



# AMERICAN MUSICAL INSTRUMENT SOCIETY NEWSLETTER

Volume 30, No. 2

Summer 2001

## Next Annual AMIS Meeting to be Held at the Museum of Fine Arts in Boston, June 19–23, 2002

The Society's Annual Meeting in 2002 will take place in Boston, with the Museum of Fine Arts as the center of activity. Paper sessions and other presentations in the Museum's 400-seat auditorium will include lecture-demonstrations featuring a variety of items from the MFA's collection of over 1000 musical instruments from all over the world.

Additional activities during the meeting, scheduled for June 19–23, will include: a visit to Lexington, Massachusetts, to view an exhibition at the Museum of Our National Heritage of historic banjos and related material belonging to the renowned collector James Bollman; a visit to the home of AMIS member Marlowe Sigal to see and hear selected instruments from his outstanding collection of historic keyboard and woodwind instruments; visits to Jordan Hall (New England Conservatory) and Boston Symphony Hall, two of the most noted acoustical environments in North America; and concerts by some of Boston's finest performers of historical music.

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## Bernard Brauchli Wins the Nicholas Bessaraboff Prize for 2001 for 'The Clavichord'

The Society's Publications Prizes Committee has announced that the Nicholas Bessaraboff Prize for 2001, honoring the best book-length organological study in the English language published in 1998–99, goes to Bernard Brauchli for his work *The Clavichord*, which appeared in 1998 in the series Cambridge Musical Texts and Monographs (Cambridge University Press).

Bernard Brauchli first appeared as a performer on the clavichord in Fribourg, Switzerland, in 1972. Since that time, he has devoted himself to the performance, study, and revival of early keyboard instruments. He has traveled extensively with his instruments in the United States, Canada, and Europe, concertizing, lecturing, and introducing audiences to early keyboard instruments and historical performance practices.

Brauchli's major professional appearances have included the Boston Early Music Festival, the Concert Series of America's Shrine to Music Museum (Vermillion, South Dakota), the Festivals of Santander and San Sebastian (Spain), the Festival do Algarve (Portugal), the Salzburg Festival and the Internationale Musikwochen in Millstadt (both in Austria), the Festival of Valère (Switzerland), and the Corso Internazionale di Musica Antica in Urbino and the Festival dei Saraceni in Pamparato (both in Italy). He has worked with national radio and television stations in many countries, including WGBH National Public Radio in Boston, France-Culture, Radio Nacional y Televisión Española, Radio Nacional y Television de Venezuela, Radio Difusão Portuguesa, and Radio Suisse Romande. He has made six record albums and seven compact discs for Titanic Records, EMI, and Stradivarius labels.

From 1978 to 1982, Brauchli taught in the series of early music courses at the Museum of Fine Arts in Boston. From 1983 to 1992 he was a member of the faculty at the New England Conservatory of Music (also in Boston), a

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AMERICAN MUSICAL  
INSTRUMENT SOCIETY  
NEWSLETTER

William E. Hettrick, Editor

The *Newsletter* is published in winter, summer, and fall for members of the American Musical Instrument Society (AMIS). News items, photos, and short articles are invited, as well as any other information of interest to AMIS members.

Address all correspondence relative to the *Newsletter* (including requests for back issues) to:

William E. Hettrick, AMIS Newsletter Editor  
48-21 Glenwood St., Little Neck, NY 11362  
home phone/fax: 718-428-0947  
office phone: 516-463-5496  
office fax: 516-463-6393  
e-mail: [musweh@hofstra.edu](mailto:musweh@hofstra.edu)

Requests for back issues of the *Journal of the American Musical Instrument Society* should be directed to:

Peggy F. Baird, AMIS Journal Manager  
4023 Lucerne Dr.  
Huntsville, AL 35802-1244  
phone: 256-883-1642

Address changes and dues payments, as well as requests for information on membership, should be directed to:

A-R Editions, Inc.  
8551 Research Way, Suite 180  
Middleton, WI 53562  
phone: 608-836-9000  
fax: 608-831-8200  
e-mail: [www.areditions.com](http://www.areditions.com)

ISBN 0160-2365

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## Bernard Brauchli *continued from p. 1*



Bernard Brauchli

position he relinquished to move back to Europe. His pedagogical interests have continued, most notably with the Corso di Musica Antica a Magnano (Piedmont, Italy), which he established in 1987. With Christopher Hogwood, he established in 1993 the International Centre for Clavichord Studies in Magnano, which offers symposia and specialized courses in clavichord construction and performance.

Bernard Brauchli is the author of numerous articles on early keyboard instruments published in *Revue Musicale de la Suisse Romande*, *Galpin Society Journal*, *Het Clavichord*, *Journal of the American Musical Instrument Society*, *Festschrift Macario Santiago*

*Kastner*, *L'Organo*, *Aerius*, and *Miscellanea di Studi 4 in Onore di Alberto Basso*. He received the Bessaraboff Prize for 2001 at our recent annual meeting at the University of North Carolina at Asheville. The forthcoming fall issue of this *Newsletter* will contain the remarks he made on that occasion.

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## Reviews

Colin Lawson and Robin Stowell. *The Historical Performance of Music: An Introduction*. Cambridge: Cambridge University Press, 1999. xiii, 219 pp.; 5 black-and-white figures, 24 musical exx. ISBN: 0-521-62193-3 (cloth, \$54.95), 0-521-62738-9 (paper, \$19.95).

This is the introductory volume to the “Cambridge Handbooks to the Historical Performance of Music” series, which already includes two volumes published in 2000: *The Early Horn: A Practical Guide*, by John Humphries, and *The Early Clarinet: A Practical Guide*, by Colin Lawson (the latter reviewed in this *Newsletter*, vol. 29, no. 3 [Fall 2000], pp. 14–16). In preparation are *Early Keyboard Instruments*, by David Rowland, and *The Early Violin and Viola*, by Robin Stowell. Other volumes on individual instruments are planned. As the present volume offers a wealth of detail in a very readable style, the series promises to be richly informative.

To quote the authors, the book “offers a concise, newly considered overview of historical performance. It aims to address largely practical matters rather than theoretical or philosophical issues and to guide readers towards further investigation and interpretation of the evidence provided. . . . [It] provides an historical basis for artistic decision-making which has as its goal the recreation of performances as close as possible to the composer’s original conception” (pp. xi, xii). At the core of the book is a discussion of performance

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issues as they relate to four major works composed from about 1700 to about 1900: J. S. Bach's *St. Matthew Passion*, BWV 244; W. A. Mozart's *Serenade for Thirteen Instruments*, K. 361; Berlioz's *Symphonie fantastique*, op. 14; and Brahms's *Symphony no. 2 in D Major*, op. 73.

The book's first two chapters treat, respectively, the evolution of the historical performance movement and the use of primary sources such as early treatises (abundant caveats are suggested in the latter). The third chapter discusses changes in musical style (national idioms and national preferences in instrument-making leading to the development of different orchestral sounds; historical trends in instrumental techniques such as bowing, vibrato, and tonguing; and considerations of tempo, melodic embellishment, and continuo accompaniment). The fourth chapter, "Conditions and Practices," addresses such diverse topics as social milieu, instrumental pitch and temperament, vocal fashions, orchestral seating and programming, and the history of the conductor's role.

Nearly fifty pages of extensive notes and bibliography guide the reader toward further study. I found this a valuable compendium of sources both old and up-to-date—as complete as one could hope to find in a handbook-sized paperback.

The case studies address editions, instruments, and matters of style as they bear on performances of the four works examined. Students of historical instruments will be particularly intrigued by the section on the *Symphonie fantastique* because of the scope of the composition, the size of forces needed, and Berlioz's keen ear for orchestral color. Lawson and Stowell remind us that this is program music and that Berlioz chose instrumental colors to enhance the drama, making it all but imperative to reproduce these faithfully when performing the work. They are guided in this opinion not only by their own inclination but by Berlioz's known and stated view that music should be performed according to the dictates of the composer and should not be revised or modernized.

The authors' recommendation of study scores for the *Symphonie* takes into account the first printed full score (1845), the autograph, and the original printed parts. They point to rapid developments in woodwind and brass instruments during the early nineteenth century and summarize these with relevance to the *Symphonie*. Performances of the work within a decade of each other are known to have varied. For example, although in the original score four natural horns and two natural trumpets are specified, Berlioz's own instructions in the mid-1840s replace those with valved horns and trumpets and replace two ophicleides with tubas, thus presenting more than one option for the modern performer. Berlioz knew the Moritz tuba, which was lighter and more pointed in sound than a modern tuba. As a further demonstration of the modern tuba's unsuitability for this work, the authors cite one of the most important musical passages involved: the quotation of the "Dies irae" in the final movement. The passage is meant to evoke a practice in Parisian churches of the time, the lingering survival of a tradition in which serpents were used to perform plainsong in alternation with organ and choir, making a sometimes horrendous effect. Berlioz's autograph score uses one ophicleide and one serpent for this scene, reinforcing the allusion to a strident chanted dirge, an effect which the modern tuba would not readily summon.

Both the Berlioz and the Brahms case studies present copious facts about the numbers and placement of orchestral players, including diagrams—information that would intrigue an inquisitive concertgoer as well as a performing

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## Annual AMIS Meeting

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The Program Committee for this meeting welcomes proposals for papers concerning the history, design, use, and care of musical instruments. Emphasis will be given to topics related to instruments produced by New England makers or those in the collection of the Museum of Fine Arts. The deadline for receipt of proposals is November 15, 2001. Each should consist of three copies of an abstract not exceeding 400 words and a biography of no more than 75 words, together with a list of audio-visual equipment and time requirements. Send proposals to:

Darcy Kuronen  
Museum of Fine Arts  
465 Huntington Ave.  
Boston, MA 02115-5579  
Phone: 617-369-3341  
Fax: 617-267-0280  
E-mail: DKuronen@mfa.org

### Salieri Puts His Foot Down!

Antonio Salieri (1750–1825) served the Vienna court altogeth-er for 58 years, informally starting from his arrival in that city in 1766, and officially as Court Composer and Director of the Italian Opera (1774–1791) and as Court Kapellmeister (1788–1824). During his 36-year tenure in the last position (in which he directed the music in the Imperial Chapel), Salieri not only upheld the highest standards of musical performance, but he also paid close attention

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## Salieri . . .

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to his responsibilities as the administrator of the Hofkapelle. In this capacity he carefully supervised such practical matters as the hiring and dismissing of singers and instrumentalists, training of court musicians, keeping accurate records of musical activities in the Hofkapelle, overseeing the maintenance of the music library, and the purchase and care of musical instruments. Intolerance for defective or ill-maintained instruments was an attitude that Salieri had developed early in his career, long before he became an internationally celebrated opera composer or held high musical office. Evidence of this attribute is found in the first biography of the composer, *Ueber das Leben und die Werke des Anton Salieri*, by Ignaz Franz von Mosel (Vienna, 1827). The relevant passage (pp. 27–29) describes an event that happened in 1768. Presented below in my translation, the account reveals that already at the age of 18, Salieri possessed audacity, confidence, and determination, as well as a healthy sense of humor. The passage is preceded in the original by a description of Salieri's diligence as a student of his mentor, Florian Leopold Gäßmann.

"This enviable zeal, however, did not deter him from also giving free rein to his innate good humor and roguishness. Thus, once he forced the manager of the Italian Opera to buy a new spinet for direction in the orchestra to replace the old one, which the latter, out of false economy, wanted to use too long. This instrument was already worn out to such a degree that it was completely impossible to tune it correctly anymore, or for it to hold the tuning for the time of a rehearsal or a performance. In vain the singers complained that they could not hear the accompaniment; in vain Salieri played his

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## Reviews *continued from p. 3*

musician. The section on the Brahms Second Symphony mentions that his works were not written for one particular orchestra, place, or occasion, but were premiered by several orchestras very different in size. Other factors bearing on Brahms's orchestral sound included the absence of continuous string vibrato and other features of nineteenth-century string technique such as varying uses of portamento. These are well documented and illuminated in quotations from contemporary sources. The reader is also referred to several recordings from the twentieth century in which these practices are evident, presumably having descended by tradition from Brahms's own period, while other recordings more likely demonstrate the individual taste of conductors in particular locales. It is further noted that today's precisely coordinated orchestral string ensemble with uniform bowing was unknown in Brahms's time, and that much more flexibility with regard to tempo (including changes within movements) was characteristic. While they generally refrain from judgment throughout most of the book, the authors here are moved to comment that "attempts so far to recreate Brahms's own sound-world have been reluctant fully to assimilate all the available evidence" (p. 149)—certainly a masterpiece of understatement as well as a call for further exploration and boldness of execution.

Although, as stated in the preface, the book's emphasis is on matters practical rather than philosophical, the authors do address a number of what I would term philosophical issues, citing influential writings and documented performances that aid readers in re-evaluating their own assumptions. The final chapter, entitled "The Continuing Debate," raises many of these issues, including questions about the place of music in today's society vis-à-vis that of the past, the debate at various times in history over an emotional rather than an educated approach to music, and the ideal of self-effacement on the part of the performer versus "star" personalities as they are to be found in the present-day world of early music performance. The authors recommend writings and interviews with William Christie, Gustav Leonhardt, John Eliot Gardner, and Roger Norrington, among others. In answer to the inevitable question of whether faithfulness to the composer's intent is even possible from the vantage of the present day, the performer is challenged, in a quotation from Gardner's writings, to find "the perfect meeting point of heart and mind, instinct and knowledge, whilst recognizing that instinct changes with habit, usage and redefinitions of interpretive parameters" (p. 141; Lawson and Stowell seem to like this phrase, as they repeat it at the end of the book, minus the quotation marks). This objective, while daunting, will be considerably facilitated by the information the authors have assembled in their guidebook, and the scholar or musically educated listener will find thought-provoking insight into the musician's search for historical and artistic integrity.

—Louise Lee  
Arlington, Virginia

**Eva Badura-Skoda. *The History of the Pianoforte: A Documentary in Sound*. Bloomington and Indianapolis: Indiana University Press, 1999. 90-minute video. ISBN 0-253-33582-5 (\$49.95).**

Imagine a tour of important public and private collections of musical instruments in Europe and the United States in quest of significant historical examples of the pianoforte from its 300 years of development. Imagine also that this

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tour is conducted by a distinguished authority on the history of the piano and that the features of these instruments are demonstrated by celebrated pianists. Imagine finally that you may experience the highlights of such a tour condensed into a 90-minute presentation accessible through TV/VCR technology.

The realization of these excursions of imagination is embodied in the video under discussion here, written and presented by Eva Badura-Skoda and featuring performances by Paul Badura-Skoda, Malcolm Bilson, Jörg Demus, Hans Kahn, Gerlinde Otto, Jorge Prats, Rudolf Scholz, Luigi-Ferdinando Tagliavini, and others. Many of the pianos that are played are in the Badura-Skodas' own collection in Vienna, while others are found in unidentified private collections as well as the following institutions open to the public: the Germanisches Nationalmuseum (Nuremberg), the Metropolitan Museum (New York), the Musikinstrumenten-Museum (Berlin), Schloß Sanssouci (Potsdam), and the Technisches Museum (Vienna). Additional instruments shown but not played are in the Chopin Museum (Warsaw), the Conservatorio di Musica (Florence), the Kunsthistorisches Museum (Vienna), and the Palazzo Vecchio (Florence). Grand pianos are given primary emphasis in this presentation, although an early square model by Johann Socher is demonstrated briefly, and other squares are mentioned and shown in the course of the program. We also hear a reproduction of a pantaleon, first with metal strings and then strung with gut.

This video production is an effective blending of on-camera historical commentary, provided elegantly by Eva Badura-Skoda, with a wealth of visual images (paintings, documents, musical notation in manuscript and print, and photographs), demonstrations, performances, and discussions, all tied together by voice-over narrative by several speakers. Significant milestones in the development of mechanical and tonal properties of the piano are presented in both sight and sound through the pairing of instruments of important makers with appropriate musical selections by well-known composers of the time. Thus, to begin with, excerpts from sonatas by Domenico Scarlatti are played on instruments by Bartolomeo Cristofori, Giovanni Ferrini (a compound harpsichord-piano), and Johann Heinrich Silbermann. Subsequent pairings of composers and makers include Haydn with Schantz; Mozart with Stein, Walter, and Schantz; Beethoven with Graf and Broadwood; Schubert with Graf; Schumann with Schweighofer; Chopin with Erard and Broadwood; Liszt with Bösendorfer; Brahms with Steinway; and Debussy with Bösendorfer and Blüthner. Of course, not all of these composers are known to have favored pianos by the makers in question, but the music presented here is well chosen to display the unique characteristics of the instruments that are selected for playing.

The demonstrations and performances offer some wonderful moments that are especially appealing because of the participants' consummate musical skills and evident good nature. An excellent example of this occurs just a few minutes before the half-way point in the video presentation (was it by coincidence or design that this welcome touch of levity was inserted at just the right place?), where Paul Badura-Skoda demonstrates the pedals on a piano made in Vienna about 1818 by Georg Hasska. He states that there are six of them, adding whimsically that this number is "very appropriate for people with six feet"! He proceeds to show their functions in order, starting with the *forte* pedal, going on to the shifting pedal that makes the sound more delicate, and continuing with the moderator pedal, which renders the sound even softer

accompaniment first in a higher octave and then in a lower; here a string broke, there one got loose; here the quills were missing from some keys, there they remained stuck above their strings. And this misery increased every day. One morning, as Salieri again had martyred himself terribly at a rehearsal, after which he was left by himself to correct some mistakes in the score while waiting for the copyist, he got the urge to set a limit to the greed or negligence of the theater manager. He opened the spinet completely, placed a bench right next to it, climbed onto it, and jumped from it down into the spinet. Anyone who is familiar with the mechanism of such an instrument can just imagine how by that [act] he had finished it off! After he had accomplished his work, he closed the spinet in all haste and proceeded to correct the score. The copyist arrived. Salieri spoke quite calmly with him about the proposed corrections. The copyist took the score, and both left the rehearsal room together. That evening there was an opera. The spinet was brought into the orchestra; an hour before the performance was to begin, the tuner came and opened it in order to tune it. 'Merciful heavens!' he cried and fell back on the bench. Almost all the strings were ripped out and the soundboard was smashed. He called the two bearers who had carried the instrument from the rehearsal room to the orchestra; they were equally as upset as he was himself at the deplorable sight. They ran to the Kapellmeister and to the Impresario, and while they [tried to] track down the perpetrator, another clavier was brought for that evening. The next day there was another rehearsal. The vandalized spinet was examined again and found to be completely unfit for any further use. 'The top must have fallen onto it' said one

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## Salieri . . .

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man; 'No, a music stand,' suggested another. 'Oh no,' retorted the tuner, 'none of that would have done this much damage; some kind of a devil must have jumped into it.' 'The good fellow has nearly guessed it,' thought Salieri, standing there in silence, while no one had any suspicion of him, or at least no one expressed any. [Salieri], however, did not feel entirely in good spirits until he heard the [Kapell]meister say: 'Well, let that be an end to it! Thank heaven that the Impresario is finally forced to have a new instrument made.' And that was what happened."

—Jane Schatkin Hettrick

## Election Results

We are pleased to announce the results of the recent election of the Society's officers and members of the Board of Governors.

Harrison Powley, President, and Kathryn L. Shanks Libin, Vice President, were both reelected in their respective offices for two-year terms. Jeannine E. Abel, Secretary, and Robert E. Eliason, Treasurer, were likewise reelected; their terms are for one year in accordance with the AMIS Bylaws. The following were elected to three-year terms as members of the Board of Governors: Carolyn W. Simons (reelected), Robert A. Green, and Ardal Powell.

All terms of office began officially at the business session during the Thirtieth Annual Meeting. We thank Cynthia Adams Hoover and Marlowe A. Sigal, both of whom left the Board at that time, for their dedicated service to the Society.

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## Reviews . . . continued from p. 5

("for people who practice at night"), and then the pedal that reduces the sound even further, making it "as soft as butter" ("when you want to play after midnight"). The fifth pedal controls the "bassoon" stop, and to demonstrate this, Badura-Skoda lets loose a rollicking bit of boogie-woogie whose unexpected humor should bring a smile to the face of even a confirmed musical classicist. (He follows this with the puckish comment that this music is "not quite contemporary.") The smile widens considerably at the demonstration of the sixth pedal, which activates the insistent clangor of Janissary percussion. The chosen selection is the one that we would most expect to hear with this effect: Mozart's "Turkish March" from his Sonata in A (K. 331).

Another memorable episode in this presentation features Paul Badura-Skoda and Malcolm Bilson discoursing with such good humor that their exchange bears all the characteristics of an amiable conversation between friends. They begin by demonstrating the suitability of their respective instruments—by Johann Schantz (Badura-Skoda) and Anton Walter (Bilson)—for early works of Beethoven, and then they collaborate in an excerpt from Mozart's Sonata in D for two pianos (K. 448). Next, they move on to two pianos from about 1820 by Conrad Graf and John Broadwood, revealing the qualities of these instruments in works that Beethoven composed at about the same time. The session ends with a flourish: a combined performance of part of the last movement of Beethoven's Sonata in D Minor (op. 31, no. 2) with the pianists first alternating phrases in increasingly shorter segments and then coming together to play the powerful concluding passage. The chuckle heard after the release of the final chord reveals the fun that the performers certainly had with this imaginative exercise.

The historical information presented along the way in this comprehensive documentary includes some items that may be new to some viewers. J. S. Bach, for example, is shown to have appeared in public with a pianoforte as early as 1733. Mozart owned a *fortepiano pedale* by Anton Walter (a separate bass instrument with a sounding pedalboard), which he called for in his Concerto in D Minor (K. 466). And Beethoven's customized piano by Conrad Graf boasted a "Turkish" percussion stop.

American contributions to the history of the piano are also considered, although with some brevity. Chickering instruments are described as having been played by Franz Liszt and Louis Moreau Gottschalk (discerning American viewers may wonder that although a photograph of the latter is shown, he is identified only as "a pianist named Gottschalk"). More attention is given to the accomplishments of Steinway & Sons, whose important history is sketched by Henry Z. Steinway in an interview with Eva Badura-Skoda filmed in New York.

The last twenty minutes are devoted to the twentieth century, chronicling the immense popularity of the piano (along with piano-playing mechanisms) in the early years, after which this pre-eminence began to be challenged by recordings and motion pictures as means of entertainment. The commentary mentions the piano's new repertoires: American ragtime and jazz and the stylistic innovations of European composers like Béla Bartók and Arnold Schoenberg. This leads to a description and demonstration of new ways in which the instrument was later used by John Cage and other exponents of aleatory music. Making clear her opinion that this kind of experimentation "ultimately led to an artistic dead-end," Eva Badura-Skoda states the principle

## Carolina Baroque Concert Reviewed

We have received a copy of a review published in the March 28, 2001, issue of the *Salisbury [N.C.] Post*, reporting on a recent concert of Carolina Baroque, the chamber ensemble directed by AMIS member Dale Highbee. The critique characterizes the performance of music by J. S. Bach as being “in grand style” and adds that “in the capable hands of Carolina Baroque, these works of Bach continue to sparkle and communicate with today’s listener in a direct and powerful way, even 251 years after the death of the great master.”

Dale Highbee plays recorders in the group, and in their performance of the Brandenburg Concerto no. 5, he played the tenor in D (the “voice flute”). The review praises the way he “continues to amaze audiences with his nimble agility in a seemingly endless array of different sized recorders,” calling his playing “of the highest order, both musically and technically.”

## One Man’s Opinion

We came upon the following comment by Henry C. Watson in his book *A Familiar Chat about Musical Instruments: Containing a Small Spice of History, with Sprinklings of Romance, and General Information* (New York: William Hall & Son, 1852), p. 24.

The Harpsichord was a great step towards the production of the Piano-forte, and still it was a mere plaything in comparison. The tone was produced, not by powerful hammers covered with leather or felt, but by *Quills!*

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that “for the lover of the piano, it *does* matter if a favorite instrument is brutalized or if it is made to sound ugly.” She finds greater aesthetic value in more recent applications of technology to traditional instruments, as exemplified in the Bösendorfer “Imperial” grand computer piano. Appropriately, the video ends with a demonstration of this instrument’s capabilities for mechanical recording and electronic editing, followed by its employment by the four hands of Paul Badura-Skoda and his preprogrammed self, altogether offering a spirited performance of Franz Schubert’s well-known *Marche militaire* for piano duet (D. 733).

A few inconsistencies may deter the viewer somewhat from a full enjoyment of this production. Although all of the featured instruments and musical selections are listed on a sheet provided with the video tape (a very helpful accessory), only a few of the latter are identified in on-screen subtitles, and the reasons for singling these out are not clear. In addition, two episodes show Eva Badura-Skoda (away from home, on location) speaking in German with her own voice giving an English translation as a voice-over. This manner of presentation (evidently the result of an earlier use of this material in a German-language version) proves a bit distracting in her interview with Henry Z. Steinway: she opens the segment and makes the introduction in German (with overlaid translation) and then greets him in English, whereupon—in German with no translation given—he apologizes for speaking English, not German (because the Steinways “have been here for such a long time”), and then continues in English.

But these are small matters indeed. In every important way, Eva Badura-Skoda’s guided tour through the history of the pianoforte decidedly lives up to the advertising copy printed on the video tape’s protective case, which describes it as “entertaining, amusing, informative, and artistically gratifying.”

—Ed.

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## Mr. Madison’s Crystal Flute

In the first half of the nineteenth century, Claude Laurent’s flutes stood out from all the rest, and his clientele ruled Europe. Conceived both as exquisite *objets d’art* and as superior musical instruments based on the most recent developments in flute making, they were luxury items that few professional musicians could afford. The list of Laurent’s clients includes Napoleon, his brothers Louis Napoleon (King of Holland) and Joseph Bonaparte (King of Spain), the Emperor of Austria, Louis XVIII Bourbon, and the composer Meyerbeer, as well as many others among the nobility of Europe. United States President James Madison owned one of these flutes, which has an engraved inscription on its head joint: “A S E [A Son Eminence] James Madison / Président des Etats Unis.” Although family tradition said that the Marquis de Lafayette gave this flute to Madison, a recently discovered letter makes it clear that it was a gift from Laurent himself.

AMIS member Rob Turner, instructor in baroque flute at the University of Virginia, was invited to record this crystal flute in the Madison-era dining room at Montpelier, the President’s Virginia home. His partner for the

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## Opinion . . .

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Gentle reader! just imagine the quality of tone produced by striking of points of quills upon thin strings! The mechanism of the Harpsichord seems to have been difficult and complicated; for we hear of one which had over twenty varieties of tone, produced by pedals for the feet. These were, we presume, the first "Attachments." We have seen old German instruments which had Drums, Cymbals, Triangles, &c., &c., as "Attachments" and improvements. We ourselves remember a venerable Harpsichord which was allotted the place of honor, in a remote garret in our paternal home. Its weak, puny wiry tone; its dilapidated appearance and its utter loneliness, ever awakened in us feelings akin to pity and regret.

### AMIS Committees and Appointed Officers

President Harrison Powley has announced the following assignments of committee members and appointed officers of the Society.

#### Curt Sachs Award Committee

André P. Larson, Chair 2002

Cecil Adkins, Chair 2003

Jeannine Lambrechts-Douillez,  
Chair 2004

#### Publications Prizes Committee

Barbara Owen, Chair 2001–2002

(Bessaraboff, 1998–99\*)

(Densmore, 1999–2000\*)

J. Kenneth Moore, Chair 2003–2004

(Bessaraboff, 2000–2001\*)

(Densmore, 2001–2002\*)

Frederick R. Selch, Chair 2005–2006

(Bessaraboff, 2002–2003\*)

(Densmore, 2003–2004\*)

\*Years of publication eligibility

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## Mr. Madison's Crystal Flute . . . *continued from p. 7*

recording is guitarist Frank Wallace, a former member of the faculty of the New England Conservatory, who plays an 1854 guitar made by Manuel Gutierrez of Seville. The program features flute solos by Louis Drouet (who was given a Laurent flute by Louis Napoleon) and duos for flute and guitar by Francesco Molino and Ferdinando Carulli. The Dayton C. Miller Flute Collection of the Library of Congress generously loaned Madison's flute to Montpelier for this recording, which was thus made possible through the kindness of AMIS member Robert E. Sheldon, Curator of the Miller Collection, and Lee Langston-Harrison, Curator at Montpelier. The recording sessions were produced by Classic Sound of New York, engineers for the Boston Symphony Orchestra performances at Tanglewood. "Mr. Madison's Crystal Flute" was released in March, 2000.

Rob Turner's previous CD, "Music in the Age of Jefferson," features duos and trios by composers represented in Thomas Jefferson's music collection. It was recorded in the Dome Room of Jefferson's Rotunda at the University of Virginia, a space designed by Jefferson with musical performance as one of its intended uses. The CD is being successfully marketed in a variety of non-traditional venues such as James River plantations, Virginia wineries, and numerous historic sites and museums including Monticello, the University of Virginia, the Library of Congress, the Smithsonian Institution, the Jefferson Memorial, and Colonial Williamsburg. In the first year of its release, "Music in the Age of Jefferson" sold more than 5,000 copies. Proceeds from the sales of this recording benefit Historic Preservation at the University of Virginia; proceeds from the Madison CD will support preservation through the Friends of Montpelier fund.

Recently, Rob Turner was invited to play the Madison flute once again, this time at a celebration of Madison's 250th birthday on March 16, 2001. Co-sponsored by Montpelier and the Library of Congress, the festive event was held, appropriately, at the Library's Madison Building in Washington, D.C.

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## The Hanoverian Ensemble's First Season

AMIS member John Solum reports the activities of his period-instrument ensemble, The Hanoverian Ensemble, during its inaugural season. Centered in West Redding, Connecticut, the group performed at two of the most distinguished chamber-music festivals in America. At Music Mountain in Falls Village, Connecticut, they played three concerts—a program of six Vivaldi concertos for various instruments; a selection of baroque concertos by Telemann, Bach, Vivaldi, Handel, and Quantz; and an all-Bach program featuring the Fourth Brandenburg Concerto, the Violin Concerto in E Major, the Suite No. 2 in B Minor for Flute and Strings, and the Triple Concerto in A Minor. The Bach concert was repeated at Maverick Concerts in Woodstock, New York. In addition, they played their first college engagement at Vassar College in Poughkeepsie, New York. On that occasion, the ensemble, comprising five players, performed works by Telemann, Couperin, C. P. E. Bach,



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Boismortier, and the American composer Otto Luening, whose Three Fantasias for Baroque Flute were presented.

On October 15, 2000, a small group from The Hanoverian Ensemble played a concert of selections by Mozart, Gretry, Haydn, W. F. Bach, J. C. Bach, and Handel at Edgehill, a retirement community in Stamford, Connecticut. The historical Cahusac flutes used on this occasion were especially significant, as one of the residents of Edgehill is the Rev. Canon Sydney Woodd-Cahusac, a direct descendant of Thomas Cahusac, the distinguished English musical instrument maker and publisher active in the eighteenth and early nineteenth centuries. In the program, John Solum and Richard Wyton performed on seven different original Cahusac flutes (including a keyless fife and a walking-stick flute) lent for the purpose by Mark Leone, an important collector of antique flutes. In addition to Canon Woodd-Cahusac, the audience at this event included his daughters Lee Cowans and Ann Neary, as well as his granddaughter Emily Orenstein. Because the Cahusac family intermarried with the Benjamin Banks family of violin makers, these four people are also the direct descendants of Benjamin Banks. John Solum reports that he was informed by Canon Woodd-Cahusac that the traditional family pronunciation of their name is "KEW-zack."



*Cahusac flutes from the collection of Mark Leone (back row, left), played by John Solum and Richard Wyton (back row, center and right) in a special performance of The Hanoverian Ensemble at Edgehill in Stamford, Connecticut, are admired by four direct descendants of Thomas Cahusac: Lee Cowans, the Rev. Canon Sydney Woodd-Cahusac, Emily Orenstein, and Ann Neary (front row, left to right).*

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## Corrigenda et Addendum

In Albert R. Rice's review of *The Early Clarinet* by Colin Lawson (this *Newsletter*, vol. 29, no. 3 [Fall 2000]), the author of *Nouvelle méthode pour la clarinette moderne* (ca. 1819) was incorrectly transcribed as Armand Vanderhagen (p. 15). The correct name is Amand Vanderhagen.

■

The editor's article "Dangerous Curves at the MFA in Retrospect" (this *Newsletter*, vol. 30, no. 1 [Winter 2001]) identified the guitar depicted in slide no. 42 (p. 13) as being in the possession of the late Rick Nelson. The correct owner is Rick Nielson.

■

Albert R. Rice has sent the following addition to his list of acquisitions by the Kenneth G. Fiske Musical Instrument Museum in 2000 (this *Newsletter*, vol. 30, no. 1 [Winter 2001], pp. 9–13): Fretted Clavichord, Zuckerman, *CC/F* to *c*<sup>3</sup>, 1978. Gift of Thomas Moore.

## In Memoriam

### Lillian Caplin

Lillian Caplin, an actress professionally known as Glen Lincoln, died suddenly on Thursday, February 22, 2001. A native New Yorker, she cultivated an interest in the performing arts as a child, studying piano and appearing professionally. As a teenager she also started to compose music. After graduating from Queens College (CUNY) and writing scripts for ABC, she began her acting career as Glen Lincoln. Lillian studied with Lee Strasberg and Warren Robertson, among others, and she appeared in theatrical productions both on and off Broadway. She became an active member of IASTA, working with prestigious foreign directors.

In 1946 Lillian married Stuart Caplin, a Yale graduate and fellow New Yorker, who shared her love of music and the fine arts. They began to collect and became highly regarded authorities on musical instruments, founding the Center for Musical Antiquities, which Lillian continued to operate after Stuart's death in 1994.

The couple maintained a home in West Redding, Connecticut, where Lillian discovered an extraordinary talent for gardening and became a member of the Horticultural Society of New York. She also served as President of the Gotham Chapter of the Brandeis University National Women's Committee, for whom she commissioned an original piece of sculpture from Louise Nevelson. Lillian's legendary gourmet skills contributed to her reputation as a consummate hostess who loved to share her culinary magic with an extended family, including friends and colleagues and, of course, relatives.

Lillian pursued her ardent passion for the theater right up to the moment she died. On the last day of her life she was doing her monologue for a directors' class. She sang a song at the end and appeared to have fallen asleep.

All whom she touched will profoundly miss her and her wonderful generosity and spirit of life. She is survived by her children, Wendy Caplin of New York City, David Caplin of St. Louis, and Satya Kaur Khalsa of New Mexico, as well as by three grandchildren, Jonathan, Stephanie, and Bobby Caplin, all of St. Louis.

—Wendy Caplin

### Joe R. Utley

Interests in medicine and music are occasionally combined in one person. However, the combination of true love, passion, and knowledge of historical brass instruments by a highly successful cardiac surgeon is unique. When AMIS member Dr. Joe R. Utley died at the age of 65 in Spartanburg, S.C., on January 15, 2001, not only the field of medicine but also the brass world lost an important and enthusiastic advocate.

Born in Oklahoma, Joe Utley began his interest in the trumpet during his high school and college days. He obtained his bachelor's degree from Oklahoma City University in 1956 and his M.D. from Washington University School of Medicine in St. Louis in 1960. He specialized in cardiothoracic surgery at UC San Francisco. In addition he earned an M.B.A. from Duke University in Durham, N.C.

Despite his busy professional career, Joe always maintained his love for music. While in San Diego he started a doctors' orchestra. After moving to Spartanburg he played the trumpet in the Spartanburg Symphony Orchestra. He served on the Board of Directors and as President of the Spartanburg Music

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Foundation. He was a member of the board of the Greenville Symphony Orchestra and America's Shrine to Music Museum in Vermillion, S.D. He was also President of the Board of Trustees of Brevard Music Center in Brevard, N.C.

In 1995 Joe retired from surgery to concentrate on his musical interests. He continued collecting and researching brass instruments, even building two natural trumpets to add to his collection. He wrote program notes for several symphony orchestras in upstate Carolina. Joe participated in high brass symposiums and attended meetings of the Historic Brass Society, the International Trumpet Guild, and the Great American Band Festival in Danville, Kentucky.

Joe and his wife Joella began their trumpet collection in 1983. Over the years they gathered more than 500 high brass instruments (cornetti, trumpets, cornepeans, cornets, etc.) in the attempt to document the history of the trumpet. Their earliest item is a miniature horn by the Nuremberg maker Johann Wilhelm Haas, which dates from 1681. Instruments of renowned European workshops of the 17th, 18th, and 19th centuries are represented as well as those by American makers of the 19th and 20th centuries. The collection reflects Joe's special interests in the diverse history of valved instruments, as well as the trumpet as a highly decorated object of art. He collected rare instruments such as the wooden "Tristan" trumpet used in Richard Wagner's opera *Tristan und Isolde*.

In 1999 this collection was officially donated to America's Shrine to Music Museum at the University of South Dakota in Vermillion, where the Utleys also established the Joe R. and Joella F. Utley Institute for Brass Studies. This institute will continue in Joe Utley's spirit to promote research, education, and love for the history of high brass instruments nationally and internationally.

—Sabine K. Klaus

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## Musical Miscellany

*The following four items appeared as incidental pieces in a New York musical periodical whose title, originally Message Bird, was changed several times during its run from 1849 to 1858. Titles and dates are indicated below.*

### **The Musical World and Journal of the Fine Arts**

Vol. 3, no. 21 (July 1, 1852), p. 356

The following we find in an exchange paper:

"Mr. Freberthuyser, a musician of Albany, has invented a new musical instrument; the materials used for the construction being sea shells. The exterior of the shell is not disturbed, and retains all its rough attractions. The mouthpiece is fitted to a screw tube adjusted at the head of the shell. Along the sides the key holes are arranged at proper intervals, and the edges carefully lined. A valve, lined with velvet, hinged at one corner, covers the mouth of the shell, and is compressed or opened as the character of the music requires. At the opposite, and extreme corner of the mouth, a vent is left for the egress of the surplus air. The instrument, therefore, with the valves and keys closed, is air tight, and the variations in the size and natural organization of the shell, furnish the change in the tone of the instrument. The music is said to be powerful and very agreeable."

*continued on p. 12*

## International Symposium on Spanish Keyboard Music

The second "Diego Fernandez" International Symposium on Spanish Keyboard Music will take place on October 12–13, 2001, at Mojácar (province of Almería, Andalusia) as part of the second International Festival of Spanish Keyboard Music (FIMTE), scheduled for October 12–15.

The Symposium will offer scholarly papers in English and Spanish, its two official languages. On Friday, October 12, "The Piano in Spain until 1830" will be considered in a session chaired by Cristina Bordas. On Saturday, October 13, a session chaired by Luisa Morales will be devoted to "Spanish Keyboard Music from 1740 to 1830: The Repertoire and Its Interpretation."

The fee for those attending the Symposium is 12,000 pesetas, which includes the dinner. Further information may be obtained from:

**Luisa Morales**  
Director, FIMTE  
Apdo. 212 Garrucha 04630  
Almería, España  
Telephone & Fax:  
+34 950132285  
E-mail: fimteleal@jet.e

## A Note from the Editor

The *Journal of the American Musical Instrument Society*, issued annually, contains scholarly articles about the history, design, and use of musical instruments representing a variety of cultures and historical periods. The Society's *Newsletter*, on the other hand, is designed primarily to be a vehicle of communication among all AMIS members.

AMIS members are invited to submit materials to the *Newsletter*, including information about their own activities concerning musical instruments. Black-and-white or color photos of particularly interesting instruments in their collections are also welcome. Contributors wishing to submit newspaper articles to the *Newsletter* should include the name and e-mail address of the appropriate official at that newspaper who can give permission for reprinting (most large papers require fees that are beyond the limits of our budget, however).

The *Newsletter* is published in winter, summer, and fall issues (with corresponding submission deadlines of November 15, March 15, and July 15) and is also reproduced in full at the Society's website, [www.amis.org](http://www.amis.org).

The *Newsletter* is produced by A-R Editions, Inc., Middleton, Wisconsin.

—William E. Hettrick

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## Miscellany . . . continued from p. 7

*The Musical World and New York Musical Times*  
Vol. 3, no. 22 (July 15, 1852), p. 383

### How to Learn the Keys on the Pianoforte

Somebody, having been much troubled to learn the keys on the pianoforte, proposes the following lines as an alleviation of the labor:

All the G and A keys,  
Are between the black threes;  
And 'tween the twos are all the D's.  
Then on the right side of the threes  
Will be found the B's and C's;  
But on the left side of the threes  
Are all the F's and all the E's.

Vol. 4, no. 10 (November 6, 1852), p. 155

### A Powerful Instrument

During the early part of the French invasion of Algiers—occupation, we believe, is the milder diplomatic term—a small party of the French troops fell into an Arab ambush, and those who were not immediately slain or taken prisoners, were obliged to place more trust in their heels than their muskets. It happened that the regimental band was with the party, and the musicians made a retreat with the rest, in a *prestissimo* movement of the most rapid execution. The ophicleid player was, however, embarrassed by his instrument, and he was hesitating about carrying it further, when, happening to cast a Parthian glance behind, to his consternation, he beheld an Arab horseman close upon him. Further flight was useless; there was nothing for it but to fight or surrender. Years of desert slavery made a gloomy prospect; and yet what could his side-sword avail him against the spear of his pursuer? Desperation is the parent of many a strange resource. The lately abused ophicleid was lifted to his shoulder, musket fashion, and the musket brought to cover his foe. The Arab was struck with panic, doubtless this was some new devilry of those accursed Giaours—some machine of death, with a mouth big enough to sweep half his tribe into eternity. Not a second did he hesitate, but, wheeling round, he galloped off at a pace that soon took him out of what he conceived might be the range of this grandfather of all the muskets. Had Prospero been there to have treated him to a blast, something between a volcano and a typhoon, that side of Mount Atlas would never have beheld him more. Our musician made his retreat good, with a higher opinion of the powers of his instrument than he ever before possessed, and the story was the amusement of the French army for many a day afterwards.

Vol. 9, no. 17 (August 26, 1854), p. 197

### The Giant's Harp

A colossal imitation of the Æolian Harp was invented in 1786, by the Abbate Gattoni, at Milan. It was called the Giant's Harp, and was made by stretching seven iron wires, tuned to the gamut, from the summit of a tower, fifty feet high, to a neighboring house. It was only during high winds that this mighty instrument could be heard to advantage; but, during a tempest, its powerful and harmonious tones could be heard at a distance hardly credible.