

# NEWSLETTER

of the Yale University Collection of Musical Instruments



Number 30

Fall 2007

## ❖ *Fortieth Anniversary Concert Series*

This season the concert series at the Yale Collection of Musical Instruments turns 40. The longest running annual series in the country presenting music in a historical context performed by musicians specializing in playing antique and replica instruments, the series has presented many of the most distinguished soloists and ensembles in the field. The Alarius Ensemble, Anner Bylisma, Ralph Kirkpatrick, Jeanne Lamon, Gustav Leonhardt, London Baroque, Paul O'Dette, Paolo Pandolfo, Phantasm, Stanley Ritchie, Jaap Schroeder, Fernando Valenti, and Marion Verbruggen are just a few names from the roster of renowned soloists and ensembles that have appeared on the series.

❖ Following appearances at the New York's Morgan Library and Boston's Early Music Festival, *TEATRO LIRICO* will open this season's series at the Collection on October 7. Under the direction of lutenist and guitarist Stephen Stubbs, the Seattle-based ensemble includes Milos Valent, violin and viola; Maxine Eilander, harp, and Yulia Van Doren, soprano. Their program entitled "La Folia" will highlight the famous dance of that name characterized by a repetitive chord progression; it was popular in the late 16th and 17th centuries. The dance originated in Spain and was known later in France as the *folie d'Espagne*. It served as the improvisational basis for music that aroused the dancers into a state of ecstasy or madness (*folia, folle, folly*).

In this program *Teatro Lirico* explores the repertoires of 17th-century Italy and Spain with special reference to the influence of the *Folia* and of improvisation in general. Arias, sonatas and dances from Italy, France, Slovakia, and England by Monteverdi, Farina, Strozzi, Matteis, and Purcell will be complemented by virtuosic solo music for guitar and harp as well as group improvisations.

❖ From Moscow rising star Russian pianist EKATERINA DERZHAVINA will come to New Haven to make her American debut at the Collection on October 28. Already acclaimed in Europe as one of the finest pianists of her generation, Ms. Derzhavina will perform a program that will feature two sonatas of Haydn, six of Chopin's songs transcribed by Liszt, and Beethoven's tour-de-force Diabelli Variations. For her performance she will use the grand piano by Erard et Cie. (Paris 1881) and one of the two restored Viennese pianos from the Collection.

Miss Derzhavina graduated from the Gnessins Music Academy in Moscow and won third place in the All-Russia Competition (1989) and first place in the International Bach Competition in Saarbrücken (1992). She has since performed widely throughout Russia, Europe and Canada. Her 1999 recording of Bach's Goldberg Variations created a sensation in the French press, and her discography is growing with releases of Haydn sonatas and piano works of Nicolai Medtner. She is currently on the faculties of the Gnessins Music Academy and the Moscow Conservatory.



Russian pianist Ekaterina Derzhavina will make her American debut at the Collection on October 28.

❖ The Philadelphia-based trio TEMPESTA DI MARE will make its debut at the Collection on Sunday, December 2. Founded in 1996, the ensemble includes Gwyn Roberts, recorder; Rebecca Humphrey, violoncello; and Richard Stone, lute and theorbo. The trio is a subset of a larger ensemble, which in full force is a chamber orchestra that presents an annual series in Philadelphia and tours widely in the USA and Europe.

Tempesta di Mare's recordings on the Chandos and Pro Gloria Musicae labels have received enthusiastic critical plaudits. Their program entitled "Venice and Rome" will feature chamber music by major representatives of the Italian baroque: Dario Castello, Alessandro Stradella, Arcangelo Corelli, and Francesco Geminiani.

❖ Cellist CLIVE GREENSMITH and pianist BORIS BERMAN are both familiar to New Haven audiences, but they will appear at the Collection for the first time on February 3 in a performance of Beethoven's last three sonatas for violoncello and piano, for which Mr. Berman will use the grand piano by Ignaz Bösendorfer made in Vienna, ca. 1830.

Clive Greensmith is well known as the 'cellist in the Tokyo Quartet. Second-place winner of the "Premio Stradivari" competition in Cremona, he has held the position of principal 'cellist of London's Royal Philharmonic Orchestra. As a soloist, he has appeared with the London Symphony Orchestra, the Royal Philharmonic, English Chamber Orchestra, Mostly Mozart Orchestra, Seoul Philharmonic, and the RAI Orchestra of Rome.

An alumnus of the Moscow Conservatory, Boris Berman is well known to the audiences of over forty countries on six continents. He has appeared with the Royal Concertgebouw Orchestra, the Gewandhaus Orchestra, The Philharmonia (London), the Toronto Symphony, Israel Philharmonic, Detroit Symphony, Houston Symphony, and the Royal Scottish Orchestra. He has also performed at important festivals, such as Marlboro, Waterloo, Bergen, and Ravinia, to name just a few. Both artists have long and impressive discographies including their collaboration in a recording of the Brahms Sonatas for 'cello and piano on the Biddulph label.

❖ After many years, pianist MALCOLM BILSON returns to the Collection on April 6 to perform music by Classical masters on two restored Viennese pianos. Mr. Bilson performed several times at the Collection at the onset of his long and distinguished career, during which he has played a leading role in bringing the piano in its formative stages of development to the attention of audiences all over the world. A member of the Cornell Music Department since 1968, he began his pioneering activity in the early 1970s as a performer of Haydn, Mozart, Beethoven and Schubert on late 18th- and early 19th-century pianos. Since then he has proven to be a key contributor to the restoration of the fortepiano to the concert stage and to fresh recordings of the "mainstream" repertoire.

Malcolm Bilson has toured with the English Baroque Soloists, the Academy of Ancient Music, the Philharmonia Baroque, Tafelmusik, Concerto Köln and other period instrument orchestras throughout the world. Highlights of his vast discography include a set of the complete piano concertos of Mozart on the Archiv label, the complete Schubert sonatas and all 32 piano sonatas of Beethoven recorded by Bilson and six of his students on the Claves label.

### ❖ *American Musical Instrument Society holds 36th Annual Meeting at Yale*

Yale's Cross Campus was bustling with activity on the morning of June 27 as members of the American Musical Instrument Society found their way to William L. Harkness Hall to register for the organization's 36th annual conference. As they approached the building's entryway, many were stunned to see crowds strolling about in 1950s garb amidst a sprawl of modern movie-making equipment. Once inside, they were confronted by bright lights, bundles of electrical cords spilling down the stairwells, and general confusion as members of the Paramount Pictures crew directed conference participants to the second floor, intent on keeping them from away from the first floor, where scenes for the fourth *Indiana Jones* movie were being shot. Harrison Ford and Stephen Spielberg were rumored to be within, but security was so tight that no one could catch even a glimpse of the renowned film maker and his veteran adventurer.

Thus began the five-day conference. Hollywood's presence in Harkness was an obstacle at times, but AMIS members remained stoic while enduring slow rides up and down the building's only elevator and unpleasantly cool temperatures in Sudler Recital Hall, whose climate control had been pushed to extremes by the amount of heat emanating from the many lamps used to illuminate the scenes. Some participants will long remember the transformation of WLH's first-floor hallways and classrooms into "Marshall College's" anthropology department, replete with pseudo-artifacts imitating originals from long ago.

At the core of the conference were 55 presentations given by museum curators, scholars, collectors, and musical instrument enthusiasts which focused on topics from the Middle Ages to the present. A brief sampling of titles indicates the diversity of topics considered: Musical Instruments as Symbols of Female and Male Identity; The Maturation, Use, and Abuse of the Heckelphone; A Reconstruction of the Rickenbacker "Frying Pan": The First Electric Guitar; Jewish Culture and the German Organ-Building Tradition: The Organ in the Synagogue; and A Brief History of Turntablism: Is the Turntable a Musical Instrument?. Representing Yale's staff, Susan Thompson gave an overview of the Collection's history and its holdings, while Nicholas Renouf presented a paper on the provenance of the museum's Bechstein piano that once was in the possession of Richard Wagner.

School of Music alumni Mingzhe Wang (M.Mus., 2003; MMA, 2006) and Ryosuke Yanagitani (M.Mus., 2004; MMA, 2005) contributed performances on the clarinet and piano respectively during an evening concert which featured nine of the Collection's historical keyboard instruments. Special assistance for this event was rendered by the School of Music's piano curators, William Harold and Brian Daley, who had responsibility for tuning the instruments. Collection Associates Rebecca and Jeffrey Arkenberg provided invaluable assistance by maintaining public visiting hours at the museum and operating audio/visual equipment during the paper sessions.

Generous sponsorship of the conference was provided by Yale's Office of the Provost, as represented by Barbara A. Shailor, Deputy Provost

for the Arts, and by the Target Corporation, Inc., Minneapolis, Minnesota. Additional funding was provided by the Edgard & Geraldine Feder



Renowned pianist Malcolm Bilson will conclude this season's concert series at the Collection on April 6.

Foundation, the George P. O'Leary Endowment, the Lawrence S. Wilkinson Endowment for Educational Enhancement, and the Associates of the Yale Collection of Musical Instruments. In addition, collaborative support was provided by the Yale School of Music, the Beinecke Rare Book and Manuscript Library, and the Yale Music Library. Nearly 150 participants from all over the world took part in the proceedings, making it one of the most successful conferences in the Society's history.

### ❖ *Message from the Interim Director*

Dear Friends,

Greetings from the Collection of Musical Instruments! The end of June was extraordinarily busy this year as we hosted a conference of the American Musical Instrument Society with nearly 150 guests from 26 states and 13 foreign countries. There were five action-packed days of papers and concerts, finished off with a fine gala banquet for all. I am particularly grateful to Susan Thompson for the good work she did in planning for this very successful event. And our stalwart Nicholas Renouf, who continues to work assiduously for the Collection in many capacities, is now as always richly deserving of our thanks.

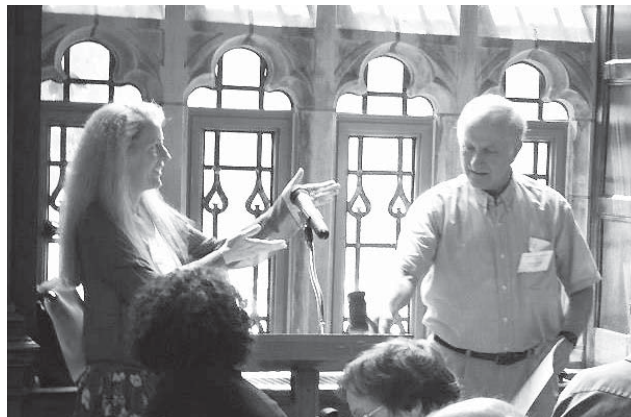
After a reasonably quiet July and August, we are gearing up now for a new academic year, and contemplate a full schedule of events including classes, workshops and concerts, some featuring the marvelous instruments in the Collection.

The Collection is now again under the aegis of the School of Music, as it was some 30 years ago, and we are working hard with Dean Blocker and other people at the School to make the transition a smooth one. One immediate advantage of this change is that our mailing list will suddenly be increased at least ten-fold.

The search committee seeking a new Director has met during the summer, has identified a number of very promising candidates, and hopes to begin the interviewing process this fall.

We thank you all for your interest in the Collection, and look forward to welcoming you here for our planned events, or just for a visit.

Leon Plantinga, Interim Director



Kathryn Libin, outgoing president of the American Musical Instrument Society, passes the gavel to incoming president Stewart Carter at the organization's annual business meeting on June 29, 2007, in Saybrook College's dining hall.

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YALE UNIVERSITY  
COLLECTION OF MUSICAL INSTRUMENTS  
15 Hillhouse Avenue, P.O. Box 208278  
New Haven, CT 06520-8278

Telephone (203) 432-0822; FAX (203) 432-8342

e-mail: [musinst@pantheon.yale.edu](mailto:musinst@pantheon.yale.edu)

On the Internet: [www.yale.edu/musicalinstruments](http://www.yale.edu/musicalinstruments)

Public Visiting Hours: Sept.-June, Tues.-Fri., 1-4 pm; Sun., 1-5 pm  
Closed during University Recesses and during July and August.

## ❖ *Collection Returns to School of Music*

As of July 1 the Collection returns to the Yale School of Music under the leadership of Dean Robert Blocker. Over the years the relations between the School and Collection have remained close. Many special classes and presentations have been offered by the Collection's staff to students in the School, and students have been encouraged to visit the Collection and investigate its rich holdings as one more of the unique musical resources on the Yale campus available for study and research. The staff of the Collection look forward to working with the new director and administrative staff of the School to make the Collection even more effective as an "academic support service."

## ❖ *Instruments Lent for BAC Exhibition*

The Collection was a participant in the special exhibition, "Art and Music in Britain—Four Encounters, 1730-1900," presented by the Yale Center for British Art from 4 October to 30 December 2007. Conceived by Prof. Timothy Berringer, the exhibition and accompanying lectures and concerts offered a focused historical exploration of four moments in British history when the conjunction of art and music took on a distinctive character. Sound stations in each of the three gallery areas devoted to the exhibit offered recorded music and commentary. Featured in the exhibition alongside paintings, drawings and prints from the BAC, and books and music from the University libraries were seven 18th and 19th-century instruments from the Collection: an English guitar by John Preston (late 18th century); a French hurdy-gurdy (early 19th century); a serpent by D'Almaine & Co. (London, ca. 1812); a cor de chasse by François Perinet (Paris, ca. 1830); an ivory presentation baton (anonymous, English, 1873); a square piano by Goulding, D'Almaine & Potter (London, ca. 1810); and a grand piano by Broadwood (London, 1842).



A 19th-century cor de chasse by François Perinet and an 18th-century English guitar by John Preston were lent for a special exhibition in the Center for British Art last fall. (photographs: Alex Contreras)

## ❖ *In Memoriam*

The staff of Collection mourn the passing of conservator Robert Allan Robinette on 15 January 2007 in New York City. Bob was born in Lakewood, Ohio, on 23 June 1929. He received his primary and secondary education in Decatur, Georgia, after which he attended the University of Georgia, earning a bachelor's degree with majors in music and modern languages in 1951. Pursuing further study at the University of Illinois, he acquired a bachelor's degree in music and a master's degree in musicology while studying the harpsichord with a pupil of Ralph Kirkpatrick.

Later engaged in doctoral studies at the University of Michigan, Bob would often visit the Ypsilanti workshop of the harpsichord builder John Challis. It was here that he was exposed to the principles of harpsichord making and here that he also met Challis' apprentice Frank Rutkowski.

When Rutkowski established his workshop in Stony Creek, Connecticut, in 1957,

Robinette moved east to assist. Thereafter, he played a vital role in the operation of the business by handling sales and managing the partnership's



photograph: Susan Thompson

accounts, all the while participating in the construction of instruments of Rutkowski's design and engaging in the conservation and restoration of clavichords, spinets, and harpsichords for Yale's Collection of Musical Instruments. The firm of Rutkowski & Robinette celebrated its 50th anniversary on 6 January 2007, shortly before Bob's death.

## ❖ *Könnicke Piano Restored*

Restoration of the Collection's five-octave grand piano by Johann Jakob Könnicke (Vienna, ca. 1795) was completed last season. The instrument was returned to the museum from the shop of restorer Rodney Regier in Freeport, Maine, in February. This instrument is a fine example of the Viennese "fortepiano" in the first flowering of its history during the final decades of the 18th century. It closely resembles the pianos of Johann Andreas Stein, whose instruments so impressed the young Mozart as well as the Viennese public, in the late 1770's. For performances of music by Haydn, Mozart, the young Beethoven and their contemporaries, these five-octave pianos displaced the harpsichord as the keyboard instrument of choice. In their framing and stringing they are built only slightly more heavily than the harpsichord of the era, which accounts not only for their delicate sound but also their fragility. With the revival of interest in early pianos in the last century, many surviving early pianos were restrung too heavily with inappropriate wire, which caused their lightly built cases to twist out of shape. Once again in excellent playing condition, the silvery-voiced Könnicke piano made its 21st-century debut in March in a special concert performed by Italian pianist Andrea Coën.

photograph: Alex Contreras



Restoration of the grand piano by Johann Jakob Könnicke (Vienna, ca. 1795) was completed in February.



## ❖ *Special Concerts Presented*

During the spring of 2006 the Collection presented three special free concerts in addition to those on the regular series as an outreach initiative. This "Spring Trio" of concerts opened with "Melancholy and Delight," a program of 17th-century English chamber music for strings performed by The Yale Noyse, an ensemble of student musicians directed by faculty member Robert Mealy. The remaining performances featured solo recitals by two internationally acclaimed keyboard artists: Italian fortepianist Andrea Coën and French harpsichordist Christophe Rousset, both of whom performed on restored keyboard instruments in the Collection. Mr. Coën played a program of 18th-century keyboard works by Italian composers including Giustini, Scarlatti, Boccherini and Cimarosa. For the performance he used the newly-restored five-octave grand piano by Johann Jakob Könnicke (Vienna, ca. 1795) and the six-and-one-half octave grand by Ignaz Bösendorfer (Vienna, ca. 1830). Co-sponsored by the Collection and the Yale Institute of Sacred Music, Mr. Rousset's program included harpsichord works by members of the Couperin and Bach dynasties, for which he used the two-manual harpsichord by François Etienne Blanchet the Elder (Paris, ca. 1742). While a number of the Collection's Associates and friends turned out for these performances, it was gratifying to welcome many new faces, including students to these free spring concerts.



photograph: Kyril Kasimoff

Cecilia Brauer performs on the glass harmonica in her presentation at the Collection for the American Musical Instrument Society during its 36th annual meeting on the Yale campus in June.

## MEMBERSHIP & TICKETS

As the Collection returns to the administrative oversight of the Yale School of Music, we are this season in a period of transition with regard to the processing of Memberships and ticket orders. As in previous seasons, memberships and orders for series subscription tickets should be returned to the Collection in the enclosed envelope. The membership will be processed and the ticket order forwarded to the Concert Office in the School of Music, which will issue the tickets and mail them. Single tickets should be ordered directly from the School of Music Concert

Office (by telephone at: 203-432-4158; online at: [www.yale.edu/music](http://www.yale.edu/music)). Associates are reminded that they are entitled to a substantial discount on the price of tickets: regular price \$20 each, Associate's price \$15; special Associate's series ticket for five concerts \$50. Associates are also given preference as to seating for a series subscription. Seats held in previous years will be reserved for the holder until Sept. 25. New subscription requests will be filled in order of receipt. For further information please call (203) 432-0825.

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THE YALE UNIVERSITY COLLECTION OF MUSICAL INSTRUMENTS, one of the oldest collections of its kind in the United States, was established in 1900, when New Haven Symphony co-founder Morris Steinert presented the core of his extensive private collection to the University. One of four museums on campus, the Collection preserves, documents, exhibits, and interprets musical instruments as works of art and artifacts of music history. Its holdings of nearly 1000 instruments—including a collection of keyboard instruments unsurpassed in the world—are particularly strong in the area of European art music between 1550 and 1950. Housed in an 1894 Romanesque revival building designed by William H. Allen, the Collection has presented an annual series of concerts since 1967 and contributes in many other ways to the Yale curriculum and to the cultural life of the University and to the larger community.