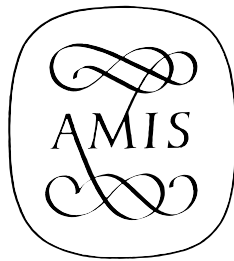


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AMIS AT FIFTY

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AMIS and Its Student Members: Origin and Progress of the Gribbon Awards

CAROLYN BRYANT

As AMIS passed its fifteenth year as a society, the board of governors began to ponder long-term goals. A Long-Range Planning Committee was formed to study ways to increase the influence of the society and to keep membership numbers strong. The society was adding new members, but not enough younger members. Students who joined seldom attended the annual meeting, and so did not become integrated into the group.

By 1988 it had been decided that since the expenses of attending an annual meeting were beyond the finances of most students, a fund should be established to offer grants to encourage and enable students to attend. Money raised at an auction during the 1988 meeting was committed to building the scholarship fund, and a Scholarship and Grant Committee was formed to decide on details of how it would all work.

The committee's lengthy report, after approval by the board, was announced to the membership at the annual meeting in May 1989. The scholarship fund would be named after William E. Gribbon (1906–1988), whose estate left a bequest to AMIS. Funds from another auction were added to bring the total up an amount sufficient to make grants possible.

The first announcement of a "Student Travel Grant" appeared in the October 1989 newsletter, and a newly approved Travel Grant Committee began receiving applications. The first two student beneficiaries of travel grants, who attended the 1990 meeting in St. Paul, Minnesota, were Brian Cole, from the University of South Dakota, and Daniel Taylor, from the University of Florida in Gainesville. In the early years, only a few awards were made, bringing one to five students to the annual meeting. By 2000, ten students received travel grant awards; in recent years Gribbon students have usually numbered between seven and ten.

As we look back on nearly thirty years of Gribbon students, we realize what a very good idea this project was. In earlier years, there were sometimes grumbles from long-time members about students who attended on grants but then dropped out when the free ride ended. History shows, however, that nearly half of the travel grant recipients have kept up AMIS membership, often taking on committee work and other jobs to help run the society. In 2002, a former recipient was appointed to serve on the Gribbon Award committee; now that committee is often fully staffed with former Gribbon Award recipients. In 2007, a former Gribbon awardee was elected to the board of governors, and others followed, along with other committee appointments. A former Gribbon student became editor of the society's highly respected JOURNAL; two successive editors of

the twice-yearly NEWSLETTER are former Gribbons. In 2018 a former Gribbon became president of the society (Jayson Kerr Dobney). This year, former Gribbon students serve as two of the four officers of the society, four of the eleven members of the board, and three of the five chairs of major committees.

Older members of AMIS enjoy the energy and fresh ideas of our younger members, who in turn have expressed appreciation of the mentoring and networking made possible by AMIS, saying that more societies should cultivate their young scholars as AMIS does. When contacted about their current activities for the section below, former Gribbon scholars thanked the AMIS membership, especially senior scholars, for their kindness and encouragement to students, and for the camaraderie and collaboration the organization provides.

Over twenty-nine years, more than 100 students have received travel grants in support of their attendance of AMIS annual meetings. Whether they have maintained membership in AMIS over the years, or have gone their independent ways, many have pursued careers in the fields of organology, music history, ethnomusicology, instrumental performance and pedagogy, or instrument building and conservation. They are conspicuous today as teachers and scholars, curators and arts administrators. Others work in science, technology, or business, while doing research and writing on instruments, or collecting them, on the side.

AMIS does not formally track the careers of former Gribbon award winners, but the following examples give a sense of how AMIS has contributed to the vitality and furtherance of the broadly defined field of organology during three decades. Most persons named have earned advanced degrees in the fields of music performance, music history, museum studies, lutherie, or related subjects; only a few degree programs currently in progress are described here.

A complete listing of Gribbon Awards made during 1989 to 2019 appears in the later pages of this volume. Other impressive examples of organological achievement are surely missing in the summaries below, and we encourage other former Gribbon scholars to contact our Newsletter editor, Sarah Deters, with reports of their activities in the field: amisnewsletter@gmail.com.

Michela Albano. PhD student in physics, Polytechnic of Milan; research fellow, University of Pavia at Arvedi Laboratory of Non-invasive Diagnostics in Cremona.

Allison Alcorn. Professor of Musicology, Illinois State University; previously professor of Music, Trinity International University. For AMIS: editor of the JOURNAL, Board of Governors, Densmore committee.

Robert Apple. PhD student, University of Memphis; working on dissertation on music written for the keyed trumpet.

Peter Asimov. Fondation Wiener-Anspach Postdoctoral Fellow, Université Libre de Bruxelles.

Patrícia Lopes Bastos. Founder and director of Associação Nacional de Instrumentos Musicais (ANIMUSIC), the first organological society in Portugal.

Jake Blount. Bluegrass, blues, and old-time banjoist/fiddler; album no. 2 on Billboard Bluegrass Chart, 2020; Steve Martin Banjo Prize, 2020.

Núria Bonet. Lecturer in Music, University of Plymouth, UK. For AMIS: assistant editor for NEWSLETTER; Gribbon and Selch committees; Facebook manager.

Susana Caldeira. Museum conservator, Royal College of Music, London; previously conservator at Metropolitan Museum of Art, New York City. For AMIS: Board of Governors (international member).

Tina Chancey. Multi-instrumentalist (rebec, vielle, kamenj, viol, lyra viol); formerly visiting assistant professor of Music, College of William & Mary.

Lidia Chang. PhD candidate in musicology at CUNY Graduate Center and teacher in music department at Brooklyn College. With Michael Zeller, founding a study group for organology within AMS.

Chung Wan Choi. Combined career as piano technician, sound engineer, composer, and Taiko player.

Michael Cwach. Music teacher in the Czech Republic; formerly curatorial assistant at National Music Museum, University of South Dakota. PhD, University of Canterbury, Christchurch, New Zealand.

Inês d'Avena Braga. Recorder soloist; educational coordinator of Early Music Department, Royal Conservatory, The Hague, Netherlands.

Judith Dehail. Conferences director, Aix-Marseille University, France.

Sarah Deters. Learning and Engagement curator, Musical Instruments Museum, University of Edinburgh; previously curator of musical instruments, National Music Museum. For AMIS: Board of Governors; editor of NEWSLETTER.

Giovanni Paolo Di Stefano. Curator of musical instruments, Rijksmuseum, Amsterdam; teaches history of musical instruments, University of Palermo and Alessandro Scarlatti Conservatory, Palermo, Italy.

Jayson Dobney. Frederick P. Rose Curator in Charge, Department of Musical Instruments, The Metropolitan Museum of Art; previously curator of Percussion at National Music Museum, University of South Dakota. For AMIS: Board of Governors; Vice-president and President; Gribbon and Nominating committees.

Sunni Fass. Ethnomusicologist and associate director of the Office of International Development, Indiana University; previously on senior leadership team to open Musical Instrument Museum, Phoenix, Arizona.

Eli Feuer. Luthier in Guilford, Connecticut, specializing in violin, viola, cello, guitar, and ukulele.

M. Elizabeth Fleming. Postdoctoral fellow in Music Department, CUNY Graduate Center, continuing research on musical instruments and embodiment.

Heike Fricke. Coordinator, TASTEN Research Project, Musical Instrument Museum, University of Leipzig. Editor of journal *Rohrblatt* (for oboe, clarinet, bassoon, and saxophone). For AMIS: Board of Governors (international member), Gribbon committee.

Bobby Giglio. Department coordinator for Musical Instruments, Museum of Fine Arts, Boston; previously curatorial intern at National Music Museum, University of South Dakota. For AMIS: Gribbon Committee.

Hannah Grantham. Curator of the Motown Museum, Detroit, Michigan; Adjunct Professor at New School's College of Performing Arts, New York.

Ben Hebbert. Luthier and dealer in violins; former chair, British Violin Making Association; formerly European Specialist Head of Sale at Christies auction house, London.

Kenneth Jimenez. Assistant professor, High Brass and Music History, Valley City State University, North Dakota.

Edmond Johnson. Director of Academic Advising and Coordinator of the Core Program, Occidental College, Los Angeles. For AMIS: editor of NEWSLETTER and coordinator of newsletter digitization project; Board of Governors; Gribbon and Nominating committees.

Henry M. Johnson. Ethnomusicologist and professor of Music, School of Performing Arts, University of Otago, New Zealand.

Saskia Keller. Assistant Arts Editor, Provincetown Independent (Cape Cod); contributor to *Early Music America*.

David Kendall. Assistant professor of music, La Sierra University, Riverside, California. Specialist in history of Spanish colonial music, especially the Philippines.

Thomas Kernan. Associate professor of Music History and Honors Bachelor of Musical Arts Program Head, Chicago College of Performing Arts at Roosevelt University.

Kevin Seiji Kishimoto. Head Librarian of Music Metadata Services, Stanford University.

Samantha Krüger. Enrolled in Advanced Piano Technology program at North Bennet Street School, Boston. Apprentice piano technician at Boston University.

Jayne Kurland: PhD student, U.S. History, George Mason University; previously curatorial research fellow in musical instruments at Museum of Fine Arts, Boston. For AMIS: Board of Governors, Densmore and Gribbon committees.

Sonia Lee. Keyboard artist and teacher; editor, *Early Keyboard Journal*; editor, *Historical Keyboard Society of North America Newsletter*.

April Legatt. Middle school choir director at Becker Public Schools, Minnesota; previously, graduate research assistant at National Music Museum, University of South Dakota.

Todd Lerew. Los Angeles-based artist and composer working with invented acoustic instruments, repurposed found objects, and unique preparations of traditional instruments.

Guangming Li. Ethnomusicologist and director, Bright Institute of Music. Formerly taught world music, Chinese instrumental music, etc., at University of California, Los Angeles; University of Oklahoma; University of Pittsburgh; and China Conservatory of Music, Beijing.

Christina Linsenmeyer. Associate curator, Yale Collection of Musical Instruments; previously researcher at Sibelius Academy at University of the Arts, Helsinki, Finland. ICOM-CIMCIM secretary and vice president. For AMIS: Board of Governors; Nominating and Densmore Committees.

Emanuele Marconi. Director and curator, Musée des Instruments à Vent, La Couture-Boussey, France.

Esteban Mariño. PhD student and graduate teaching assistant, Royal College of Music, London. Dissertation is on cultural significance of the cittern during sixteenth and seventeenth centuries.

Eugenia Mitroulia. PhD, University of Edinburgh, with dissertation on brasswind production of Adolphe Sax. Works as music teacher in primary education in Athens, Greece, and is a consultant at the Collection of Musical Instruments of the School of Music Studies of Aristotle University of Thessaloniki, Greece.

Brenda Neece. Founder and curator, The Cello Museum (online); previously curator of musical instrument collections at Duke University. For AMIS: Board of Governors.

Jimena Palacios Uribe. Researcher, Centro Nacional de las Artes, Mexico City. For AMIS: Board of Governors.

Charles Pardoe. PhD candidate, Faculty of Music and Sidney Sussex College, Cambridge. Topic: Recovering the four-stringed lute of the early Islamic philosopher al-Kindi via extant manuscripts and icons.

Emily Peppers. (From September 2021) Marie Skłodowska-Curie Individual Fellowship at University of Warsaw's Institute of Musicology, exploring musical culture in sixteenth-century Poland-Lithuania. For AMIS: assistant editor for NEWSLETTER; Gribbon committee.

Byron Pillow. Associate curator and photographer, National Music Museum, University of South Dakota. For AMIS: website manager, Facebook manager.

Panagiotis Pouloupoulos. Post-doctoral fellow, Volkswagen Foundation. Currently investigating development of the early pedal harp at Research Institute for the History of Science and Technology, Deutsches Museum, Munich.

Bryan Proksch. Associate professor of Music Literature and Musicology, Lamar University, Beaumont, Texas; website editor for Historic Brass Society.

Arianna Rigamonti. PhD student in Music and Material Culture, Royal College of Music, London; previously intern at Rijksmuseum, Amsterdam.

Luca Rocca. Internship at Speelklock Museum, Utrecht; completing master's thesis on mechanical music and technological discoveries in musical instrument making, clockwork devices, and mechanical machines.

Allen Roda. CEO of Dissertation-Editor.com, an academic editing company. For AMIS: Board of Governors.

Maria Virginia Rolfo. PhD student at University of Florence, developing a project on the use of leather for musical instruments.

Jonathan Santa Maria Bouquet. Conservator of Musical Instruments, University of Edinburgh. For AMIS: Board of Governors, Gribbon and Selch committees.

Jeremy Sexton. PhD student at Duke University.

Arian Sheets. Curator of Stringed Instruments, National Music Museum, University of South Dakota. For AMIS: Gribbon committee.

Ana Sofia Silva. Associate curator, National Music Museum, University of South Dakota.

Carolyn Simons. Adjunct professor (retired) of Music History, Literature, World Music, and director of the women's chamber choir at The Master's University, Santa Clarita, California. For AMIS: Board of Governors; Sachs, Nominating, and Archives committees.

Eleanor Smith. Lecturer in Music, Edinburgh Napier University, Scotland.

Clint Spell. Senior purchasing agent for a company in Portland, Oregon. Previously, curatorial assistant at the Musical Instrument Museum, Phoenix.

Hayato Sugimoto. Lecturer, Kwansai Gakuin University, Kobe, Japan.

Michael Suing. Deputy director, Curatorial Services, National Music Museum, University of South Dakota. Previously, Research Fellow, Museum of Fine Arts, Boston. For AMIS: Secretary; Board of Governors; Gribbon committee.

Jeremy Tubbs. Coordinator for the Music and Entertainment degree at University of Memphis, Lambuth campus, Jackson, Tennessee.

Maria da Gloria Leitao Venceslau. Developing a post-doctoral research project at University of Southampton, UK, on relationships between organology and economic studies.

Hannes Vereecke. Professor for musical instrument making and musical acoustics, Faculty of Applied Arts, West Saxon University of Applied Sciences, Zwickau, Germany.

Daniel Wheeldon. PhD student, University of Edinburgh, researching and reconstructing two nineteenth-century keyed guitars using traditional crafts and modern digital technologies.

Aaron Wolff. Instrument maker, building small five and six string Finnish kanteles; also pursuing a career in sound design for video games.

Matthew Zeller. Postdoctoral fellow with the ACTOR Project at McGill University; teaching courses in organology, timbre, music history, and theory. With Lidia Chang, founding a study group on organology within AMS. For AMIS: Conference Site Location Planning committee.