

NEWSLETTER

of the Yale University Collection of Musical Instruments



Number 29

Fall 2006

❖ *Director Richard Rephann Retires*

Richard Rephann retired from his position as Director of the Yale University Collection of Musical Instruments this spring after a long and fruitful career that brought the Collection into the 21st-century as one of the world's leading repositories of musical instruments. Appointed by the late Luther Noss, Dean of the Yale School of Music, as Director in 1968, he has offered nearly four decades of service to Yale at the Collection's helm.

Rephann took charge of the Collection just four years after it was transferred from its former location in the dome of Woolsey Hall to its present home at 15 Hillhouse Avenue. One of the new director's first challenges was the transformation of the former fraternity building into a facility for conserving, studying, and presenting to the public the rich holdings of a growing collection. He raised funds to have architects and contractors transform the former fraternity dining area, billiard room, and ballroom into effective gallery spaces for the exhibitions. The climate control crucial to the preservation of old and highly sensitive objects was installed and updated as technology in this field developed.

Rephann published the *Checklist of the Yale Collection of Musical Instruments* in 1968, which for the first time presented to the public a comprehensive listing of the Collection's holdings. This checklist formed the basis for the expanding register of the objects in the Collection that has been absorbed into the newly established electronic database.

The international reputation of the Yale Collection was confirmed when to the core that had grown slowly through individual gifts from alumni around Morris Steinert's initial gift of some three dozen instruments in 1900 were added the Belle Skinner Collection in 1960 and the Emil Herrman Collection in 1962. These two important private collections consolidated the Yale Collection's strength in keyboard and string instruments. During Rephann's tenure the Collection's holdings have trebled in size as he embarked on a program of acquisition aimed at increasing the representation in other categories, resulting in the accession of an extensive array of 18th- and 19th-century European and American woodwind and brass-wind instruments, in addition to growing holdings of Asian, African, and South American instruments.

In 1967 Rephann initiated the annual series of concerts presenting music from the Middle Ages to the 20th century. These concerts feature musicians specializing in the performance of music in its historical context, often making use of restored instruments from the Collection. This annual cycle of concerts is now the longest-running series of its kind in the country. Some of the most distinguished soloists and ensembles representing the "early music" movement have appeared on this series.

The Alarius Ensemble, Amsterdam Loeki Stardust Quartet, Paul Badura-Skoda, Malcolm Bilson, Anner Bylisma, Eliot Fisk, The Flanders Recorder Quartet, Ralph Kirkpatrick, Jeanne Lamon, Gustav Leonhardt, London Baroque, Paul O'Dette, Paolo Pandolfo, Stanley Ritchie, Jaap Schroeder, Hopkinson Smith, and Marion Verbruggen are just a few from the long list of distinguished performers to have appeared on the series.

In collaboration with some of the foremost experts in the field of musical instruments, including Lloyd Adams, Andrew Dipper, Hugh Gough, Frank Hubbard, Jacques Français, René Morel, and Rutkowski and Robinette, Rephann launched an extensive program of conservation and restoration that continues to the present. In 1982 Frank Rutkowski and Robert Robinette were appointed as Conservators to the Collection. They subsequently initiated an ambitious project of "de-restoration" aimed at correcting the many mistakes made in previous clumsy and misguided efforts to repair keyboard instruments and make them playable. Their removal of unnecessary accretions, consolidation of all existing original elements, and reapplication of historically appropriate materials have brought the instruments into a state of conservation that maximizes their integrity as artifacts and allows them to sound today as close as possible to the way they were originally intended to sound.

The Collection became a valuable resource for the various musical curricula of the University under Rephann's direction. As a member of the faculty of the Yale School of Music, he regularly taught courses in the history of musical instruments, in which the Collection was used as a laboratory for students investigating the structure, morphology, and development of musical instruments in relation to their historical context. He encouraged his colleagues in the School of Music and Department of Music to bring their classes to the Collection for special presentations pertinent to the subject matter of the course, often involving demonstrations and performances on Collection instruments. Scholars, performing musicians, and instrument makers from all over the world were accommodated in their requests to closely examine instruments in the Collection.

During Rephann's tenure, the growth of the Collection and many of its activities as a museum were funded through outside sources, chiefly individuals identified by the Director and the generous support of the Associates of the Collection, established in 1977.

In recognition of Richard Rephann's outstanding contribution to the development of the Collection and its presentation to the University and the community for over forty years, John F. Buckman, Chairman of the the Collection's Advisory Board, presented Prof. Rephann with the Morris Steinert Award at a reception following the May 9 meeting of the Board.



photograph: Michael Mansland

Richard Rephann retires after nearly 40 years as Director of the Collection.

❖ *Interim Director Appointed*

Provost Andrew Hamilton announced in May his appointment of Professor Leon Plantinga as Interim Director of the Collection, effective July 1, 2006. Well known to the Yale community, Plantinga came to Yale as a graduate student in Music History in 1959 after receiving a Master of Music degree in piano at Michigan State University. He finished work for the PhD in 1963, and began the first of 42 years on the Yale faculty. During that period he was chairman of the Music Department for ten years and Director of the Division of Humanities for six years during the 1990s.

Prof. Plantinga is author of books on Robert Schumann's music criticism, Muzio Clementi, a history of nineteenth-century music, and Beethoven's concertos, as well as many articles and reviews. He has presented many lectures and lecture-recitals in North America and throughout Europe. He currently serves as Vice-President of the board of the New Haven Neighborhood Music School.

A longtime supporter of the Instrument Collection, Prof. Plantinga looks forward to making some contribution to its continued distinction and success in this time of transition.

❖ *Collection Concert Series: 2006-2007*

THE IVORY CONSORT will open this season's series of concerts at the Collection on September 24 with a program entitled "Troubadours across the Pyrenees" featuring a selection of music from medieval Spain, Portugal and France. The Consort presents a fascinating mosaic of music from a golden age in which Jews, Christians, and Muslims forged a common musical language. The program features songs from the tenth to the thirteenth century in French, Hebrew, Arabic, Spanish, and Galician-Portuguese that illustrate the fertile intermingling of cultures that thrived before the 1492 Expulsion.

Founded and directed by Jay Elfenbein, the New York-based ensemble specializes in the performance of Medieval music in its historical context. The six members of the group variously sing and play a wide selection of instruments, including the lute, 'ud, vielle, saz, recorder, zurna, ney, vihuela, re-bab, psalter, and percussion. The resulting textures offer a pungent and colorful range of sonorities that has won the group wide acclaim.

❖ On October 29 the eminent British violinist JOHN HOLLOWAY will perform the second concert

on the series, a program of music for violin solo by J. S. Bach: Partita No. 3 in E Major, Sonata No. 2 in A Minor, and Partita No. 2 in D Minor. Holloway is a pioneer of the "Early Music" movement in Britain. In 1975 Mr. Holloway founded the ensemble L'Ecole d'Orphée, which made the first complete recording on baroque instruments of Handel's instrumental chamber music. He has performed and recorded with such distinguished colleagues as Emma Kirkby, Stanley Ritchie, Davitt Moroney, Marion Verbruggen, and Jaap ter Linden. In 1991 he won a Gramophone Award for his recording of Biber's Mystery Sonatas.

John Holloway has been professor of Baroque Violin at the Guildhall School of Music and Drama in London and guest professor at the Schola Cantorum in Basel and at the Early Music Institute at IU Bloomington, Indiana. Since 1999 he has been professor of violin and string chamber music at the Hochschule für Musik in Dresden, Germany. In 2005 he was appointed Music Director of New Trinity Baroque a period instrument ensemble and orchestra based in Atlanta.



The New York-based Ivory Consort will open this season's series of concerts at the Collection on September 29.

❖ The Montreal-based ENSEMBLE CAPRICE will return to New Haven on January 28. Recorder virtuoso Matthias Maute will be joined by Sophie Larivière playing flute and recorder, and harpsichordist Kristian Bezuidenhout in a program entitled "Extravaganza a tre" featuring music by Quantz, Mealli, J. S. Bach, Vivaldi and others.

Ensemble Caprice, under the artistic direction of Matthias Maute and Sophie Larivière, is known for its innovative interpretations of baroque



Renowned British violinist John Holloway will perform a program of solo works by J. S. Bach on October 29.

music. Originally formed in Germany in 1986, the ensemble continues to give concerts in Europe and has appeared at the Vlaanderen Festival in Bruges, the Netwerk-Reihe of the Organisatie voor Oude Muziek in the Netherlands, the International Recorder Symposium in Stuttgart, the Recorder Festival in Stockstadt, and the Ancient Music Rencontres in Heidelberg.

In 2005 the ensemble made its U.S. debut in the Boston Early Music Festival concert series and recently completed a successful tour of the West Coast and New England. Closer to home in Canada, the ensemble has its own concert series at Redpath Hall in

Montreal. The group participates in several Canadian chamber music festivals and was recently nominated for the Conseil Québécois de la Musique's prestigious Prix Opus award in three different categories, including best early music concert and CD. A new recording featuring the music of Fux, Caldara, and Badia will be released on the ATMA Classique label during 2006.

This performance will feature as guest artist the acclaimed South African harpsichordist and pianist Kristian Bezuidenhout. Mr. Bezuidenhout has appeared as a soloist and with major orchestras throughout the world. His Symphony Hall debut in Boston with the Handel and Haydn Society under Grant Llewelyn, playing Beethoven's Emperor Concerto, was described by Richard Dyer of the Boston Globe as "extraordinary...and immensely expressive."

❖ Harpsichordist RICHARD REPHANN will return to the Collection on February 25 to perform a program of music by 17th- and 18-century French composers and composers of other nationalities who were under the influence of the French style.

❖ The series will conclude on April 15 with a gala performance of late 18th-century works by British pianist DAVID

OWEN NORRIS with members of the acclaimed ensemble SONNERIE: violinists Monica Huggett and Emilia Benjamin and cellist David Crouch. Their program will include a selection of the "world's first piano concertos."

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

Described by the *Seattle Times* as “a famous thinker/philosopher of the keyboard,” David Owen Norris left Oxford with a First and was awarded a Composition Scholarship to study in London and Paris. He was Repetiteur at the Royal Opera House, Harpist at the Royal Shakespeare Company, Artistic Director of Festivals in Cardiff and Petworth, Chairman of the Steans Institute for Singers in Chicago, and the Gresham Professor of Music in London. He is frequently heard as a radio broadcaster; his many series have included *The Works*, *But I Know What I Like*, and *All the Rage*. First and foremost a pianist, he began as an accompanist to such artists as Dame Janet Baker, Jean-Pierre Rampal, Larry Adler, and Ernst Kovacic. In 1991, after a worldwide search, the Gilmore International Keyboard Festival appointed him the first Gilmore Artist, a quadrennial award. His subsequent international solo career has included concertos with the Chicago and Detroit Symphony Orchestras and the Handel & Haydn Society in Boston, the London Philharmonia, the Academy of Ancient Music, and several of the BBC’s orchestras, along with solo recitals all over North America and Australia, and in every European country from Hungary westward. He is a professor at the Royal College of Music, and head of keyboard studies at the University of Southampton.

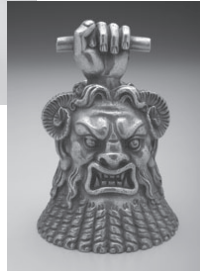
❖ *New Acquisitions*

Former Dean of the Yale School of Music Frank Tirro presented to the Collection a *yang qin*. Like its Western cognate, the dulcimer, the *yang qin* is a zither played with hammers. The *yang qin* is a fairly recent addition to the Chinese instrumentarium, arriving in China, probably from the Middle East, in the early 19th century. The present example features twelve triple-strung courses of strings stretched over movable bridges on a soundboard with two holes covered by ivory rosettes.

Prof. Tirro also presented, on behalf of Mrs. Marian Turner, an early 20th-century trumpet by H. N. White (Cleveland, ca. 1930). The trumpet belonged to Mrs. Turner’s father, the late James Hembrey Wilson, a distinguished musician and educator. Born in 1880, James Wilson had an early career as a cornetist and later was a bandmaster in travelling minstrel shows. He joined the staff of Alabama A. & M. College in 1903, taking over the band when W. C. Handy, “Father of the Blues,” left the position. After a year he left the post for a whirlwind tour with 46 states with the Billy Kersands and Georgia Minstrels. He returned to Alabama A. & M. in 1908 and remained on the faculty until his retirement in 1951. That school dedicated to his memory the James Hembrey Wilson State Black Archives, Research Center, and Museum.



photographs: Alex Contreras



Top to bottom: a Japanese pilgrim’s bell, a European table bell, and a Mbonga, a Central African clapperless bell. These three bells may be seen in a special exhibit currently on display that was mounted by Yale College alumna Tiffany Ng, ’05. The exhibit was presented in conjunction with the 64th annual Congress of the Guild of Carillonneurs of North America held on the Yale campus in June.



photograph: Alex Contreras

The violin by 18th-century American maker Peter Young was lent to the Library of Congress in April for a special exhibition.

A fine early 20th-century Italian-American mandolin was presented to the Collection by Mr. Ronald Laudicina on behalf of Mr. Giuseppe Laudicina and family, in memory of Antonia Laudicina. The instrument bears the printed label “AMENDOLA BROS., 164 WOOSTER STREET, NEW HAVEN, MUSIC EMPORIUM” and was probably made in Italy especially for import by the New Haven music dealership.

“Good times were not just for kids; the Amendola Brothers had a music store, with all kinds of instruments. Every Sunday morning, after Mass, there would be some kind of performance. People would gather around the piano and sing. During the summer, the windows were all open, operas would be playing and people would sing along. The bakers in the neighborhood cooked during the night and they delivered on foot at five o’clock in the morning—one baker known for

his singing would often wake up the entire neighborhood!” (quoted from: “Wooster Square in the Context of the Italian Renaissance,” an article by Sharon L. Mullen posted on Yale-New Haven Teachers Institute Web site at: <http://www.yale.edu/ynhti/curriculum/units/1986/3/86.03.05.x.html>).

❖ *Bell Exhibit*

“Tintinnabulation!”, a special exhibit of bells, opened at the Collection on June 20 in conjunction with the

64th annual Congress of the Guild of Carillonneurs in North America, which was held on the Yale Campus from June 19 to 25. The exhibit was conceived by Yale alumna Tiffany Ng, ’05, who catalogued the bells during a summer internship last year. After a year of study and research in Europe on a Belgian American Education Foundation grant, Ms. Ng returned to mount the exhibit in early June.

Drawn from the Robyna Neilson Ketchum Collection, 89 bells are displayed in the exhibit. The presentation of the bells is supplemented by displays of related books from the Ketchum Collection, the Arts of the Book Collection, and the Irving Gilmore Music Library, along with digital scans of images from objects in the Beinecke Rare Book Library.

The exhibit is enhanced by a “soundscape” of sample ringings of the bells on display recorded by Yves Albert Feder, a member of the Collection’s Board of Advisors, with the collaboration of Director Richard Rephann. The recording can be heard in surround sound over a newly installed system in the Collection’s south gallery, where the exhibit will remain on display through the first semester.

❖ *Instruments Lent for Washington Exhibition*

Two instruments from the Collection were lent for an exhibition of American violin-making sponsored jointly by the Library of Congress and the American Federation of Violin and Bow Makers. The exhibit, entitled “The American Violin: Jefferson to Jazz,” was on display in the Whittall Pavilion of the Library in April. The exhibit was organized “to increase public awareness and knowledge of American violin and bow making, tracing its origins and development through the migration of European traditions to an established high-quality American identity.” Performances of American music by noted performers and a series of lectures and panel discussions by experts in the field were presented in conjunction with the exhibition. The Yale Collection participated by sending the rare 18th-century violin by Philadelphia maker Peter Young (1778) and a fine bow made by Edward Tubbs in New York in the later 19th century.

❖ *Collection to Host AMIS Meeting*

An international assembly of scholars, musicians, theorists, acousticians, musical instrument enthusiasts, and collectors will gather on the Yale Campus when the Collection hosts the annual meeting of the American Musical Instruments Society June 27 to July 1, 2007.

❖ *Web Site Redesigned*

The Collection's Web site took on a new look this season. New Haven graphic designers Mark Zurolo and Randall Hoyt, who have worked for other Yale Museums as well as for businesses and non-profit organizations throughout New England, have provided a site that privileges the aesthetic aspects of the objects. Through the images provided by photographer Alex Contreras and the sound archive recorded by Yves Feder they allow instruments to speak for themselves eloquently. The new site is easier to navigate and offers limitless potential for growth. Friends of the Collection should visit the site frequently as it expands and provides up-to-date information on acquisitions, current exhibitions, concerts, and other events.



photograph: Harold Shapiro

Advisory Board Chairman John F. Buckman presents Richard Rephann with the Morris Steintert Award.

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 Steintert 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.