

# NEWSLETTER

of the Yale University Collection of Musical Instruments



Number 28

Fall 2005

## ❖ Concert Series

The 38th annual series of concerts at the Collection will commence on Sunday, October 9, with a performance by baritone RICHARD LALLI, accompanied by pianist ILYA POLETAEV. Both musicians are well known to New Haven audiences.

Mr. Lalli is a member of the faculty of the Department of Music and conducts the Yale Collegium Musicum. He has performed widely throughout the United States and Europe, with recitals at London's Wigmore Hall, the Spoleto Festival USA, the National Gallery of Art in Washington, Merkin Hall in New York, and the Salle Cortot in Paris.

Mr. Poletaev, a recent graduate of the School of Music, is currently on the faculty of the Yale Institute of Sacred Music. He has toured Canada, the US, and Israel both as soloist and chamber musician. He began his piano studies at age 6 in Moscow. At age 17, he made his debut with the Toronto Symphony Orchestra, performing Brahms's Concerto No. 1 in D minor. Since then he has performed at several prestigious festivals, including Caramoor Festival, Banff Festival of the Arts, and the Stratford Summer Music Festival. In 2004, he was the First Place winner of the CSMTA Young Artist Piano Competition, and he has won many prizes at Canadian Music Competitions.

The program will consist of songs and piano music by Schubert, Schumann, Loewe, Duparc, Debussy, and Ravel and will feature the use of two 19th-century pianos from the Collection—one by Ignaz Bösendorfer (Vienna, 1828), the other by Erard frères (Paris, 1881).

❖ The wind ensemble PIFFARO will make its debut in the series on November 6 with a program of music by English composers. Founded in 1980, the group performs music of the late Medieval and Renaissance periods on a large and varied collection of early wind instruments, augmented by percussion and strings. Modeled after European civic, chapel, and court bands from the 14th to the early 17th centuries, Piffaro also has pursued the music of the peasantry and of rustic life, combining the two milieus to dramatic effect.

Under the direction of Joan Kimball and Robert Wiemken, the ensemble produces its own concert series in Philadelphia and invites outstanding guest artists to appear in its performances. Excerpts from these concerts are regularly broadcast nationwide on National Public Radio's program "Performance Today." Piffaro annually tours the United States, and since 1993 the group has appeared widely in Europe including the Regensburg, the York Early Music, and Spoleto festivals. Piffaro has an extensive discography on the DG-Archiv and Dorian labels.

❖ Harpsichordist RICHARD REPHANN, the director of the Collection, will perform his annual recital at the museum on December 4. The program will reflect his continuing exploration of the repertory of *les clavecinistes*, the musical legacy left by the 17th- and 18th-century French

harpsichordist-composers, which culminates in the keyboard works of François Couperin. A highlight of this performance will be the use of a restored 18th-century French harpsichord, one from among the several of these very rare surviving examples boasted by the Collection.

❖ Guitarist and lutenist RICHARD SAVINO will return to New Haven on February 26 with a program entitled "Cappricci Armonici," presenting a selection of solo works for guitar and chittarrone by 17th-century Italian composers including Giovanni

Battista Granata, Domenico Pellegrini, Ludovico Roncalli, Alessandro Piccinini, and Giovanni Kapsberger. Mr. Savino studied under Oscar Ghiglia and Eliot Fisk, and participated in master classes given by Andrés Segovia in Geneva. Currently on the faculty of The California State University, Sacramento, he is co-director of the California-based ensemble *El Mundo*, a group noted for its imaginative thematic programs. Mr. Savino has received worldwide plaudits both for his solo appearances and for his collaborations with such acclaimed artists as Monica Huggett, Laurel Zucker, Paul Hillier, Emanuella Galli, and Judith Nelson.

❖ Harpsichordist WILLIAM PORTER will return to Yale on April

23 to conclude the series in a program of solo keyboard works by 17th- and 18th-century German composers. Mr. Porter holds degrees from Oberlin College and the Yale School of Music. Widely known as a performer and teacher in the United States and Europe, Mr. Porter is a leader among organists who promote a historical approach to musical performance. He also has achieved international recognition for his improvisation. Porter has held faculty positions at Oberlin, the New England Conservatory, and the Yale University Institute of Sacred Music. He is currently on the faculty of the Eastman School of Music and teaches part-time at McGill University.

## ❖ Special Concert Presentation

In cooperation with the Japan Foundation's Performing Arts JAPAN program, the Collection will present the YUKIMI KAMBE VIOL CONSORT in a special concert on Sunday evening, March 26, at 8:00 P.M.

In the 16th century, Portuguese missionaries brought viols to Japan to accompany vocal masses in churches as a stand-in for the organ. This started a long tradition of viol playing in Japan. Subsequently, four Japanese Christian boys went back to Europe on a diplomatic mission to demonstrate their skill at playing the viols. For more than a year, these boys entertained princes, the pope, cathedrals and colleges. European audiences were astounded by the novelty of hearing these newly converted "heathens" in their masterful viola da gamba playing.

Yukimi Kambe organized the Viol Consort in Tokyo in 1983. The ensemble has won international recognition for music making of the highest caliber. The group has an extensive repertory of Renaissance and



The wind ensemble PIFFARO will make its debut on the Collection's concert series in a program of music by English composers of the Renaissance on November 6.

Baroque works, and has also performed the premieres of more than 80 compositions written expressly for the Consort. To reserve tickets for this special concert, please call (203) 432-0825 or visit the "Concert" page on the Collection's Web site at: [www.yale.edu/musicalinstruments/concerts](http://www.yale.edu/musicalinstruments/concerts).

### ❖ *Web Site Update*

The Collection's presence on the Internet has grown steadily over the past five years. Its Web site currently consists of more than 150 linked pages that present a wealth of information ranging from such basic issues as location, public visiting hours, and contact information to detailed entries for individual instruments and in-depth coverage of special events. The written text is supplemented by many digital images and a growing library of recorded sound excerpts.

Last spring the Web site was given a streamlined "new look" in an interim revision. It is now undergoing a complete redesign by Mark Zurolo. Mark has also done work for the Yale Art Gallery and the British Art Center. In the future we anticipate incorporating information from the developing database into the Web site. This will give the public access to a vast amount of information and documentation about the Collection's holdings.

We encourage our associate members and friends to visit our Web site frequently to view expanded and updated information, to make "virtual tours" of the Collection, and to order publications and concert tickets.

### ❖ *Bell Collection*

A 19th-century Flemish chime sits silent amidst decades-old dust and grime in the southwest tower of Battell Chapel, and the 54 English bells of the Yale Memorial Carillon in Harkness Tower have fallen silent during extensive repairs in preparation for its 40th anniversary celebration in June 2006. Meanwhile, a culturally diverse group of bells donated by Robyna Neilson Ketchum in 1972 is preserved at the Collection of Musical Instruments. Comprising 186 bells dating from the 15th century BC to the 20th century, and ranging in provenance from Asia to Europe to the Americas, the Ketchum Collection is a valuable resource both for cultural and campanological study.

Of particular interest are the inscriptions, reliefs, and sculptural elements of these bells. The Collection's three Japanese *ain*, small bells with long handles, are visually striking. Brass clouds adorn the wooden handles, and a *vajra* (thunderbolt) emerges from a lotus flower atop each, a symbol of the *Vajrayana*, one of the three main branches of Buddhism. The mystical power of the number "8" is manifested in the eight-sided handle



*The renowned Yukimi Kambe Viol Consort will be heard in a special performance at the Collection on Sunday, March 26, at 8:00 pm.*



*Tiffany Ng '05 worked as an intern during the summer cataloging the museum's bells and preparing for an exhibit to open in June 2006.*

and the three rows of eight lotus petals that emerge from it. Backward swastikas (*omote manji*) adorn the flank and tassel of one of the smaller *ain*. These ancient Buddhist symbols represent love and mercy.

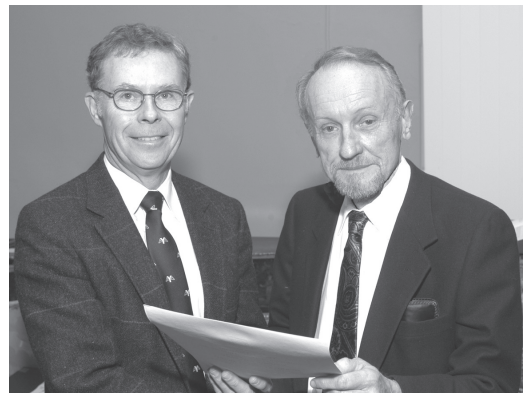
Like any artifact, bells have suffered the vicissitudes of nature and history. Over 150,000 bells were seized and melted down for copper and tin by the Axis Powers during World War II to the cry, "Die Glocken kämpfen mit für ein neues Europa!" (The bells join in the fight for a new Europe!). However, one incident from Chinese history is a promising example of the reverse process. The First Qin Emperor (221-210 BC) collected the weapons of his army and had them melted down and cast into bells, bell racks, and twelve human figures, marking perhaps the only campanological equivalent in history of turning swords into plowshares.

*(Article by Tiffany Ng)*

### ❖ *Anniversary Observed*

As announced in the last issue of this newsletter, the 25th anniversary of the establishment of the George P. O'Leary Fund for the Conservation and Restoration of Historical Keyboard Instruments was observed in a two-day series of events in the fall of 2004. These events were presented in the Collection on the weekend of October 16-17 to allow the Collection's Associate members and friends to enjoy the results of the many restorations supported by the O'Leary Fund. The first, on Saturday, was an informal lecture/recital in which all nine of the instruments that have undergone major restoration work within the last two decades were presented.

The second, on Sunday, was the opening concert on the 2004-2005 series at the Collection, a performance by harpsichordist Bradley Brookshire on two restored 18th-century instruments.



*George O'Leary accepts the Morris Steinert award from the Director.*

After the Saturday presentation, George O'Leary was presented with the Morris Steinert Award for his vision and generosity in establishing the fund. Conservator Frank Rutkowski accepted the Belle Skinner Award presented jointly to him and to his partner Robert Robinette in recognition of their extraordinary accomplishments in the restoration and conservation of the Collection's keyboard instruments. A program booklet describing the events with photographs and extensive explanatory notes is available for \$5.00 post-paid, and a description of the events with images and recorded sound excerpts may be viewed online at: [www.yale.edu/musicalinstruments/make-play-prog](http://www.yale.edu/musicalinstruments/make-play-prog).

### ❖ *Photography Project*

The Collection has long needed comprehensive photographic documentation of its holdings. Museums and collections are experiencing an ever-

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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., Wed., Thurs., 1-4 pm  
Closed during University Recesses and during July and August.

increasing demand for visual representation of the objects in their care. Scholars, collectors, instrument makers, and musicians from all over the world regularly request pictures for publication as well as for research and personal use. In the past, the high cost of film photography and individual printing often was an obstacle to accommodating these requests. This past summer photographer Alex Contreras was engaged to furnish the Collection with an archive of high-quality color digital imagery for the majority of the nearly 1000 objects in the collection.

Working with the Collection's curatorial staff, Mr. Contreras, who has also worked for the Yale Art Gallery, the Dallas Museum of Art, and the Dallas Symphony, will photograph each instrument in two or three views. The images will be of a quality suitable for publication, and their resolution will be such that details of the kind that a maker or scholar might require can easily be extracted from the main view. This archive of digital imagery will be a mainstay of the database described below that is now in development. In the near future portions of this photography will be accessible to the public through the database via the Collection's Web site.



Alex Contreras sets up a rare 19th-century double flageolet for photography.

### ❖ *Student Recital—A Rare Experience*

This past spring, seven talented Yale students in the studio of Richard Rephann had the rare opportunity to perform on restored antique harpsichords in the Collection. Presented in recital on May 8, they each



Graduate student Frederick Teardo performed Bach's English Suite in D minor on the museum's two-manual harpsichord by J. A. Hass.

experienced the challenges and rewards of playing instruments built by makers who were contemporaries of the composers whose works were represented on the program. Three restored harpsichords from the Collection were featured. Music of J. S. Bach and Domenico Scarlatti was heard on the grand two-manual harpsichord by J. A. Hass (Hamburg, ca. 1760); a Froberger suite was played on the single-manual harpsichord by Andreas Ruckers (Antwerp 1640); and the two-manual harpsichord by François Etienne Blanchet (Paris, 1740) was featured in performances of works by both Froberger and

François Couperin. As noted by one audience member at the reception after the concert, "Once again the Collection was the setting for a unique experience for performers and listeners alike!"

### ❖ *In Memoriam: Howard Schott*

We note with sadness the passing of Dr. Howard M. Schott, who from 1988 until his death on June 23, 2005, served as a member of the Collection's Advisory Board. A native of New York City, Howard graduated from Yale College in 1944 and from the Yale Law School in 1948. He served in the U.S. Army Military Intelligence Service during World War II. After a successful 20-year career in international law, he returned in 1968 to academic life at Oxford, where he read music and received a

D.Phil degree in 1978. Subsequently, he wrote extensively about keyboard instruments and their literature, and served as a consultant on musical instruments to the Victoria and Albert Museum. In 1994, Mr. Schott presented as his 50th reunion gift a grand piano by Erard frères (Paris, 1881), the first French piano to be acquired by the Collection.

### ❖ *Collection Database*

All across the campus the staffs of museums, libraries, and collections are applying the power of electronic data transfer to the public presentation of their holdings on the Internet. Texts, images, measurements, audio and video representations thus become instantly accessible worldwide. The transfer of information that once might have taken days or weeks, often at considerable expense in photography, printing, photocopying, shipping, and staff time, can now take place in cyberspace instantly without cost or delay.

Behind each organization's presence on the Internet, lies a gathering of text and media documentation in a system of electronic filing usually referred to as a database. This season, the Collection has expanded



This front view of the handsome tenor viol by Pietro Guameri is among the hundreds of high-resolution images that will be available in the Collection's database as a result of the ongoing photography project.

its database from a simple spreadsheet system to a full-fledged relational database capable of storing a vast array of information, including digital images, extended descriptions, provenances, measurements, and sound and video recordings. Last summer the Collection purchased TMS (The Museum System), a sophisticated collection management application. This is the same software already in use on campus at the Yale Art Gallery and the British Art Center. Collection staff members received training in the use of the system in the fall and have begun the daunting task of transferring information from paper files, publications, photographs, and audio recordings to electronic files in the new system.

The work on the database is being coordinated closely with the photography and Web site projects described above. When sufficient information has been entered into the database, it will be possible to make selected aspects of it available on the Collection's Web site in archival form as well as in "virtual tours".

### ❖ *Honorary Life Membership*

The Director and the Chairman of the Collection's Advisory Board are pleased to announce that board member Hans Schambach has been appointed to Honorary Life Membership on the Board. Mr. Schambach has served on the Board loyally since 1985 and has donated several fine wind instruments to the Collection. In association with the violinist, bowmaker, and jeweler Henryk Kaston, Mr. Schambach formed the Schambach-Kaston Collection, an impressive assemblage of string instruments that was exhibited at the Yale Collection from 1985 to 1989. Subsequently, the Schambach-Kaston Collection was purchased by the Suntory Corporation and is now on exhibit in Japan.

### ❖ *Wilkinson Fund Established*

The Director is pleased to announce the establishment of the Lawrence Scripps Wilkinson Endowment for Educational Enhancement. In accordance with Mr. Wilkinson's wishes, the annual proceeds of this en-

dowment will be used to help the Collection to fulfill its educational mission through projects realized on site, in print, or through electronic media.

A member of the Class of 1950 (B.S., Engineering), Mr. Wilkinson spent the early years of his career as Vice President of F.A.O. Schwarz. Currently he serves as President of the Lawrence Scripps Wilkinson Foundation, a philanthropic organization whose activities include placing scale models of trains from bygone eras in renovated railway stations and museums. The Foundation's installations can be viewed in historic locations across America, including Cincinnati's Museum Center, New York's Grand Central, and New Haven's Union Station. ([www.wilkinsontrains.com](http://www.wilkinsontrains.com)) Mr. Wilkinson has been on the Collection's Board of Advisors since 1991, serving as chairman from November 2001 to May 2005. He and his wife Suzanne are residents of Grosse Point Farms, Michigan, and Surfside, Florida.



Jessica Kaufman worked at the Collection over the summer as an intern organizing archival material and assisting in office work.

## 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 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.