NMM is a niche in the world of arts and cultural institutions. That means *your* passion and support is 'amplified' in its value to us.

What might be a modest donation to larger organizations may be a huge boost to us. Please consider joining a higher membership level when you renew.



Mastering music

The NMM saw two graduate students, Ana Sofia Silva and Clint Spell, defend their masters theses in December 2013. Ana, NMM Assistant Conservator, defended her work *The Origins and Revival of a Wagner Tuba*. Clint defended his, *A History of the H. N. White Company and its Products (1893-1965), Including a Comparison of White's Comet and Trumpet Models with those in the Collections of the National Music Museum*.

Both were awarded Masters of Music degrees with a concentration in the history of musical instruments at USD's December 2013 commencement ceremony.

NMM to host *Historical Keyboard* conference in May



“Four Centuries of Masterpieces: Keyboards and Their Music”

Over 100 international keyboard enthusiasts will converge at the National Music Museum for the meeting of the Historical Keyboard Society of North America, from Wednesday, May 14, to Saturday, May 17, 2014. The conference theme “*Four Centuries of Masterpieces: Keyboards and Their Music*” will be celebrated in a series of performances, lectures and demonstrations:

- Chilean-born artist Catalina Vicens will play the NMM’s historic Neapolitan harpsichord in its public premiere. The best preserved sixteenth-century harpsichord in existence, the Neapolitan has recently been restored to playing condition in its original form with just one set of strings.
- Pianist Stephanie Gurga will perform a program of 18th- and 19th-century fantasies.
- Distinguished harpsichordist Byron Schenkman will play works of 17th-century masters, on instruments of the period.
- Eminent harpsichordist James Richman will perform 18th-century works on the NMM’s newly refurbished harpsichord by Jacques Germain, Paris, 1785.
- *Sounds of Scarlatti*: Nina Campbell, USD’s Susanne Skyrn, and Spanish harpsichordist Luisa Morales will offer performances and study of works by Domenico Scarlatti and related composers.
- Celebrations of the 300th birthday of composer C.P.E. Bach



- Further performances by esteemed musicians Karen Flint, Robert Parkins, Gregory Crowell, and Frances Fitch on instruments from the NMM collection
- Keynote address by Laurence Libin, Editor-in-Chief of the new *Grove Dictionary of Musical Instruments* and emeritus curator of musical instruments at The Metropolitan Museum of Art in New York

Many other NMM instruments will feature in recitals: harpsichords by Giacomo Ridolfi, Rome, ca. 1675, and José Calisto, Portugal, 1780; spinets by Charles Haward, London, 1689, and J.H. Silbermann, Strassbourg, 1785; clavichords by an anonymous Swede, ca.1780, J.P. Kraemer & Sons, Göttingen, 1804, and Henric Johan Söderström, Stockholm, 1815; a *Tangentenflügel* by Spath & Schmahl, Regensburg, 1784; and grand pianos by Anton Martin Thym, Vienna, ca. 1815, and John Broadwood & Sons, London, ca. 1857.

Special NMM member rates, registration form, and further information can be found on the NMM website (www.nmmusd.org) or via HKSNA (<http://historicalkeyboardsociety.org/conference/>).

Staff notes

Associate Director and Senior Curator **Margaret Downie Banks** presented “European Contributions to Elkhart’s Brass Roots: The Conn & Dupont Partnership (1876-1880)” at the American Musical Instrument Society’s annual meeting, in Colonial Williamsburg, May 2013.

Museum Director **Cleveland Johnson** presented virtually “The Ground Bass as an Organizing and Generating Form for Western Improvisation” at the Third International Conference for Music and Dance, in Bangalore, India.

In addition to her recent award-winning *Trumpet and Other High Brass* books, **Sabine K. Klaus** (Joe R. and Joella F. Utley Curator of Brass) published “Serpent Precursors in Italy and Elsewhere; the Serpent in the Low Countries and in Germany” in *Musique—Images—Instruments: Le serpent: itinéraires passés et présents* 14 (2013).

Staff photographer **Tony Jones** took the images for the NMM’s 2013 calendar *The Art of Musical Instruments*.

Keyboard Curator and Conservator **John Koster** has been honored with a prestigious biographical entry in the venerable *Grove Dictionary of American Music*, 2nd ed., Charles Hiroshi Garrett, ed. (Oxford, New York, etc.: Oxford University Press, 2013).

Deborah Check Reeves, Curator of Education and Woodwinds, discusses the NMM’s ‘Silver King’ clarinets in her “Historically Speaking” column in the journal *The Clarinet*, Vol. 41, No. 2, March 2014, with images by NMM photographer **Tony Jones**.

Rob Kapilow’s *What Makes it Great?* show

Classical music expert and NPR personality Rob Kapilow playfully dissected Beethoven’s ‘Archduke Trio,’ explaining its greatness, in his lively *What Makes It Great?* show at the NMM, Thursday night, November 21, 2013. Kapilow was accompanied by the virtuosity of the University of South Dakota’s Rawlins Piano Trio — Eunho Kim, violin; Marie-Elaine Gagnon, cello; and Susan Keith Gray, piano.





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