

# NEWSLETTER

of the Yale University Collection of Musical Instruments



Number 27

Fall 2004

## ❖ Acquisitions

Two fine early 20th-century lutes by the distinguished Bavarian luthier Hermann Hauser (1872-1952) were presented to the Collection last fall by the late Joseph Iadone. The two instruments were made in Munich and date from 1919 and 1934, respectively. The bodies of both lutes are formed of nine maple ribs, and the tables are of quarter-sawn spruce. Both also have seven courses of strings (six double courses and a chanterelle).

Hermann Hauser's name is legendary in the modern history of guitar and lute making. After the 19th-century Spanish master Antonio de Torres (1817-1892), Hauser is probably the luthier most instrumental in defining the characteristics of the modern Spanish classical guitar. Both Andres Segovia and Julian Bream played Hauser instruments for many years. Hauser originally met Segovia at a concert, at which Segovia explained to him the ideal characteristics he was seeking in a guitar. He showed him an instrument by Santos Hernandez, which was agreed upon as the starting point for Hauser's work. Several years later Hauser presented Segovia with a guitar that delighted the maestro, who frequently referred to it as "the greatest guitar of our epoch".

Hauser was also forward-looking in his interest in the lute. Along with his elder contemporary Arnold Dolmetsch, Hauser was a pioneer in the 20th-century revival of the lute, and he built a number of fine lutes based on examples from the end of the 16th-century when the instrument had assumed its classic form with seven to nine courses of strings. Although today's players prefer instruments that are lighter in construction and more closely modeled after period instruments, Hauser's lutes remain unsurpassed in quality of workmanship and represent an admirable example of an original synthesis of modern practice and historical model.

It is especially fitting that these lutes should come to the Collection, for the donor, Joseph Iadone, had many connections with Yale. He received the bachelor's and master's degrees from the Yale School of Music, where he studied under Paul Hindemith, a noted champion of the revival of music from earlier repertoires. During these years he played with Yale's Collegium Musicum, a group encouraged by Hindemith that performed music on historical instruments from the Yale Collection and the Metropolitan Museum of Art.

In the 1960s, Iadone helped to establish one of the country's first early-music workshops at Windham College in Vermont. Here for nearly twenty years he was mentor and master to an entire generation of lute players. In 1978 he took up a position at the University of Hartford's Hartt School of Music, where he taught until 1990.

Mr. Iadone performed widely as a soloist and in ensemble with the New York Pro Musica, the Renaissance Quartet, and his own Iadone Consort. He also made several noted recordings, including "The Art of

the Lute" and "Love Songs in Shakespeare's Time." Joseph Iadone died on March 23 of this year at the age of 89.

An important early 20th-century harpsichord that was given to the Collection in 1999 by Conservator Robert Robinette was delivered early this year to the museum. This two-manual instrument by John Challis has the distinction of being that maker's "Opus 1." Challis was the most important American maker in the first half of the last century. At 19 he went to England as the first recipient of a Dolmetsch Foundation Scholarship to study with Arnold Dolmetsch for four years. Returning to America in 1930, he set up shop in his native Michigan and began producing clavichords, harpsichords and later pianos, recognized for their stability and precision mechanisms. Challis was of the school that chose to employ modern practices and materials in instruments that were in his view an improvement on the old methods of building. Although his products were eclipsed for a period when the vogue for "copies" of old harpsichords was at its height, a younger, less doctrinaire generation of musicians is now taking a second look at Challis's instruments, many of which have survived well over decades of use, while the more fragile and less well-made products of some of his competitors are today unplayable and unredeemable. The Collection's other conservator, Frank Rutkowski, presented to the museum an archive of John Challis's papers including correspondence, photographs, and clippings.

An early 20th-century silver-plated cornet with three piston valves made by the important American firm of C. G. Conn of Elkhart, Indiana, was purchased last season with the support of the Associates Fund.

## ❖ Concert Series

❖ Harpsichordist Bradley Brookshire will inaugurate the 37th annual series of concerts at the Collection on October 17 with a recital of music by Bach and Handel. Hailed as a "rising star on the New York early music scene" by the *New York Times*, he has gathered similar plaudits for his appearances throughout Europe and the US. His recent tours have taken him to such venues as the Liszt Academie in Budapest; the Barbican Centre in London; the Festival des Cathedrales in Paris; Schloss Brühl in Cologne; Carnegie Hall, Alice Tully Hall & Merkin Concert Hall, all in New York; and the Kennedy Center and the Folger Library in Washington, to name only a few. His recordings have met with similar approbation from critics. His recording of J. S. Bach's Six French Suites received a Grammy award in 2001.

Mr. Brookshire studied the harpsichord under Edward Parmentier, Andreas Staier, and Arthur Haas. He has taught at Mannes College, and at the Escuela Nacional de Musica in Mexico City. A member of the Purchase College Conservatory of Music faculty since 1998, Brookshire holds the position of Director of Graduate Studies.



Two fine 20th-century lutes by Hermann Hauser were presented to the Collection last season by the late master lutenist Joseph Iadone, Mus.B '46, Mus.M '53.

For his performance at Yale Mr. Brookshire will use two restored instruments from the Collection. He will perform Bach on the grand two-manual harpsichord by J. A. Hass (Hamburg, 1760) and Handel on the two-manual harpsichord by Jacob Kirckman (London, 1754).

❖ Acclaimed lutenist Hopkinson Smith will perform a program of music by the Elizabethan-Age lutenist and composer John Dowland on November 14. Smith, whose son Charles is a senior this year in Yale College, has often been hailed as the finest lutenist of his generation.

After concentrating on musicology at Harvard, Smith went to Europe in 1973 to study with Emilio Pujol and Eugen Dombois. In the mid-1970s, he was involved in the founding of the ensemble Hesperion XX, and his ten-year association with viola da gamba virtuoso Jordi Savall led to important collaborations in chamber music. More recently he has focused on solo music for lute, vihuela, theorbo, and baroque guitar. With his recitals throughout Europe and North and South America, and a series of over twenty solo recordings, he continues to rediscover and bring to life works that are among the most expressive and intimate in the entire repertory. Internationally recognized as a leading personality in the field of early music and as one of the world's great lutenists, Hopkinson Smith gives concerts and master classes throughout the world. He currently lives in Basel, Switzerland, where he teaches at the Schola Cantorum Basiliensis.

❖ On January 16 Ensemble Caprice will make its New Haven debut at the Collection in a program of music by 17th-century composers Andrea Falconieri, Giovanni Bassano, Francesco Turini, and Johann Heinrich Schmelzer. The group was established in 1986 in Germany by flutist and recorder player Matthias Maute. The other members of the ensemble are Sophie Larivière, recorder and flute; Alexander Weimann, harpsichord; and Susie Napper, violoncello and viola da gamba. Based in Montreal, the group divides its activities between Europe and North America.

In recent seasons Ensemble Caprice has performed widely throughout Europe and North America. During 2004 Ensemble Caprice will tour with Jeunesses Musicales du Canada. The group will appear at the Boston Early Music Festival the day before their Yale performance. Ensemble Caprice may be heard in numerous recordings on the Atma Baroque and Antes labels. Their recording of sonatas and concertos by Sammartini was nominated for the Prix Opus in 2001.

❖ Director of the Collection Richard Rephann will perform his annual recital in the series on February 27. The program will include music by the great 17th- and 18th-century French harpsichordist-composers—a repertory explored in depth by Professor Rephann over several decades.



*Harpsichordist Bradley Brookshire will open the 2004-05 series with a program of solo works by Bach and Handel on 17 October.*



*The Montreal-based Ensemble Caprice will make their New Haven debut on January 16 with music by 17th-century Italian composers.*

❖ Violinist Jeanne Johnson will be joined by harpsichordist Linda Skernick in a program of sonatas by Bach and Handel on April 24. Jeanne Johnson graduated from Indiana University, where she studied violin with James Buswell and Stanley Ritchie and participated in the Early Music Institute. She received her master's degree from the New England Conservatory and participated in study programs at Interlochen, the Sarasota Music Festival, the Bach Aria Festival and the Banff Centre.

Jeanne Johnson is a soloist and chamber musician who plays both the baroque and the modern violin. She has performed on numerous series, tours, festivals and recordings in the US and abroad and has played with many distinguished ensembles including the Philharmonia Baroque Orchestra, Tafelmusik, Apollo's Fire, Boston Baroque, the Carmel Bach Festival, the Bach Aria Festival, and the Atlanta Symphony Orchestra.

Linda Skernick received her master's degree from the Juilliard School, where she studied the harpsichord with Albert Fuller. She later studied with Fernando Valenti. She is well known to Connecticut audiences for solo performances as well as regular appearances with Orchestra New England, the Ridgefield Symphony, the New Haven Symphony, the Eastern Connecticut Symphony, and the Sherman Chamber Players. Ms. Skernick has toured with Alexander Schneider's Brandenburg Ensemble and performed with Gerard Schwarz's Mostly Mozart Festival and is a regular soloist with the Connecticut Early Music Festival. Skernick is

a member of the music faculty at Connecticut College, in New London, and the Thames Valley Music School.

### ❖ *Museum Website*

The Collection's presence on the Internet continues to grow as its website develops. With an expanding collection of digital imagery supplied by the staff and recorded examples taken from the archive of live performances in the museum, an international public is able to get an impression, both aural and visual, of the richness of the Collection's holdings.

In May the complete on-line checklist of the museum's holdings was placed on the Collection's website. It provides the identification number, date of acquisition, name and type of instrument, nationality, maker's name, city of manufacture, and date or period of make for every object in the Collection. This checklist can be accessed via a link on the website's homepage. Looking to the future, we anticipate that the growing archive of "instrument of the month" entries will provide the basis for the development of an on-line catalogue of the collection, with identification and descriptive information for each object. Over the next several years as the museum staff works to develop a sophisticated online interactive database, a wealth of information about the museum's holdings will become available over the Internet.

We remind our Associate Members and friends that the Collection's website offers a convenient way to reserve tickets to the concerts on our series. Go directly to: [www.yale.edu/musicalinstruments/concerts.html](http://www.yale.edu/musicalinstruments/concerts.html) or click on the "Concerts" button on the museum's home page.

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Public Visiting Hours: Sept.-June, Tues., Wed., Thurs., 1-4 pm  
Closed during University Recesses and during July and August.

## ❖ *Asian Exhibit Planned*

Although its particular strength in holdings lies in European and American musical instruments used for the so-called classical repertory, the museum does have a small but steadily growing collection of non-Western instruments. Some especially fine examples from Asian cultures—India, China, Japan, and Southeast Asia—will be featured in an exhibit planned to open in the spring semester. Associates of the Collection will receive an announcement of the opening.

## ❖ *Anniversary Celebration*

As noted in the previous issue of this newsletter, 2004 marks the 25th anniversary of the establishment of the George P. O’Leary Endowment for the Conservation and Restoration of Keyboard Instruments. Included in that article was a list of the many major restoration projects, as well as a description of the ongoing program of conservation, adjustment and tuning supported by this fund.

This season we are pleased to announce that a weekend series of events will take place on October 16 and 17 in celebration of the accomplishments made possible by the O’Leary Fund. Over the past quarter century a number of keyboard instruments have benefited extraordinarily from the work of the museum’s conservators Frank Rutkowski and Robert Robinette and other expert specialists in the field. These will be featured in demonstration and performance. On Saturday afternoon Director Richard Rephann, assisted by several of his students, will present a lecture-demonstration, “Making It Play Again,” featuring an explanation of the procedures and techniques that renew and extend the musical function of keyboard instruments, some of them centuries old. The presentation will be followed by a reception in honor of George P. O’Leary ’64, PhD ’69.

On Sunday October 17, the critically acclaimed harpsichordist Bradley Brookshire will inaugurate the annual series of concerts at the Collection with a performance featuring two instruments restored by the museum’s conservators. See “Concert Series” above.

## ❖ *Taskin Restoration Completed*

The work of Pascal Taskin (1723-1793) brought the tradition of French harpsichord making to a glorious conclusion in the late 18th century. A “baker’s dozen” of his instruments survive, of which four are now at Yale. The two-manual Taskin harpsichord built in 1770 has long been regarded as an especially important example because of its fine state of preservation as a musical instrument. Its decor has undergone considerable alteration as described in a recent article by Director Richard Rephann: “A Fable Deconstructed: The 1770 Taskin at Yale,” (*The Historical Harpsichord, Volume IV*). However, in the integrity of its case, framing, soundboard, ribbing, and keyboards, it remains from the musical standpoint largely intact.

This past season the museum’s conservators, Frank Rutkowski and Robert Robinette, completed a painstaking project of conservation and restoration in which the disposition and voicing of the instrument were brought even closer to a state representing the way the instrument sounded when it was in use as a playing instrument at the end of the 18th century. Prior to the restoration, this harpsichord possessed jacks for the 8’ registers made by the early 20th-century Parisian restorer Tomasini. These jacks were solid and extraordinarily wide (and therefore heavy) and were fitted with one tongue. Fifty of the 4’

jacks (of normal width) were by Taskin and were routed out in their centers for the sake of lightness, the remaining eleven by Tomasini and not routed. Rutkowski and Robinette made new sets of 8’ jacks fitted with double tongues (the second tongue was intended for voicing in soft leather called *peau de buffle*). These new 8’ jacks are routed out in the manner of Taskin’s original 4’ jacks, with the result that the action has been lightened considerably. The remainder of the project consisted of restoring the keyframes, repairing cracks in the soundboard, restringing with the appropriate wire (furnished by Malcolm Rose in England), and light voicing in crow quill in the French manner. Those who attend the events presented during the O’Leary Fund Anniversary Celebration in October described above will have a chance to hear this instrument with its restored voice.

## ❖ *In Memoriam*

We note with sadness the passing of former Curator of the Collection Sybil Marcuse (1911-2003). A scholar of international stature, Marcuse is the author of two key works in the field of musical instruments: *Musical Instruments: A Comprehensive Dictionary* (1964) and *A Survey of Musical Instruments* (1975). The first remains the standard reference work of its type in English. During her tenure at Yale (1953-1960) Ms. Marcuse played an instrumental role in two landmark events that helped to confirm the importance of the Collection: the acquisition of the Belle Skinner Collection and the securing of the building in which the museum currently is housed.

Formed in the early decades of the last century by textile heiress Belle Skinner, the Skinner Collection was one of the most important private collections of musical instruments of its time. During the 30s and 40s it was exhibited at Wisteriahurst, the Skinner mansion in Holyoke, Massachusetts, today open as a museum. With the support of the Friends of Music at Yale, Marcuse arranged for a combination gift and purchase of the collection in 1960 from the children of Belle’s sister, Katharine Skinner Kilborne, two of whom (R. Stewart Kilborne ’27 and William S. Kilborne ’35) were Yale alumni. Boasting a violin by Stradivari, plucked string instruments by the finest 17<sup>th</sup> and 18<sup>th</sup>-century luthiers, and a magnificent group of keyboard instruments, the Skinner Collection passed on to the Yale Collection its epithet, “a collection of superlatives.”

For over half a century following its establishment in 1900, the Yale Collection was housed inadequately in the dome of Woolsey Hall. After

the acquisition of the Skinner Collection, Ms. Marcuse convinced key members of the music faculty that the Collection deserved a home worthy of its importance and successfully petitioned the administration for the present home of the museum at 15 Hillhouse Avenue. Behind its Richardsonsque façade, the former fraternity building possessed several large areas that effectively could be transformed into exhibit spaces, most notably the former ballroom on the

second-floor that today functions admirably as a gallery for keyboard instruments and as a concert room with acoustics ideally suited to the performance of music from earlier periods. Confronting constraints occasioned by the growth of the Collection and its activities, we nevertheless join with two generations of students, faculty, instrument makers, and music lovers in acknowledging with gratitude the perspicacity and energy with which Sybil Marcuse promoted this museum.



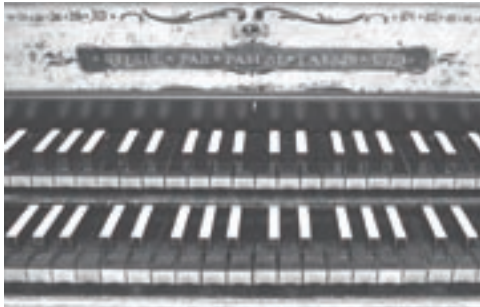
Two elegant examples of the Japanese “sho,” a free-reed mouth organ, will be part of a special exhibit of Asian instruments to open in the spring semester.



Seen here tuning a harpsichord, Sybil Marcuse, Curator of the Collection from 1953 to 1960, passed away in March of 2003.

## ❖ Honorary Life Membership

The Director is pleased to announce the appointment of long-standing Associate and Advisory Board Member Andrew Petryn '43 to Honorary Life Membership as an Associate. Petryn stepped down this year from the Advisory Board after serving as a member since its inception in 1981. He retired in 1985 from his position as chief conservator at the Yale Art Gallery after a distinguished career. A fine amateur musician, Petryn is also known among collectors as a highly knowledgeable connoisseur of string instruments and has served as a valued advisor to the Director in this capacity. In the early 1990s he contributed his skills as a conservator to the Collection by restoring a charming painting of a young boy with a flute. The work of an anonymous English or American painter, this painting is part of the Belle Skinner Collection.



Detail of the exceptionally fine keyboards of the newly restored two-manual harpsichord by Pascal Taskin (Paris, 1770), which will be heard in the special presentation scheduled for Saturday, October 16. (See "Anniversary Celebration" above.)

## MEMBERSHIP & TICKETS

Associates are reminded that they are entitled to a substantial discount on the price of tickets to concerts: 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. 20. 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 800 instruments—including a collection of keyboard instruments unsurpassed in the world—are particularly strong in the area of European art music between 1550 and 1900. 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 as well as to that of the larger community.



