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APPENDIX: COLOR PHOTOGRAPHS

The 1799 Organized Upright Grand Piano
in Williamsburg: A Preliminary Report JOHN R. WATSON

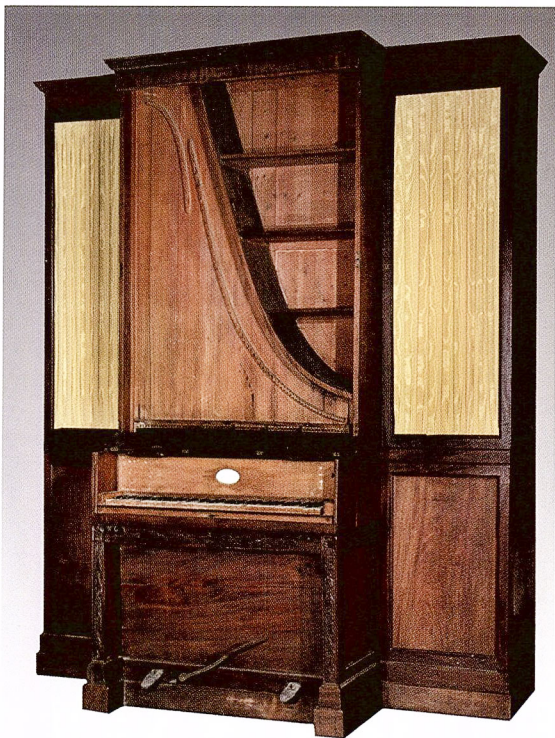


FIGURE 2. The 1799 organized upright grand piano shown with its casework temporarily assembled before restorative conservation. Two more doors with cloth screens for covering the piano soundboard and shelves exist but are not shown. The organ pipes occupy the area behind the piano and extending on both sides. Museum purchase. Photo courtesy of The Colonial Williamsburg Foundation.



FIGURE 3. The enameled copper inscription cartouche bearing the name of Longman, Clementi, & Co. The brass bezel molding that framed the cartouche is missing. Photo courtesy of The Colonial Williamsburg Foundation.



FIGURE 4. Detail showing the stand carving, left stop knobs, keys, and endblock. Photo courtesy of The Colonial Williamsburg Foundation.



FIGURE 5. Miniature portraits of St. George Tucker and his wife Lelia Skipwith Carter Tucker painted by Pierre Henri (ca. 1760–1822). The likenesses are thought to have been made in 1799, the year the organized piano arrived in Williamsburg. Museum Purchase, The Friends of Colonial Williamsburg Collections Fund. Photo courtesy of The Colonial Williamsburg Foundation.



FIGURE 6. The St. George Tucker House in Williamsburg. Photo courtesy of The Colonial Williamsburg Foundation.

Echoes from the Fall of Richmond: The
Instruments and Career of Bandmaster
George R. Choate ROBERT E. ELIASON AND CURT H. DAVIS

(a)



(b)

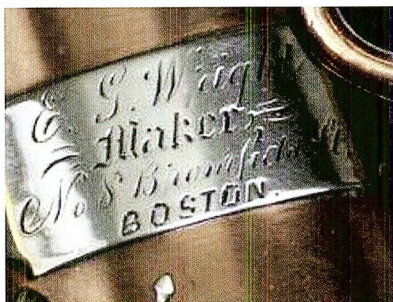


FIGURE 1. Keyed bugle in E-flat, copper body, silver trim, eleven silver keys in box mounts, inscribed: "E. G. Wright / Maker / No. 8 Bromfield St. / Boston." (a) left side; (b) right side. Photos courtesy of the J. Loyd Davis Collection, Prairie Village, Kansas.

(a)



(b)



(c)



FIGURE 2. Keyed bugle in E-flat, copper body, silver trim, ten silver keys in post on footplate mounts, inscribed: "E. G. Wright / Maker / No. 8 Bromfield St. / Boston." (a) left side; (b) maker inscription; (c) mouthpipe shank found with the instrument. Photos courtesy of the Mark Elrod Collection, Germantown, Maryland.



FIGURE 5. Keyed bugle in E-flat, silver body, gold maker nameplate, silver trim, twelve silver keys in post on footplate mounts, inscribed: "Made by / E. G. Wright / Boston / Presented to / G. R. Choate / Leader / 35th N. Y. V. Regimental Band / By Its Members." (a) left side; (b) right side; (c) mouthpiece.

(d)



FIGURE 5 (continued). (d) bell with presentation inscription detail. Photos courtesy of the J. Loyd Davis Collection, Prairie Village, Kansas.

(a)



(b)



FIGURE 6. Cornet in E-flat, silver, with four Allen flat-windway valves, inscription along the bell rim: "Made by J. Lathrop Allen, No. 111 E. 18th St. N. Y." (a) left side; (b) right side. Photos courtesy of the J. Loyd Davis Collection, Prairie Village, Kansas.

The Raoux Family of Master Horn Makers in France:
New Documents and Perspectives TULA GIANNINI

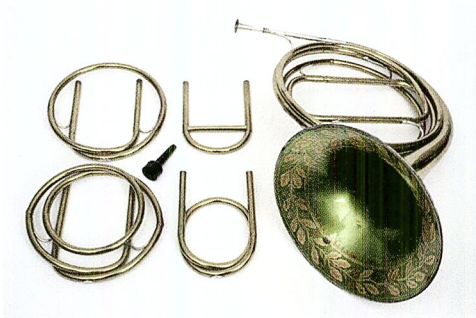


FIGURE 2. Cor solo by Marcel Auguste Raoux made c. 1826, the year he married. On loan to Victoria and Albert Museum. Made for a left-handed player, this instrument “originally belonged to Giovanni Puzzi (1797–1876) an Italian-born virtuoso, whose career flourished in both Paris and London. He could boast of having been employed by both Napoleon and the Duke of Wellington, and this horn is said to have been presented to him by the King of France, most likely Charles X (reigned 1826–1830).” Photo courtesy of the Victoria and Albert Museum.



FIGURE 6. Orchestral horn [cor d'orchestre] by Labbaye, University of Edinburgh Collections with their description: Inscribed on bell opposite stay "J. C. LABBAYE / FACTEUR DES THEATRES NATIONAUX / A PARIS" surmounted by medallion with "INTERNATIONAL EXHIBITION LONDON 1862" around periphery and "1862 / LONDINI HONORIS / CAUSA" within . . . M. A. Raoux stamp below inscription. Inscribed on bell garland "RAOUX, FOURNISSEUR DU CONSERVATOIRE, RUE DES MINIMES NO. 14, PARIS." Photo courtesy of University of Edinburgh Musical Instrument Museums.

The Android Clarinetist by Cornelis Jacobus van Oeckelen
(1838)..... ALBERT R. RICE

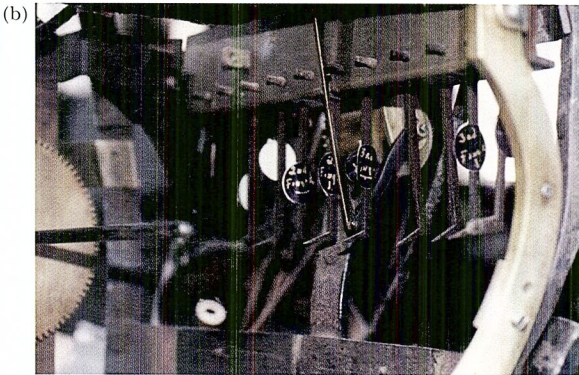
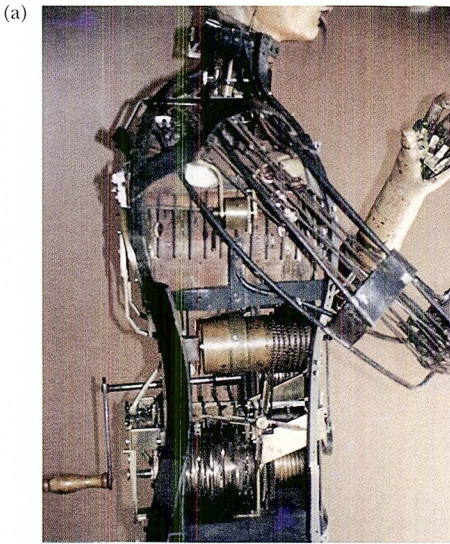


FIGURE 5. (a) Right shoulder of the Android. (b) Detail of the mechanism. Courtesy of John Gaughan.

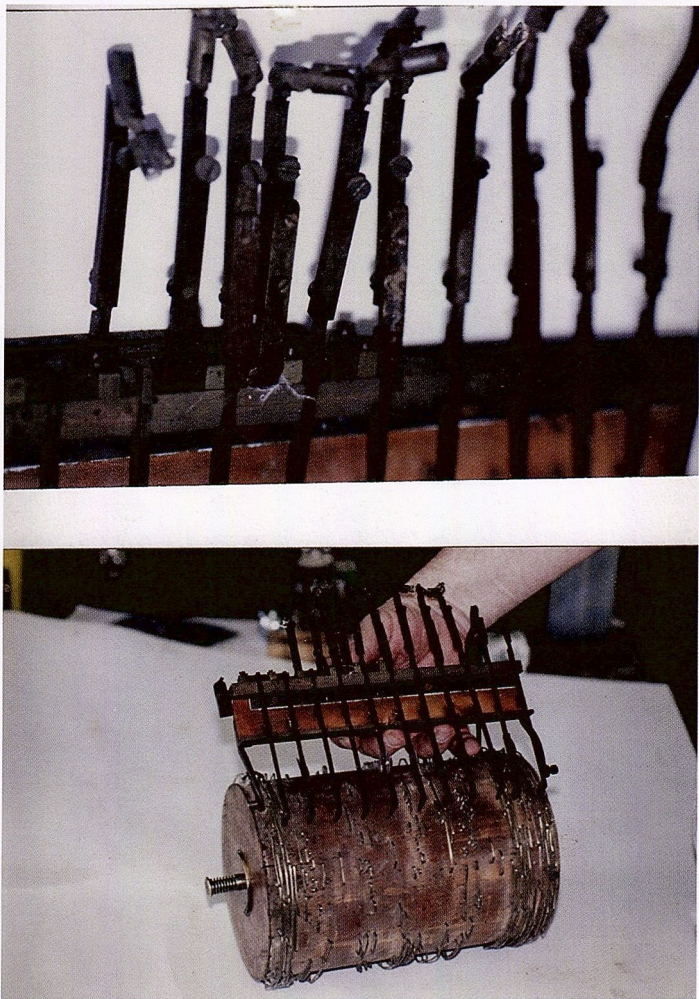


FIGURE 6. Barrel and levers in the right shoulder. Courtesy of John Gaughan.

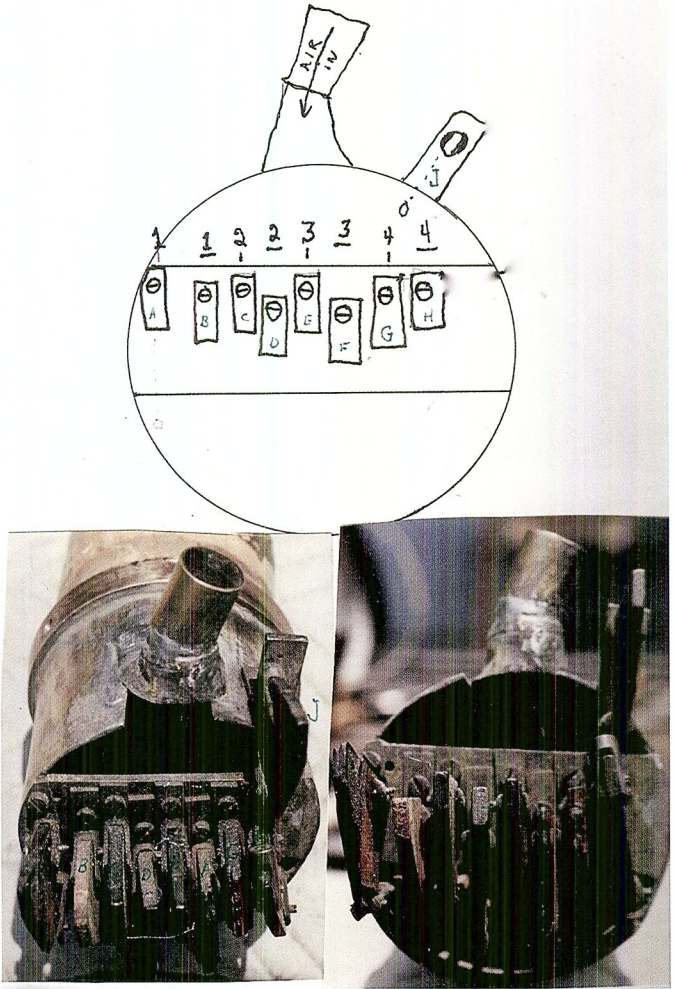


FIGURE 7. Drawing of the left arm reeds, photos of the reed plates and air tubes for the thumbs. Courtesy of John Gaughan.



FIGURE 8. Left hand. Courtesy of John Gaughan.



FIGURE 9. Close up photos of the left hand. Courtesy of John Gaughan.



FIGURE 10. Android clarinetist holding a clarinet made by Gaughan. Courtesy of John Gaughan.

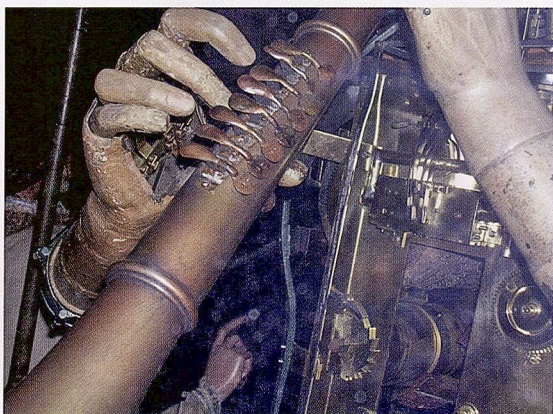


FIGURE 11. Close up of the clarinet and the android. Courtesy of John Gaughan.



FIGURE 14. Android clarinet at the University of Michigan, Ann Arbor, ca. 1960.
(c) torso. Courtesy of Christopher Dempsey, the Stearns Collection.

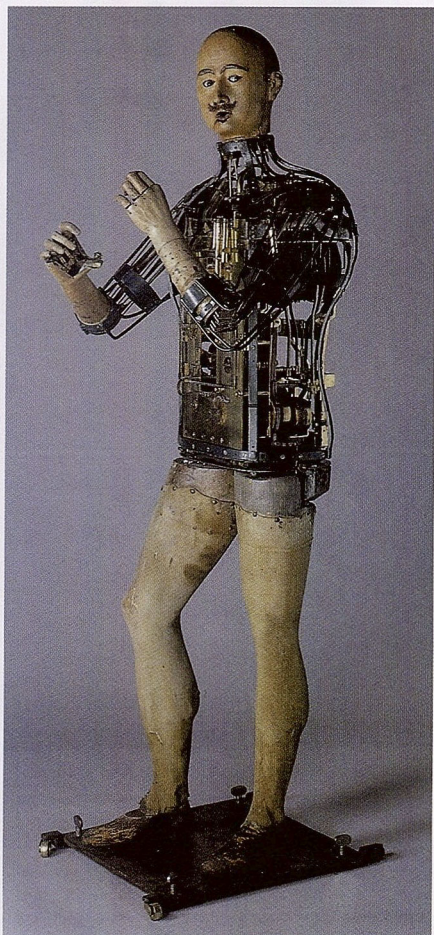


FIGURE 16. The Android Clarinetist in the exhibition "Devices of Wonder: From the World in a Box to Images on a Screen" November 13, 2001 to February 3, 2002 at the Getty Museum, Los Angeles. Barbara M. Stafford, Frances Terpak, Isotta Poggi, *Devices of Wonder: From the World in a Box to Images on a Screen* (Los Angeles: Getty Research Institute, 2001), fig. 96. Courtesy of John Gaughan.

Ingrid Larssen: A Female Saxophonist in the
Nazi Era

HEIKE FRICKE

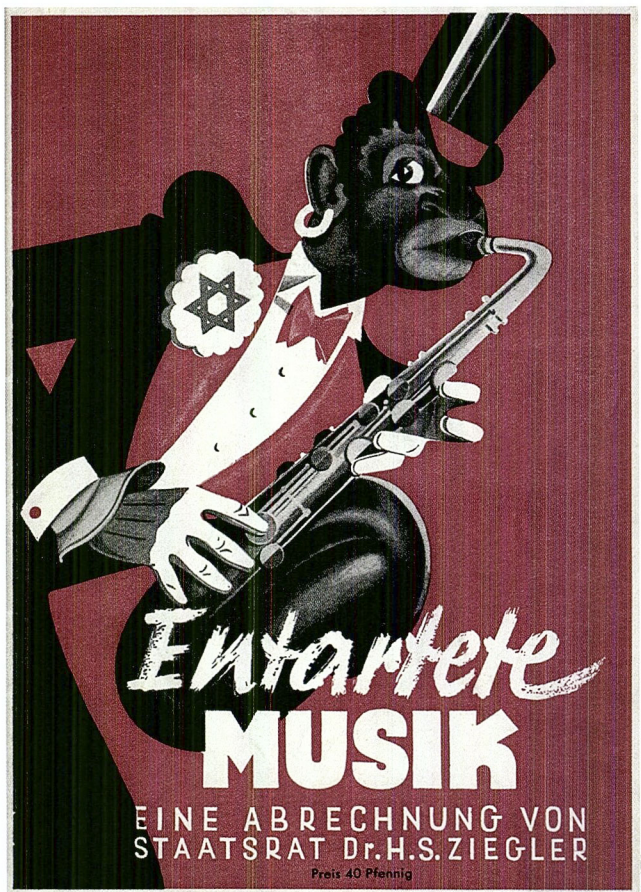


FIGURE 2. *Jonny spielt auf*—Nationalsocialistic propaganda poster for the exhibition “Degenerate Music.” Photo courtesy of bpk - Bildagentur für Kunst, Kultur und Geschichte.



FIGURE 4. Ingrid Larssen's Saxophone, made by G. H. Hüller (Schöneck, Vogtland). Staatliches Institut für Musikforschung PK.