Canada Science and Technology Museums Corporation
Société des musées de sciences et technologies du Canada

Canada Agriculture Museum
Canada Aviation and Space Museum
Canada Science and Technology Museum

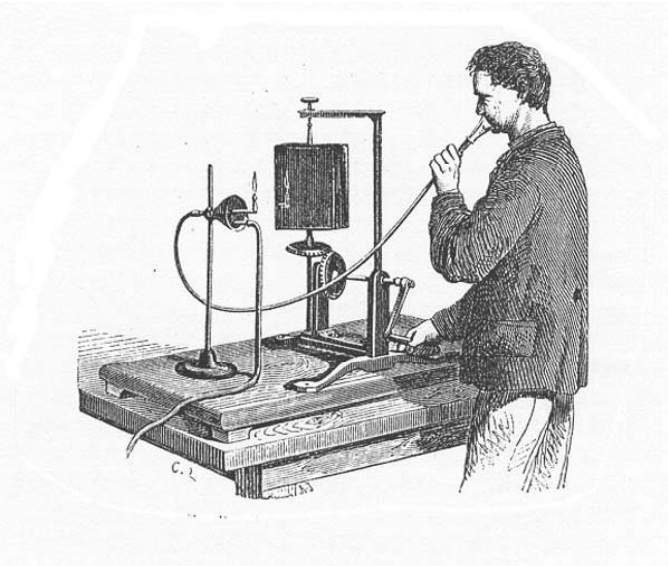
Musée de l'agriculture du Canada
Musée de l'aviation et de l'espace du Canada
Musée des sciences et de la technologie du Canada

# The Other Koenig Collections of Acoustical Instruments

**David Pantalony, PhD**
**Curator of Physical Sciences and Medicine,**
**Canada Science and Technology Museum/**
**Adjunct Prof, History Dept., University of Ottawa**

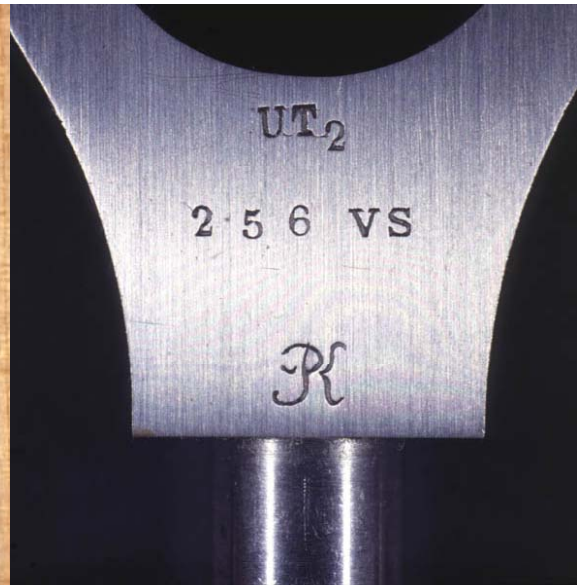
“Archaeologists don't discover the past;
they work on what remains”

Stanford archaeologist, Michael Shanks



**Laboratory**

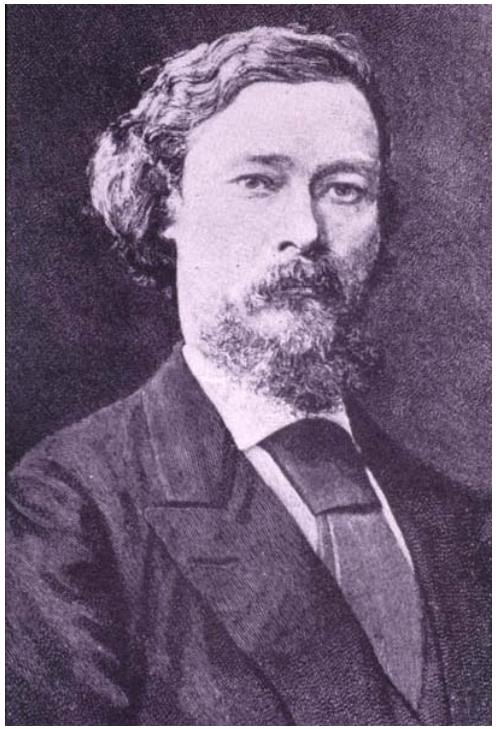
(Radau, 1870)


**Workshop**

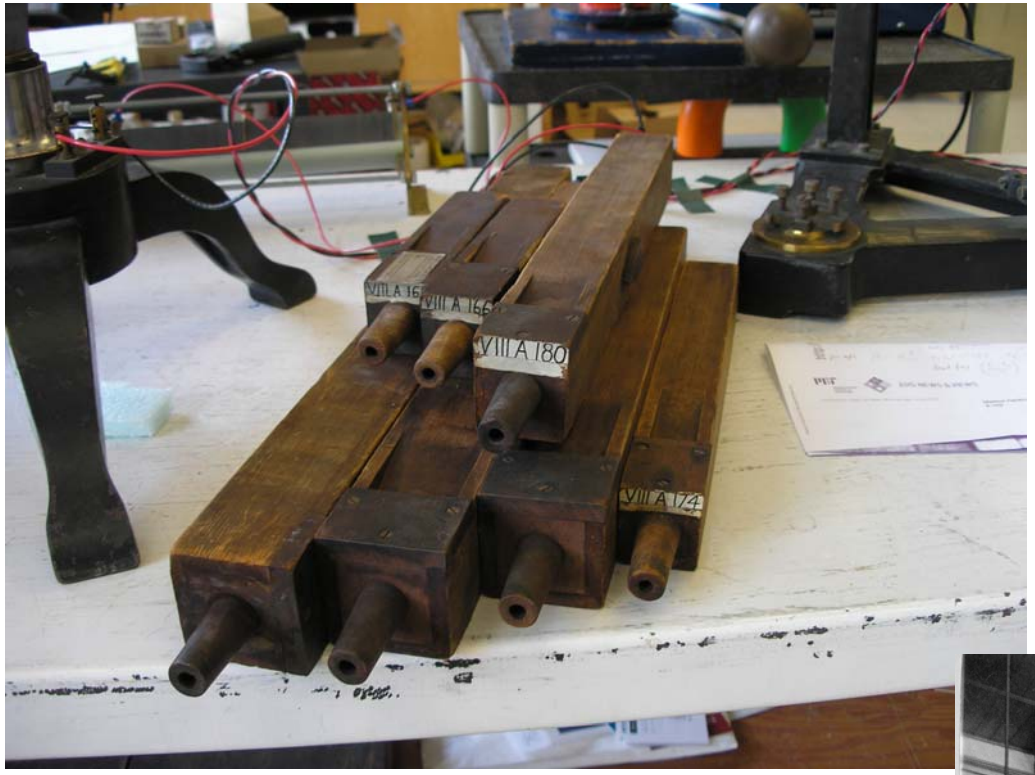

**Business**

Koenig's Display at the 1876 Exhibition
Courtesy, Free Library of Philadelphia



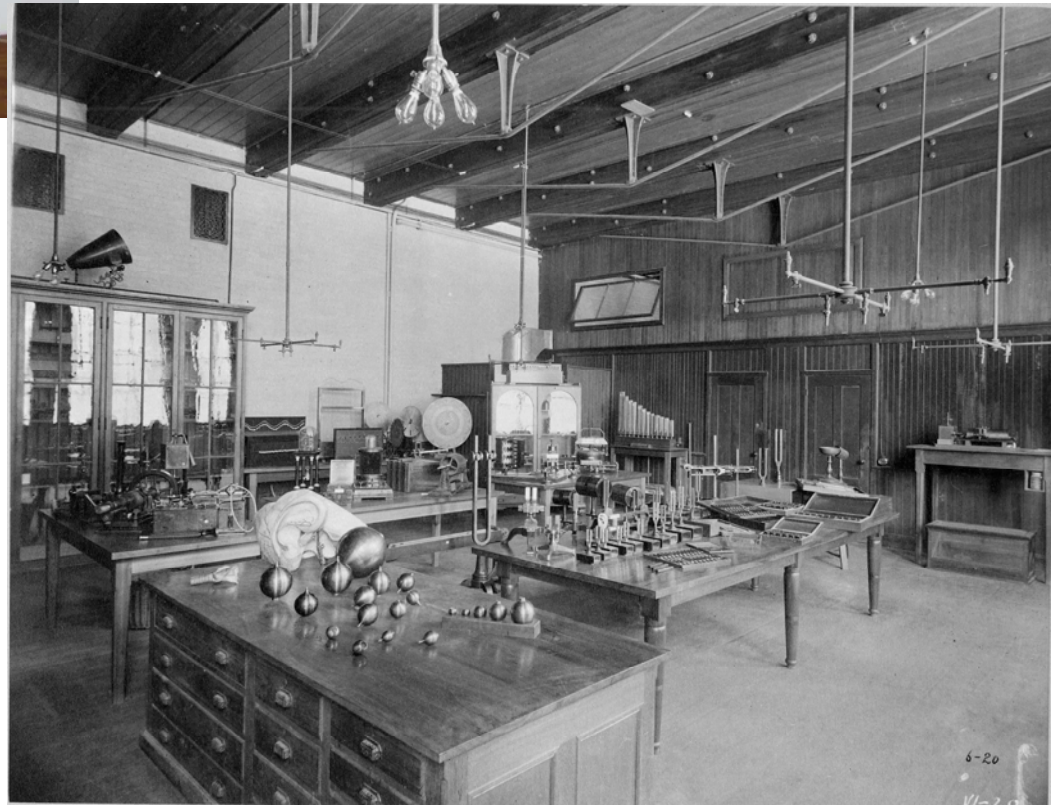
**Rudolph Koenig 1832-1901**

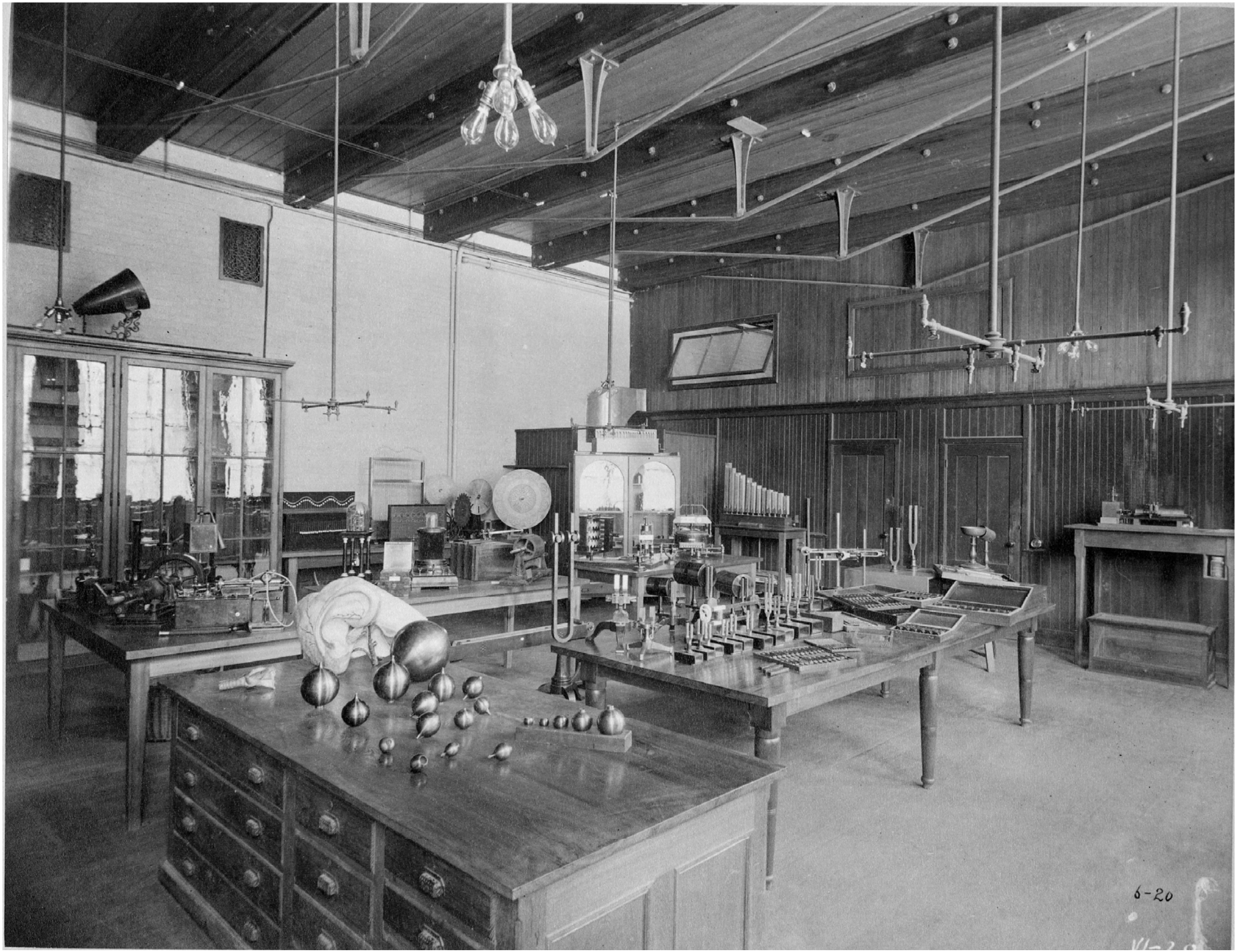
**(Miller, 1935)**

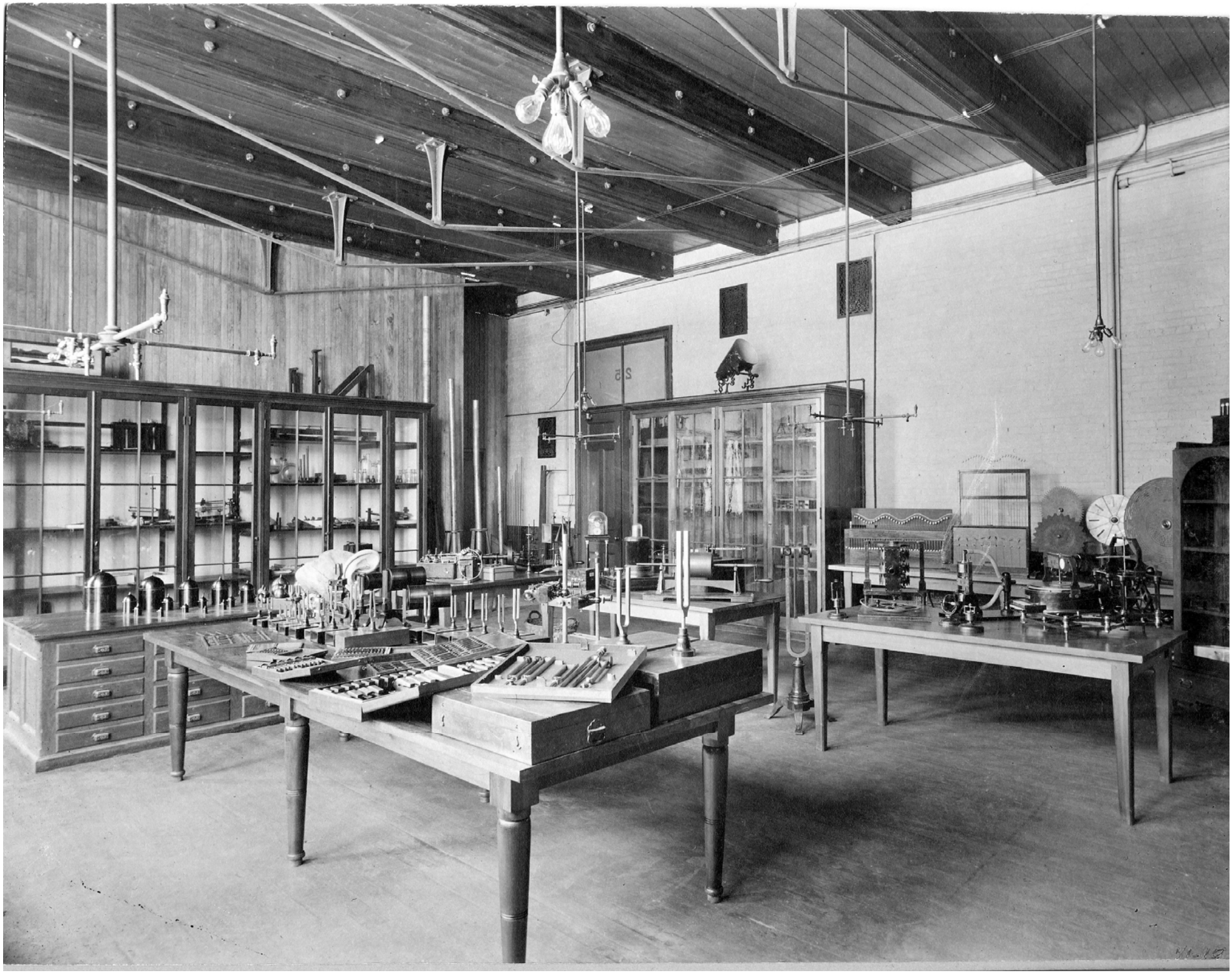



**Organ pipes, 1867**

MIT Physics Teaching Collection




6-20



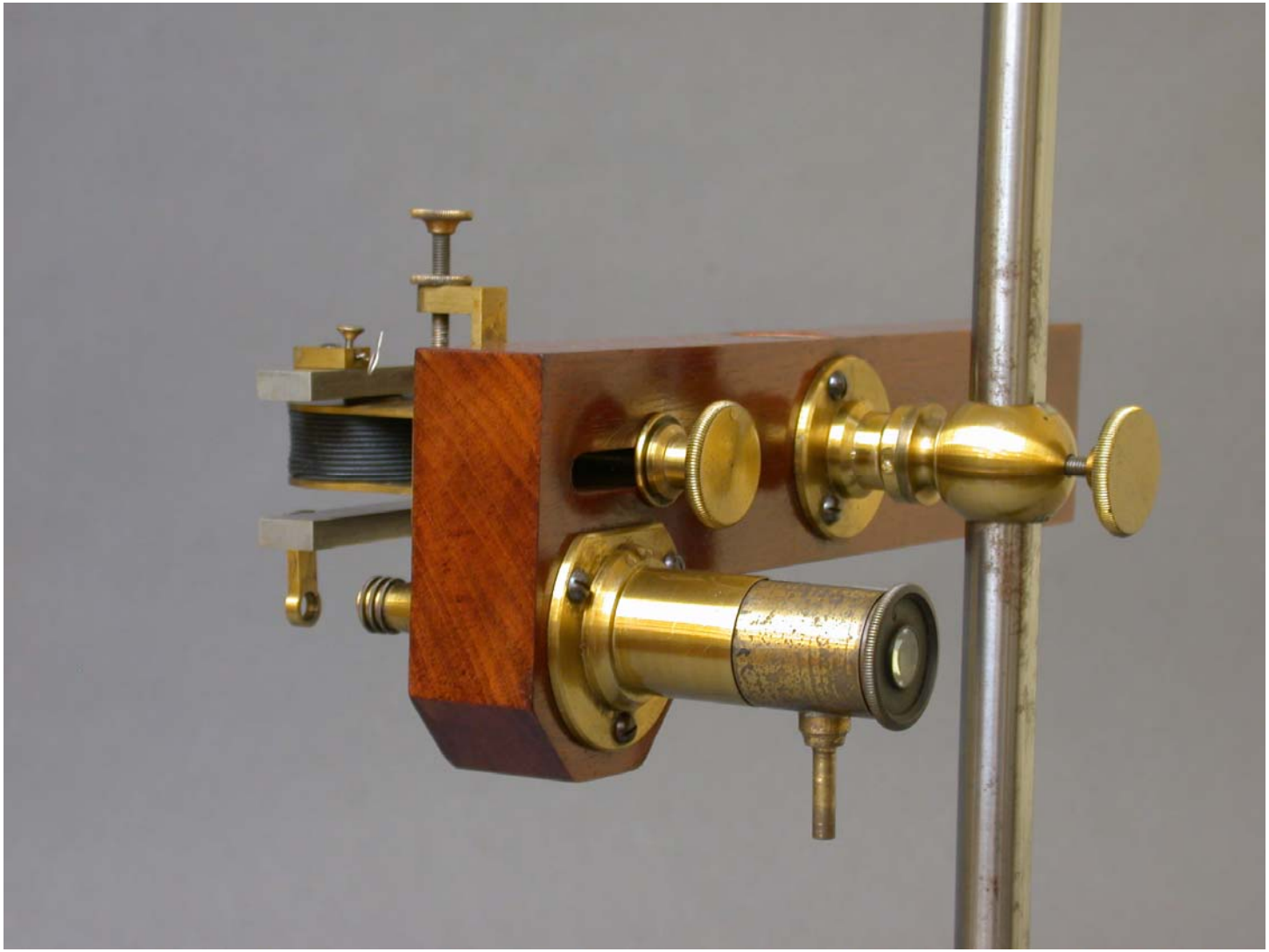
# University of Coimbra

Gabinete de Fisica, University of Coimbra

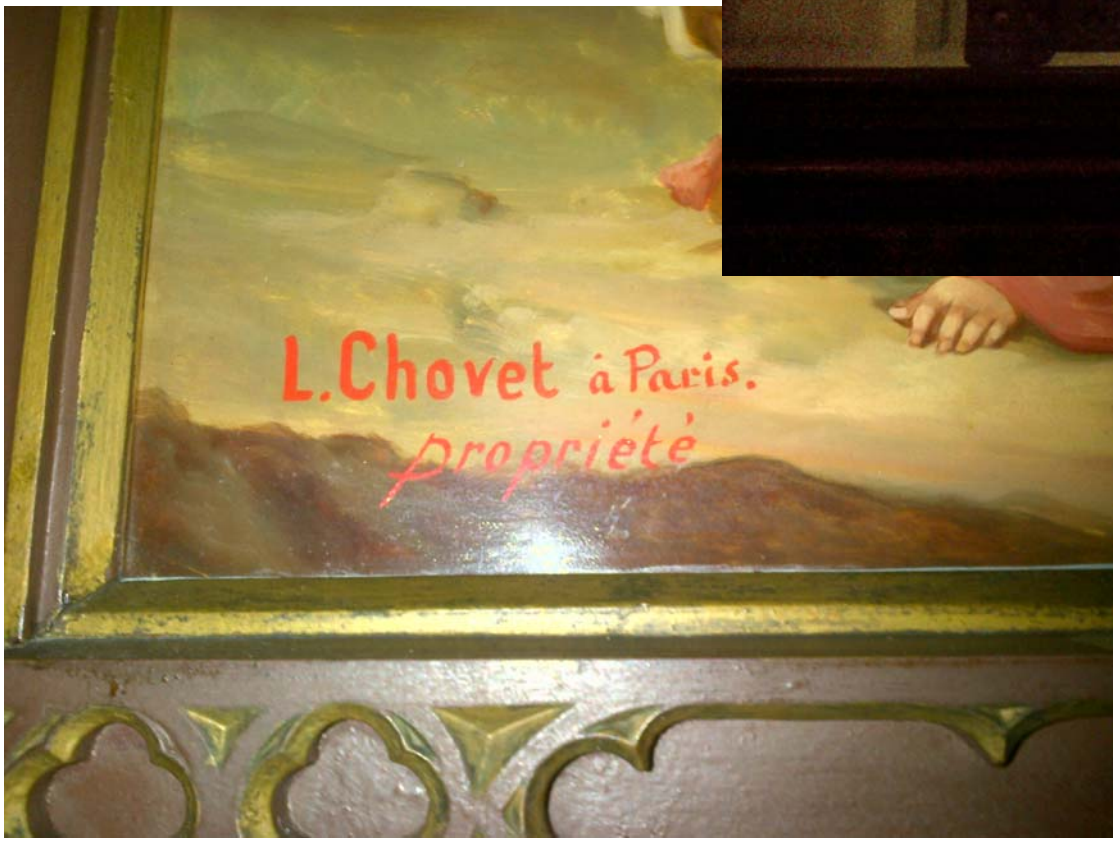
Professor António dos Santos Viegas
(1937-1914)
updates the physical cabinet in 1867

Large tuning forks, University of Coimbra

Lissajous Apparatus
University of Coimbra

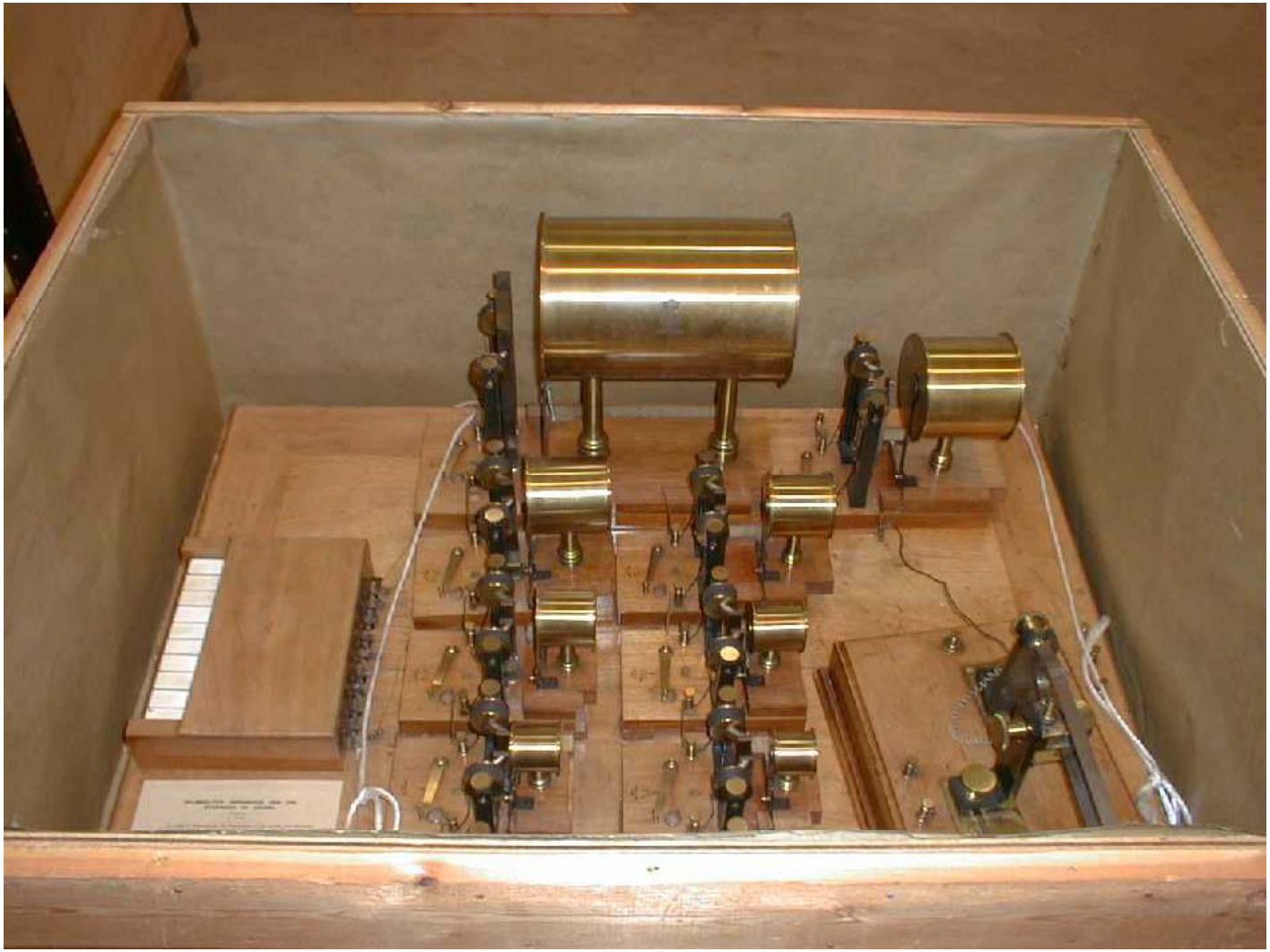


Duplicates




Stations of the Cross, no. 7
Notre Dame Cathedral, Ottawa

University of Porto, Portugal



Sound synthesizer, Science Museum, London (stroage facility)

# Diapason campione dorati

Ascolta il LA3 campione del 1887
(file .au 171 kB)

La costituzione dell'Ufficio del corista uniforme impose un ampliamento ed un ammodernamento degli strumenti per l'acustica: essenzialmente, ciò volle dire fornirsi di d
diapason era adatto:

"[...] *escludendo tutti gli altri corp*
*riproduzione del tono normale.*"

I due diapasan campione conservati n
a 20 °C, l'altro a 435 Hz a 15 °C, come r

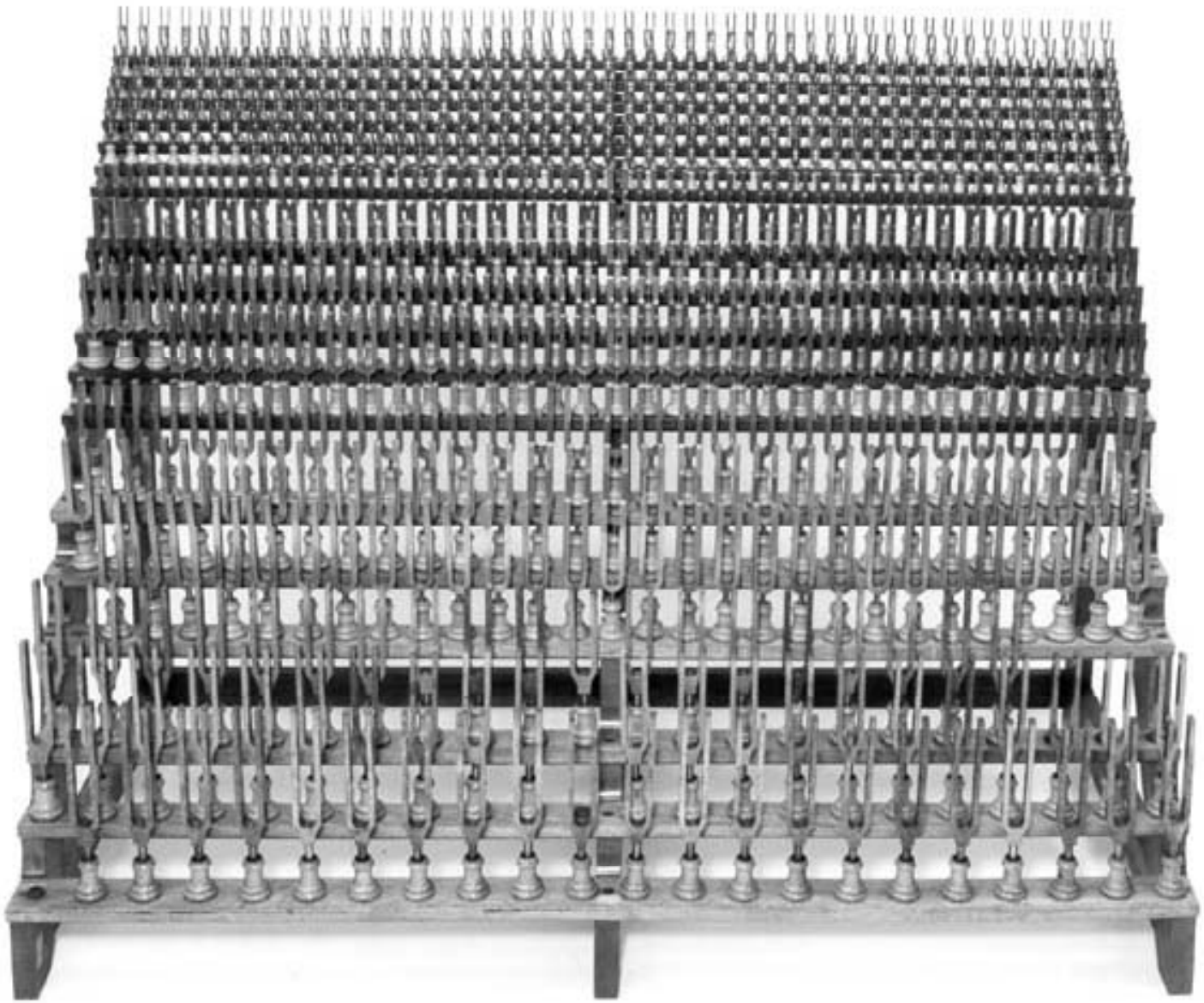
Originariamente, ambedue avevano la
dell'Ufficio, tramite i metodi ottici di Liss
palesemente ridorato

Standard Tuning Forks
La Sapienza, Rome

http://www.phys.uniroma1.it/DipWeb/museo/acu29+36.htm

# Barbereau Sonometer
# c. 1873
Smithsonian Institution

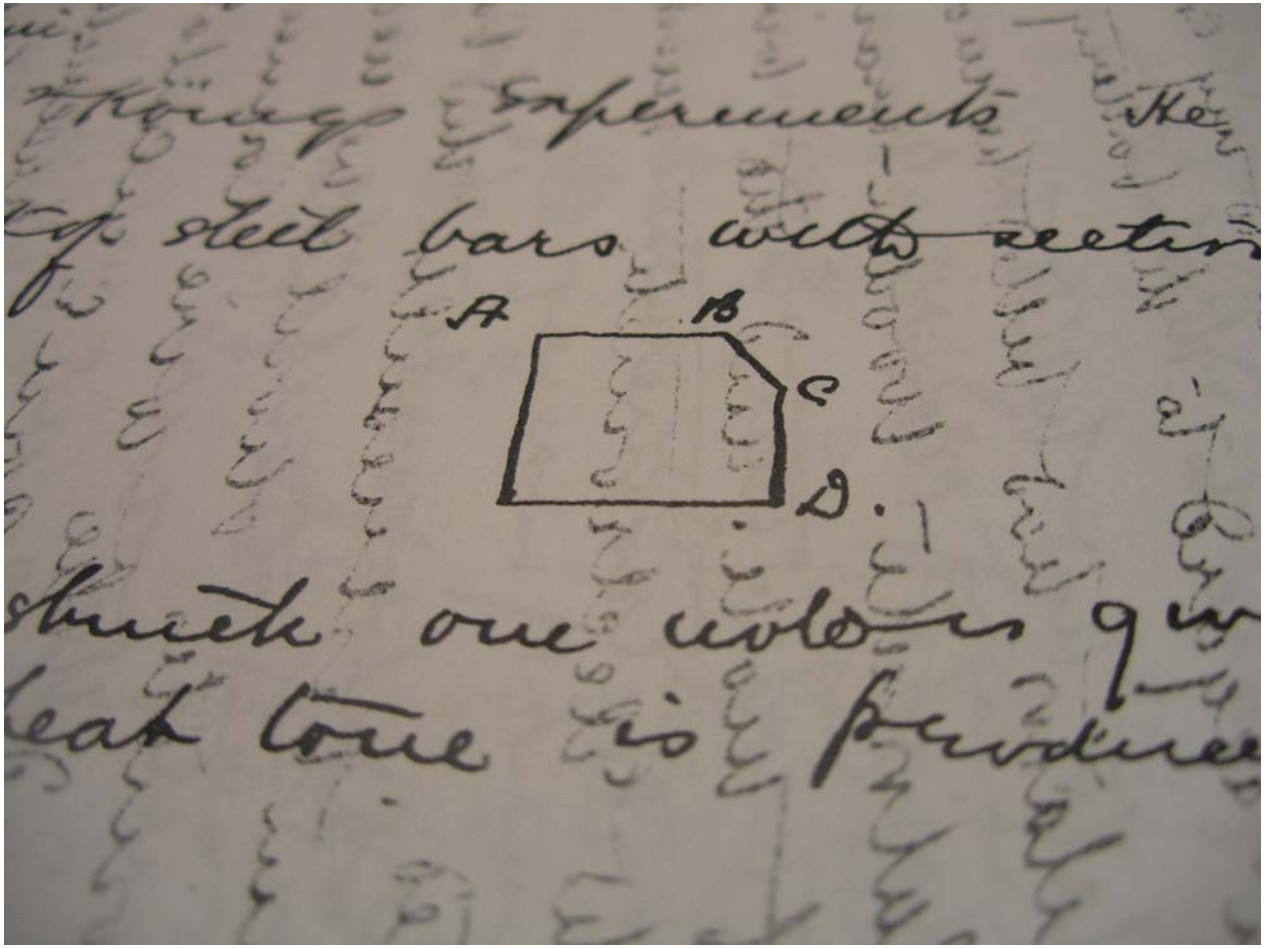
**Terquem's Large Double Siren**
**c. 1867**
Museum of Natural History, Lille



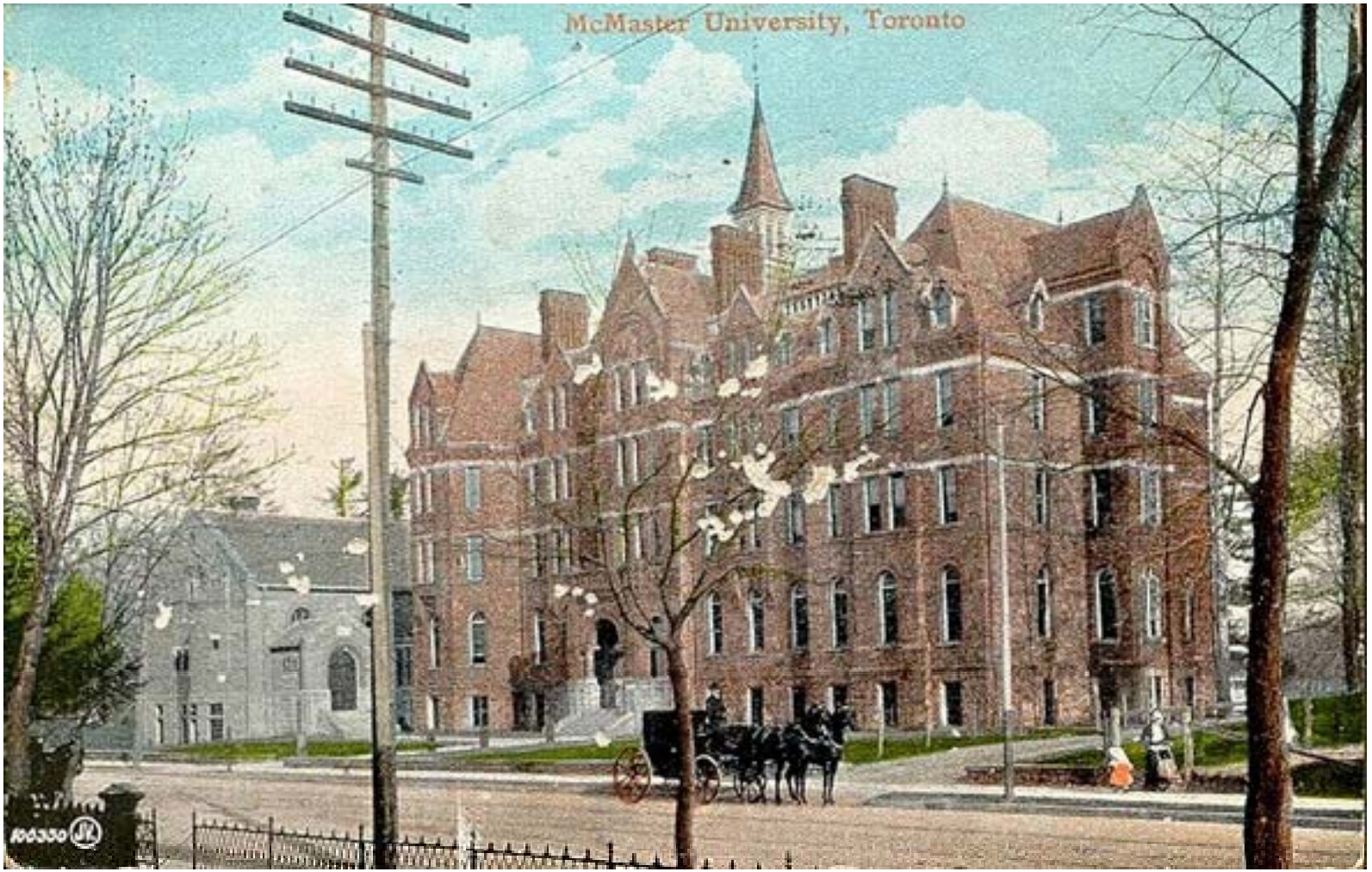
**670 Tuning Fork Tonometer, Displayed at the 1876 Philadelphia Exhibition**

**Smithsonian Institution**

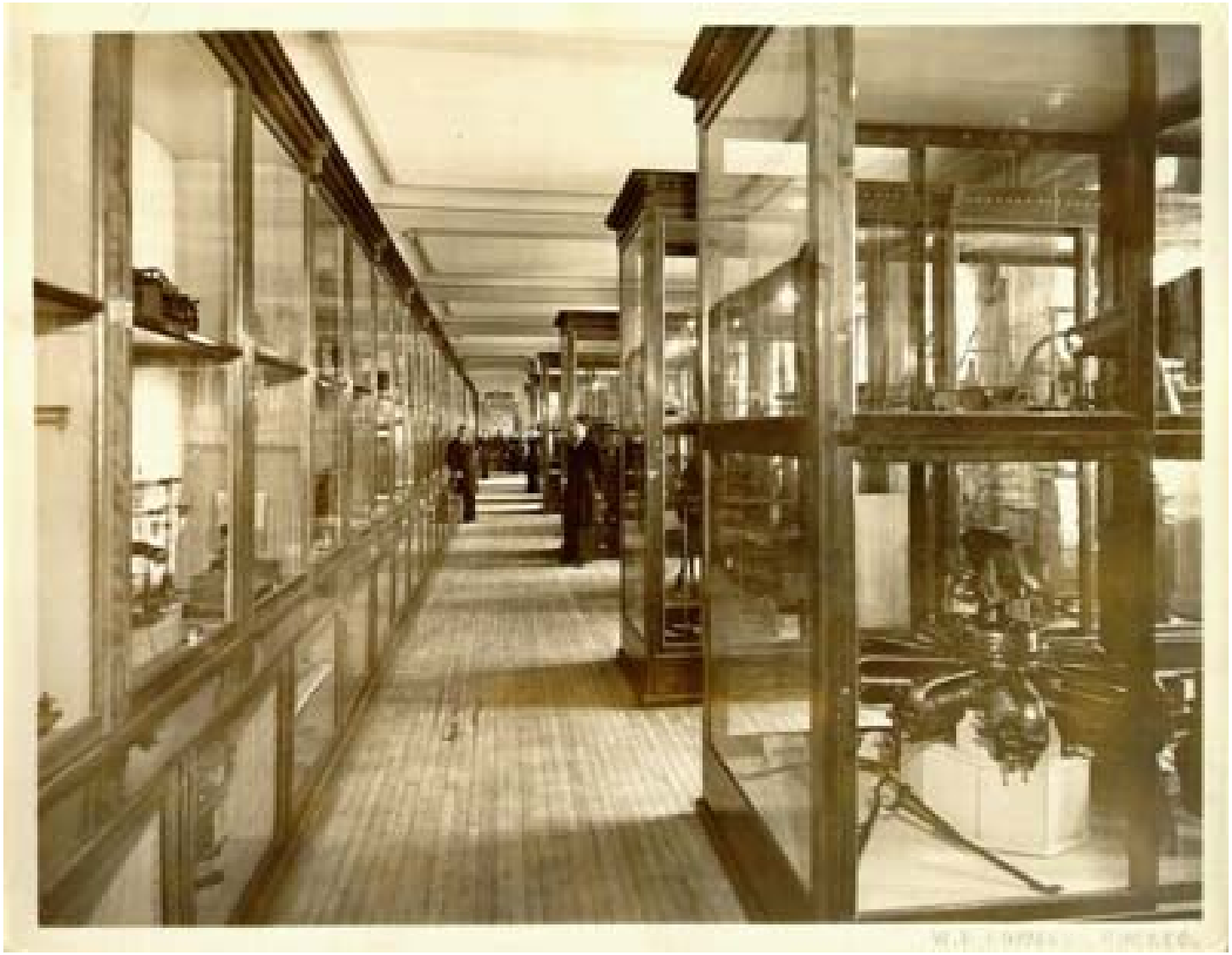

Koenig steel multi-note sound bar
Canada Science and Technology Museum
acc. no. 1998.0273




Letter from J.C. McLennan to James Loudon, 1898




McMaster University,



Cabinet of Physics, Séminaire de Quebec, late 19th century

www.3particles.com/discography/transparency-performance

# Richard Chartier



...

## DISCOGRAPHY


+ CD + DOWNLOAD + ITUNES + SHARE

***Transparency (Performance)***
LINE [US] (LINE_049)
CD / edition 500
April 2011

In 2010, sound artist Richard Chartier was awarded a Smithsonian Institution Arti
National Museum of American History's collection of 19th Century acoustic appara
focused on the works of the German physicist Rudolf Koenig, including the Grand T
precise set of 670 tuning forks expresses the frequency range 520 v.s (vibration
pitches of the forks extend over four octaves, affording a perfect means for test
number of vibrations producing any given note. The Grand Tonometer is the only i
his Fellowship, Chartier recorded all 670 tuning forks as well as many other instrur

Rudolph Koenig considered the Grand Tonometer and his other creations to be pur
workmanship extended the Grand Tonometer's range to frequencies across the fi
listener a chance to witness the nature of sound itself. Chartier's own compositio
imperceptible, fragments with high and low frequencies, bursts, and static in an a
deepens the nature of sound, finally achieving compositional focus in the spaces b
drawn to the Grand Tonometer, feeling a distinct connection to Koenig's approac
enhanced, way of listening.

In a special live performance in the Ring Auditorium at Hirshhorn Museum and Sculp
7, 2010, Chartier premiered the first version of a new work: *Transparency*. This p
Hirshhorn's *ColorForms* exhibit, a collection of works by artists including James T
showcasing the use of abstract form to explore color's evocative possibilities, fro
metaphysical. *Transparency* is created from just some of the myriad delicate reco
Grand Tonometer, other large tuning forks, metal and wooden resonators, and wo
contemporaries.