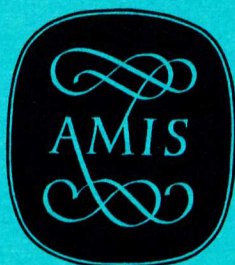


# American Musical Instrument Society



## 24th Annual Meeting

May 17 through May 21, 1995

## Program and Abstracts

Museum of History and Art  
Salt Lake City, Utah

and  
Museum of Art at Brigham Young University  
Provo, Utah



Program and Abstracts of Papers Read

**A**merican

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**S**ociety

Twenty-fourth Annual Meeting

May 17-21, 1995

The Inn at Temple Square  
Salt Lake City, Utah

# AMIS Annual Meeting

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**Purpose:** *The American Musical Instrument Society is an international organization founded in 1971 to promote study of the history, design, and use of musical instruments in all cultures and from all periods.*

*The Local Arrangements and Program Committees gratefully acknowledge assistance received from the Museum of History and Art and Music Division, The Church of Jesus Christ of Latter-day Saints, and the Department of Music and Museum of Art, Brigham Young University.*

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# PROGRAM

## Wednesday, May 17

- 1:00-6:00 p.m. **Registration**, Inn at Temple Square, East Brunswick Room, deposit auction items in the Cambridge Room, sign up for small group tours of Peter Prier Violin School, Tabernacle Organ crawls, Pioneer Memorial Museum, and Show and Tell sessions.
- 6:30-6:45 **Opening Session:** Welcome and Introductions, Phillip T. Young, President, Empire Room, Joseph Smith Memorial Building.
- 6:45-7:30 **Dinner**, Empire Room, Joseph Smith Memorial Building.
- 7:45 p.m. *Legacy:* Film about the emigration of Mormon pioneers to the Salt Lake Valley.

## Thursday, May 18

- 7:00-9:00 a.m. **Breakfast**, Carriage Court Restaurant, Inn at Temple Square.
- 7:30-5:00 **Registration and Silent Auction**, Cambridge Room, sign up for small group tours of Peter Prier Violin School, Tabernacle Organ crawls, Pioneer Memorial Museum, and Show and Tell sessions.

9:00-10:45 **Welcome** by Glen Leonard, Director, Museum of History and Art

**Session 1: Woodwind Instruments: Design, Use, and Provenance**, theater in the Museum of History and Art, lower level.

Kermit Welch (Rolling Hills, Calif.), Chair

Albert R. Rice (Fiske Museum of the Claremont Colleges): "Carved Woodwind Instruments and a Twelve-sided Clarinet in Salt Lake City."

Cecil Adkins (University of North Texas): "The Country Oboe and the English Church Band ca. 1740 to 1830."

Laurence Libin (Metropolitan Museum of Art): "Reconsidering the 'P.G' Cornemuses."

10:45-11:00

**Refreshment Break.**

11:00-12:00

**Small Group Tours of Peter Prier Violin School,** van leaves as scheduled from the entrance of Museum of History and Art.

11:00-12:00

**Show and Tell,** theater in the Museum of History and Art, lower level.

Jerry G. Horne (Pine Bluff, Arkansas), Chair

11:30-2:00

**Board of Governors Meeting,** East Brunswick Room (luncheon served), Inn at Temple Square.

12:00-1:00 p.m.

**Luncheon for AMIS membership,** Inn at Temple Square, Emerald/Regency Room.

1:00-3:00

2:00

**Group Tours of Peter Prier Violin School,** vans leave as scheduled from The Inn at Temple Square, free time to explore Museum of History and Art, Family History Library, or Temple Square.

3:00-4:30

**Session 2: Sounds without Keyboards, Keyboards without Sounds, and a Nautical Excursion,** theater in the Museum of History and Art, lower level.

Harry J. Hedlund (Chicago), Chair

Laura Danae Stanfield (University of Illinois): "Radio Instruments: A New Virtuosity."

William E. Hettrick (Hofstra University): "Perfect Practice in Golden Silence: The Remarkable Keyboards of Mr. and Mrs. Virgil"



Bruce Carlson (Schubert Club): "The Gleaming  
Machines of Leisure."

4:30-5:00 **Informal Concert**, museum patio, Heavy Metal  
Clarinet Quartet

Kermit Welch (Rolling Hills, Calif.), organizer.

4:30-6:00 **Board of Governors Meeting** (continuation, if  
needed, East Brunswick Room).

**Dinner on Your Own.**

**Suggested evening activities.**

8:00 Tabernacle Choir Rehearsal, Temple Square.

8:00 Utah Symphony Chamber Orchestra, Joseph  
Silverstein, conductor, Symphony Hall, Mozart  
concerti.

8:00 Cathedral of The Madeleine, 331 E. South Temple,  
organ recital, Douglas Bush.

### **Friday, May 19**

7:00-8:00 a.m. **Breakfast**, Carriage Court Restaurant, Inn at Temple  
Square.

8:00 **Board bus and vans for Provo**

8:45 **Session 3: Bigelow Tracker Organ Workshop**,  
American Fork, Utah.

10:00 **Demonstration of a Bigelow Organ**, Provo Central  
Stake Center, Douglas Bush, organist.

10:45 **Arrive Museum of Art.**

11:00-11:15 **Welcome** by James Mason, Director, Museum of Art  
at Brigham Young University, Horne Study  
Center.

**Annual Business Meeting**

**Session 4: Introduction to the Exhibition** *Our Tune-ful Heritage: American Musical Instruments from The Metropolitan Museum of Art*, Laurence Libin, Horne Study Center, Museum of Art.

11:30 **Free Time** to view the musical instrument and other exhibitions in the Museum of Art, view video of Peter Prier Violin School, or climb to the top of the Centennial Carillon (for the stout-hearted only).

12:00-12:20 **Carillon Concert**, Don Cook.

12:30-1:45 **Luncheon**, Museum Café, mezzanine level.

2:00-4:00 **Session 5: Keyboard Instruments and Performance**, Horne Study Center, Museum of Art.

Edwin M. Good (Smithsonian Institution), Chair

John A. Rice (University of Houston): "Paisiello and Hadrava at a *vis-à-vis* Flügel by Stein."

Martin Elste (Staatliches Institut für Musikforschung, Berlin): "Pleyel and Company: Early Sound Documents of Historical Instruments and Historically Oriented Performance Practice in the Twentieth Century."

Richard Troeger (University of Alberta): "The Dolmetsch/Chickering Clavichords."

4:30 **Board bus and vans** for return to Salt Lake City.

**Dinner on Your Own.**

**Suggested evening activities.**

8:00 Utah Symphony Cinema Concert, "The Last Command," Donald Hunsberger, guest conductor. The silent film stars William Powell.

8:00 Assembly Hall Concert, University of Utah Choral Concert.

**Saturday, May 20**

7:00-8:00 a.m. **Breakfast**, Carriage Court Restaurant, Inn at Temple Square.

8:00-9:00 **Session 6: Tabernacle Organ Demonstration**, John Longhurst, Tabernacle organist; Robert Poll, organ technician. Enter at door 2.

9:30-10:30 **Session 7: Instruments of East and West**, theater in the Museum of History and Art, lower level.

J. Kenneth Moore (Metropolitan Museum of Art),  
Chair

Beth Bullard (Temple University): "Notes on the South Indian Flute."

Sam Quigley (Museum of Fine Art, Boston): "The Raffles *Gamelan* at Claydon House."

John Koegel (Saddleback College): "Musical Instruments in Mexico during the Periods of Colonialism and Early Independence."

11:15-12:15 **Show and Tell**, theater in the Museum of History and Art, lower level.

Jerry G. Horne (Pine Bluff, Arkansas), Chair

**Lunch on Your Own.**

12:30-1:30 p.m. **JAMIS Editorial Board Meeting**, East Brunswick Room (no-host luncheon), Inn at Temple Square.

1:00 **Silent Auction Ends.**

2:30-3:45 **Session 8: Flutes of Two Influential Makers**, theater in the Museum of History and Art, lower level.

Betty Austin Hensley (Wichita, Kansas), Chair

Ardal Powell (Folkers & Powell): "The Flutes of Johann George Tromlitz."

*Pioneer Museum*

Glennis Stout (Ann Arbor, Michigan): "The Potter Flute Legacy."

3:45-4:00

**Refreshment Break**

4:00-5:00

**Pick Up and Pay for Silent Auction Items,**  
Cambridge Room.

6:00-7:00

**No-Host Bar,** Alta Club.

**Informal Concert,** AMIS Five

7:00

**Gala Banquet,** Alta Club.

Presentation of Bessaraboff Prize.

Presentation of Curt Sachs Award.

Address by Recipient of Curt Sachs Award.

Live Auction, Laurence Libin, auctioneer.

**Sunday, May 21**

7:00-9:00 a.m.

**Breakfast,** Carriage Court Restaurant, Inn at Temple Square.

7:30-8:45

**Meeting of Committees for 1996 and 1997 Annual Meetings,** Cambridge Board Room (breakfast served), Inn at Temple Square.

9:30-10:00

**Tabernacle Choir Broadcast,** (be in VIP reserved seating section by 9:15 a.m.). *Door 6 S side*

10:30-11:30

**Brunch and Social Hour,** East Brunswick Room, Inn at Temple Square.

## ABSTRACTS

### 1

#### **Woodwind Instruments: Design, Use, and Provenance** **Kermit Welch (Rolling Hills, Calif.), Chair**

#### **CARVED WOODWIND INSTRUMENTS AND A TWELVE-SIDED CLARINET IN SALT LAKE CITY**

Albert R. Rice

Kenneth G. Fiske Museum of Musical Instruments, The Claremont  
Colleges

This paper describes selected examples of carving found on eighteenth- and early nineteenth-century woodwinds and examines in detail a unique twelve-sided clarinet preserved in the Latter Day Saints Museum in Salt Lake City. The use of wood, ivory, and metal as decorative elements is also examined on some eighteenth- and nineteenth-century clarinets.

Woodwinds have been carved by freehand or turned on a lathe in amazing detail, as exemplified by the oboes of the Richters and Anciuti, and the recorders of Oberlender and Gahn, to name the most well-known makers. A few oboes by Anciuti and Fornari were turned with octagonal or eight-sided bodies rather than being carved with various designs. These instruments were surely made to order for wealthy individuals who had them played in small orchestras or wind bands. Carved clarinets have survived in considerably fewer numbers than decorated flutes, oboes, or recorders. A few clarinets with exquisitely carved bells and lower sections were made by Carobi of Clusone near Bergamo, an Italian maker about 1820. Therefore, the discovery of a magnificently decorated twelve-sided clarinet in Salt Lake City is significant not only for documenting early clarinets but for contributing to our understanding of carving on woodwinds in general.

The Salt Lake City clarinet consists of a boxwood body with ivory ferrules, five ivory keys, and an ivory mouthpiece. It is the only clarinet known fitted with ivory keys. In addition, there are unique diamond-shaped ivory inserts around all the finger holes. The turning of the boxwood body, however, is the most unusual design element. The entire body below the mouthpiece is turned in twelve sides down to the end of the bell, where the final 1.2 centimeters is turned round, as on conventional clarinets. This is the only known woodwind made in this manner. The instrument is signed "Wattles," an unrecorded maker, on one of the facets above a crown with the pitch designation

of C. It is similar to a conventional five-key clarinet by Wattles of English design made about 1800 now in the collection of Ralph D'Mello of Dewitt, New York. The maker may have been related to Erastus Wattles, who made a barrel organ for the Congregational Church of Lebanon, Connecticut, in 1807. The Mormon settler Luke Barber owned this instrument, noted by his name written on the instrument's bell. Barber's activities in Provo and family history are also mentioned.

**Albert R. Rice** received an M.A. in music history and music performance, and a Ph.D. in musicology from the Claremont Graduate School, as well as a M.L.S. in library science from San Jose State University. He is an accomplished clarinetist who performs in many chamber ensembles and orchestras in the Los Angeles area. Dr. Rice is also a noted performer on the classical-period five-key clarinet, playing with the Los Angeles Baroque Orchestra and Magnificat based in San Francisco. He has written many articles about musical instruments, particularly the clarinet, and a book entitled *The Baroque Clarinet* published by Oxford University Press. Currently, he is writing a second book concerning the clarinet and its music in the classical period. Dr. Rice works as a professional appraiser of musical instruments and is the curator of the Kenneth G. Fiske Museum of Musical Instruments at The Claremont Colleges.

THE COUNTRY OBOE AND THE ENGLISH CHURCH BAND CA.  
1740 TO 1830  
Cecil Adkins  
University of North Texas

One of the fruits of the flowering of the movement to reform psalmody in the decades after the English restoration was the addition of instrumental accompaniments. In the early 1700s these accompaniments consisted of only a cello or a bassoon, but increasingly more instruments were added—flutes, oboes, clarinets, and violins; and by mid-century they had coalesced into church bands that often had as many as six instruments. After 1770 bands using both treble and bass instruments were quite popular, and parts for instruments were frequently included by the compilers of psalmody books. After 1830 the number of bands declined as organs were introduced into the parishes, and at the end of the century few remained.

The era of the church band coincides with two important aspects of English oboe evolution: the introduction of the straight-top oboe and the early development of the classical oboe. This study will dem-

onstrate that the straight-top oboe was initially a product of the band movement as well as the harbinger of the English classical oboe, it will identify makers who were involved in the production of these instruments, and it will delineate the use of the oboe in the parish band. The paper will be profusely illustrated, and will conclude with a recording (original instruments) of Edward Harwood's *Vital Spark of Heavenly Flame* performed, in the words of a contemporary writer, by a "rustic choir accompanied with flute, clarinet, bassoon, and every other instrument that can be mustered" and, of course, an oboe.

**Cecil Adkins** has been an active AMIS member since 1975, serving several terms on the Board of Governors and as President (1987-1991). He is Regents Professor of Music at the University of North Texas where he teaches musicology and directs the early music program. Dr. Adkins has published many books and critical editions (most recently with Alis Dickinson, *A Trumpet by Any Other Name: A History of the Trumpet Marine* [Buren: Frits Knuf, 1991]), as well as numerous articles on the trumpet marine, organ, and the oboe. For his article "Oboes beyond Compare: The Instrument of Hendrik and Fredrik Richters," *Journal of the American Musical Instrument Society* 16 (1990): 42-117, he received the Society's 1992 Densmore Prize.

## RECONSIDERING THE "P.G" CORNEMUSES

Laurence Libin

The Metropolitan Museum of Art

Although less sophisticated than bellows-blown musettes, elegant cornemuses with petite ivory pipes are prized today as relics of elite musical taste before the French Revolution. A surprising number of exceptionally pretty cornemuses in private and museum collections (e.g., Ann Arbor, Boston, New York, Toronto, and Washington) bear the initials "P.G" stamped within an oval on various parts. Some of these little bagpipes also have the name "Gaillard" inked on the leather bag (bags lacking this inscription may be replacements; bags with intact cloth covers cannot be directly examined). Understandably, these instruments have come to be attributed to a French maker named P. (for Pierre?) Gaillard, supposedly active about 1750 (see Bessaraboff catalogue no. 99).

No documentation of this prolific maker's career has been found, and his identity has never been confirmed. The recent acquisition of yet another "P.G" cornemuse by The Metropolitan Museum of Art has prompted a reexamination of this corpus, and on the basis of stylistic

considerations it now appears that these instruments are of late nineteenth-century commercial manufacture in the revival tradition of hurdy-gurdy makers such as Nigout, Pajot, and Thouvenel, active in Jenzat and Mirecourt. This late origin would help explain why "P.G" cornemuses are conspicuously lacking in distinguished French collections but commonly appear instead in North America and Great Britain.

**Laurence Libin** is the Frederick P. Rose Curator in Charge, Department of Musical Instruments, The Metropolitan Museum of Art. He has taught organology in the graduate schools of Columbia University and New York University and publishes and lectures occasionally on musical subjects. Mr. Libin has served on the Board of Governors and as Vice President of the American Musical Instrument Society.

## 2

**Sounds without Keyboards, Keyboards without Sounds, and a  
Nautical Excursion**

**Harry J. Hedlund (Chicago), Chair**

**RADIO INSTRUMENTS: A NEW VIRTUOSITY**

Laura Danae Stanfield  
University of Illinois

This paper is an introduction to two new musical instruments: the Radio Drum and the Radio Baton. They both derive from a radio tracking technique first realized by Robert Boie at AT&T Bell Labs, who built the Radio Drum. At Stanford University, Max Mathews further developed Boie's capacitive sensing methods into the Radio Baton. These instruments have been discussed and demonstrated in journals and conferences concerning computer music, but have not yet begun to receive scholarly attention outside of that field.

The Radio Drum and Radio Baton are new instruments for performing electronic and computer music. Traditionally, keyboards have provided the primary means to realize real-time performance on synthesizers. Radio instruments are intended to facilitate types of musical expression not possible with keyboards: they promote active listening, facilitate improvisation, can be played with a variety of interfaces, and have been used as teaching tools for conductors. The author will describe the development of these two instruments and provide a brief overview of their constructions.



The radio instruments use low frequency radio signals to enable a computer to track the motions of two drum sticks or two conductor's batons as they are freely moved in three dimensional space. Stick trajectories are then interpreted by various computer programs which either directly play music or control a traditional synthesizer via MIDI signals. Two programs have been developed which allow the stick motions to determine every aspect of the performance (including pitch, dynamics, and duration), thus providing great freedom for the performer, but at the same time requiring great virtuosity. Other programs, such as Mathews' Conductor Program, store the score as a sequence in the computer so that the pitches are automatically supplied by the computer, thus allowing the performer to focus attention on control of expression with the sticks.

More than a dozen new pieces have been composed for these instruments since 1988, and performer/composers such as Andrew Schloss, David Jaffe, and Max Mathews have additional commissions in progress. This presentation will include audio excerpts from pieces written specifically for the Radio Drum and Radio Baton, illustrations of playing techniques, and video excerpts of Max Mathews playing his own Radio Baton.

**Laura Danae Stanfield** is a lecturer in the Musicology Department of the University of Illinois at Urbana-Champaign, where she received both M.M. and M.L.S. degrees. She is presently completing her doctoral dissertation, entitled "Hear Ye! Hear Ye!: Aaron Copland's Collaboration of 1934 and the Development of Jazz Ballet."

Previous positions include Assistant Music librarian at the University of Illinois at Urbana-Champaign (1990-94) and Company Member/Instructor with the Joffrey II Ballet Company (1986-88). She is active in the performance and commission of new vocal and choral works and has presented papers on American music, dance, and musical instruments for the Sonneck Society, the Music Library Association, the College Music Society, and the Nashville Meeting of AMIS ("The Harmonica in America").

PERFECT PRACTICE IN GOLDEN SILENCE: THE REMARKABLE  
KEYBOARDS OF MR. AND MRS. VIRGIL

William E. Hettrick  
Hofstra University

A most fascinating story in the history of musical instruments designed solely for pedagogical use is the chronicle of Almon K. and

Antha M. Virgil, which includes the following events: their production of a practice keyboard device in the 1880s called the "Techniphone" and its development into a later model, the "Virgil Practice Clavier," in the 1990s; their establishment of piano schools in New York, London, and Berlin devoted to the Virgil Method, which made extensive use of the practice keyboard; their separation around 1900, with Antha retaining control of the New York school (the Virgil Piano School and School of Public Performance, also known as the Virgil Piano Conservatory) and Almon setting up a rival institution in New York (the Clavier Piano School and School of Public Performance, later known as the Virgil School of music); their subsequent marriages, Almon's to Florence Dodd, a former pupil who joined him in his educational work, and Antha's to Amos C. Bergman, the inventor of the "Tekniklavier," the practice keyboard instrument they manufactured and sold under her business name, Mrs. A. M. Virgil.

This paper will tell the Virgils' story in greater detail with particular emphasis on the design and marketing of their instruments. Patents issued to A. K. Virgil and A. C. Bergman will be examined, examples of their advertising methods will be given, and two representative instruments in the author's collection (a "Virgil Practice Clavier" and a "Tekniklavier") will be illustrated and described.

**William E. Hettrick** is Professor of Music at Hofstra University, where he currently serves as Chair of the Music Department. The author of *The "Musica instrumentalis deudsch" of Martin Agricola: A Treatise on Musical Instruments, 1529 and 1545* (Cambridge: Cambridge University Press, 1994), he has given papers at previous AMIS meetings on the Csakan, the Ruzspfeif, and the Dolceola.

#### THE GLEAMING MACHINES OF LEISURE

Bruce Carlson  
Schubert Club

Steinway & Sons Piano Company has made over 500,000 pianos in the last 140 years. These superlative pianos are, of course, the reason this firm is well known worldwide. Yet at one point in its distinguished history, just before the turn of the century, Steinway launched into the manufacturing of a related machine for consumers. This involved a business diversification strategy decades ahead of its time—and the production of another beautiful useful and elaborate object of wood and iron. In short, the House of Steinway got into the boat business.

To help develop the 400 acres he owned in Astoria (the site of the Steinway piano factory then and now) the great business visionary William Steinway cooked up a boat side line. Motors were to be made by none other than Gottfried Daimler, who also started the Mercedes Benz automobile company. Steinway set up a production facility for Daimler marine motors in Hartford, while the boat works itself was in Astoria. Sales were to be conducted in a lower Manhattan showroom next door to the piano sales rooms.

The Steinway/Daimler boats themselves were offered in length from 30 to 125 feet. Prices ranged from \$2,400 to \$30,000. These were definitely high prices in a day when the average worker made \$500 a year. Alas, William Steinway died in 1896, and this extravagant maritime venture faltered and in fact disappeared in just a few short years.

Yet for a time Steinway boats were among the finest on the waterways. A Steinway boat, it is recorded, even sped at 16 miles per hour to rescue several people who fell from a sailboat on Lake Michigan at the Chicago World's Fair in 1893.

William Steinway was a business giant whose vision extended far beyond pianos. His nautical venture is an interesting chapter in this piano company's history.

**Bruce Carlson** is Executive Director of the Schubert Club and the Schubert Club Musical Instrument Museum in Saint Paul, Minnesota. He also serves as a member of the AMIS Board of Governors.

## 5

**Keyboard Instruments and Performance**  
**Edwin M. Good (Smithsonian Institution), Chair**

PAISIELLO AND HADRAVA AT A *VIS-À-VIS FLÜGEL* BY STEIN  
John A. Rice  
University of Houston

The letters of Norbert Hadrava, an Austrian diplomat and musician resident in Naples during the late eighteenth century, to the musician-clergyman Johann Paul Schulthesius represent an important source of information about musical life in Naples during the 1780s. Despite their importance, these letters (in the Austrian National Library) are very little known. One of the most valuable of the letters is a long and detailed discussion, hitherto unpublished, of a *vis-a-vis Flügel* (a rectangular instrument combining a harpsichord and a grand

fortepiano, with the mechanisms coupled in such a way that it can be played by one player or two) built by the great instrument-maker Johann Andreas Stein, and owned by a Neapolitan nobleman. The letter includes descriptions not only of the instrument but of a concert in which Paisiello and Hadrava played it, first in turn and then together.

After a brief overview of the Hadrava letters, most of which deal with Neapolitan opera, I discuss the letter on Stein's *vis-à-vis Flügel*, deriving from Hadrava's description an idea of the instrument's construction, features, and sound. I compare this description to the two surviving examples of *vis-à-vis* instruments by Stein, in Verona (Museo di Castelvecchio) and Naples (Conservatorio di San Pietro a Maiella), and suggest, on the basis of this comparison, that the instrument now in Naples is none other than the one on which Paisiello and Hadrava played in 1789. I evaluate Hadrava's account of their performance as evidence of the kind of performances for which *vis-à-vis* instruments were intended.

**John A. Rice** is Assistant Professor of Music at the University of Houston. His articles on the eighteenth-century piano have appeared in the *Journal of the American Musical Instrument Society* and *Early Music*.

PLEYEL AND COMPANY: EARLY SOUND DOCUMENTS OF  
HISTORICAL INSTRUMENTS AND HISTORICALLY ORIENTED  
PERFORMANCE PRACTICE IN THE TWENTIETH CENTURY

Martin Elste

Staatliches Institut für Musikforschung, Berlin

By 1930 already some sound recordings of early music performed on historical instruments and by players who pursued a historically oriented performance existed. One of these instruments featured was the famous Pleyel concert harpsichord which was generally played by Wanda Landowska. What do we learn from her and other musicians' recordings made on shellac discs up to the end of World War II? Do they convey to us more about the actual performances of their time than the written documents we have from this period? Or do they follow the aesthetical writings fully? In which way have these recordings influenced the general conception of historical instruments? The presentation will try to answer these and further questions by a comparative approach and formulate the then prevailing, yet subdued, theory of performance.

**Martin Elste** studied musicology, mass communication and English literature in Cologne, London (where he received his C.A.M.S.), and Berlin. He concluded his studies with Carl Dahlhaus at the Technische Universität Berlin with his doctoral thesis on Bach's Art of Fugue on Records in 1981. Since 1982 he has been working for the State Institute for Music Research, Berlin, as curator in the Museum of Musical Instruments. His research covers discology, organology, and performance practice.

## THE DOLMETSCH/CHICKERING CLAVICHORDS

Richard Troeger  
University of Alberta

As is well known, the Chickering piano firm opened a department for Arnold Dolmetsch in 1905. He was given a free hand, and between 1905 and 1910 produced 34 clavichords, 13 harpsichords, 19 octavinas, 3 spinets, 3 virginals, and 3 fortepianos, as well as several lutes and chests of viols. These instruments made an impressive beginning to the American early music revival and are generally considered to be among the best of Dolmetsch's output. Outstanding among them are the clavichords. These were based on a large, unfretted instrument by Christian Gotthelf Hoffmann (1784; Yale Collection). Although departing from their model in some respects, the Chickering clavichords are generally well within eighteenth-century parameters.

This paper will consider details of the structural and musical characteristics of the Dolmetsch/Chickering clavichords. The subjects to be covered include materials; case construction; proportions among muted, sounding, and after-lengths of strings; keyboard and action; soundboard proportions, bridge, and ribbing; use of muting cloth; decoration; and stringing. Dolmetsch's approach to stringing these instruments and its relationship to his later clavichord design shed considerable light on his concept of the clavichord's aesthetic; an alternative approach to treble stringing on these instruments will be proposed.

Musically, some of the Chickering clavichords are extremely impressive. The best specimens combine a warm, singing quality with considerable power. Characteristic variations in timbre across the range will be considered in regard to eighteenth-century instruments, and in contrast to Dolmetsch's later concept.

A mini-recital on Dolmetsch/Chickering no. 10, in the collection of Brigham Young University, will demonstrate characteristics of these often magnificent instruments.

**Richard Troeger** holds a doctorate in early music from Indiana University; since 1989 he has taught at the University of Alberta, Edmonton. He has performed throughout the United States and Canada as a harpsichordist, clavichordist, and fortepianist, and has broadcast frequently on CBC Radio. Dr. Troeger is the author of *Technique and Interpretation on the Harpsichord and Clavichord* (Indiana University Press), as well as numerous articles on early performance practice, including contributions to the *Garland Encyclopedia of Keyboard Instruments*. At present he is writing a book on instrumental articulation (for which he was awarded a three-year Canada Research Fellowship) and preparing a series of clavichord recordings. He is the harpsichordist for the group *Musique Chantante*.

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### Instruments of East and West

**J. Kenneth Moore (Metropolitan Museum of Art), Chair**

#### NOTES ON THE SOUTH INDIAN FLUTE

Beth Bullard  
Temple University

The simple bamboo construction of the South Indian flute belies the complexity of the music it is capable of producing. This instrument holds a prestigious position, for it is considered the oldest still in current use. It is named in texts dating as far back as several millennia B.C.E., and it appears in art works from the first century C.E. Flute makers today obtain special bamboo from Kerala, on the western coast of India. Flutemaking in South India will be shown by means of slides and video.

Although in its basic structure the South Indian flute resembles early Western flutes, their playing techniques differ. In India the holes are covered not by the pads of the fingers but by the undersides of the knuckles. This enables the player to achieve expressive nuances: legato, portamento, florid ornamentation. It is my hypothesis that modern players of early winds play on the pads of the fingers because of their early training on modern instruments with keys. Experimentation with areas of the fingers near the pads may provide Western players with similar nuances for early music.

**Beth Bullard**, Assistant Professor of Music History at Temple University, has degrees from Oberlin, Harvard, and the University of Pennsylvania. She is author of *Musica getutscht: A Treatise on Musical Instruments by Sebastian Virdung* (Cambridge: Cambridge University Press, 1993). She studied ethnomusicology at the School of Oriental and African Studies (London) and at the University of Maryland (Baltimore County). In 1992, as an Indo-American Fellow (CIES), she spent three months in India researching "The Flute and Flute Playing in South India."

#### THE RAFFLES GAMELAN AT CLAYDON HOUSE

Sam Quigley

Museum of Fine Arts, Boston

During his five-year tenure as Lieutenant-Governor of Java, Sir Thomas Stamford Raffles, perhaps best remembered as the founder of Singapore, assembled and eventually sent back to Great Britain a vast collection of botanical specimens and cultural properties. Among the artifacts were two sets of *gamelan* instruments, one of which now belongs to the British Museum; the other, which is on display in Claydon House in Buckinghamshire, belongs to the Verney Family. While the former ensemble is somewhat known (mainly for the zoomorphic design of its cases), the extraordinarily beautiful Claydon House *gamelan* has only received passing reference in modern times. Both deserve to be much better known for any number of reasons, not the least of which is that they were the first ensembles to have been exported from Java.

Much recent research (and in some cases, startling discoveries) will be presented and will place the Claydon House *gamelan* in its proper historical context. Special emphasis will be placed on its origin and the resulting decoration schema and tuning characteristics, which will be shown to have been purposefully appealing to Western tastes.

**Sam Quigley** is Keeper of Musical Instruments at the Museum of Fine Arts, Boston, and has been an active student of Javanese music since his undergraduate days at Wesleyan University. He has been a member of the AMIS Board of Governors since 1991.

MUSICAL INSTRUMENTS IN MEXICO DURING THE PERIODS OF  
COLONIALISM AND EARLY INDEPENDENCEJohn Koegel  
Saddleback College

From 1521 and the beginning of Spanish settlement in *Nueva España* (modern-day Mexico), European music and musical instruments were integrated into the cultural life of the viceroyalty. The Spanish settlement in what is now the southwestern part of the United States began at a later date than in present-day Mexico. However, the practice of using instruments in these settlements was similar to that of the more populated central Mexican region. With the exception of a number of colonial organs, extant instruments used in Mexico and the Southwest in the sixteenth through early nineteenth centuries are relatively scarce. Therefore, to gain an idea of the extent of the use of instruments in Mexico before 1850, a search through published and unpublished civil, ecclesiastical, and military records, and of musical manuscripts from Mexico, the Southwest, and Spain has been made. All the standard European wind, string, percussion, and keyboard instruments were either manufactured in Mexico or were imported from Spain, other parts of Latin America, and Europe. Likewise, Mexico provided technological assistance in instrument building to other Spanish colonies in the New World and to the Philippines. Several uniquely Mexican instruments such as the *jarana*, *bandolón*, and other guitar-like instruments having a high status today in Mexican traditional music began to be used during the late-colonial and early-independent periods. Newly found documentation for the use of instruments in cathedrals; parish, village, and mission churches; military companies and garrisons; and among the general populace will demonstrate the degree to which these instruments were available and in common use.

**John Koegel** received the Ph.D. in Musicology at the Claremont Graduate School in 1994 (with a dissertation on Mexican-American music in nineteenth-century California), and is presently teaching music at Saddleback College in Mission Viejo, California. He is a contributor of articles and reviews on Mexican, Mexican-American, and American music topics to *American Music*, *Inter-American Music Review*, *The New Grove Dictionary of American Music*, *Journal of the American Music Research Center*; and the forthcoming *Diccionario de la música española e hispanoamericana*.



**Flutes of Two Influential Makers**  
**Betty Austin Hensley (Wichita, Kansas), Chair**

THE FLUTES OF JOHANN GEORGE TROMLITZ  
Ardal Powell  
Folkers & Powell

Johann George Tromlitz (1726-1805) is a key figure in the history of the flute. Although his dedication to improving the eighteenth century's conical-bored one-key flute was probably not unique, his contributions quickly attained prominence during his lifetime because of his willingness to commit his ideas to print. His legacy includes detailed writings about the instrument and its music, which allow us to form a more detailed picture of him from first-hand evidence than of any other figure, including Quantz. Tromlitz's all-round activities as a performer, pedagogue, composer, and instrument-maker were first studied in Fritz Demmler's 1961 dissertation. His 1791 flute tutor has recently reappeared in translations into English (1991) and Italian (1989), reviving interest in his importance to performance practice studies. This is the first investigation of his instruments.

Six surviving Tromlitz flutes have been located for this study. It describes and illustrates the instruments, remarking on the design principles they have in common, the technique and tooling of their manufacture, and the features which distinguish them. A recorded demonstration illustrates the musical qualities of the Tromlitz flute.

**Ardal Powell** has practiced for ten years as a maker of historical flutes, as a partner in Folkers & Powell. He holds an M.A. in English Literature from the University of Cambridge, and a Certificate in Baroque Flute Performance from the Royal Conservatory in the Hague, The Netherlands, where his teacher was Barthold Kuijken. He was a 1993-94 Fellow of the National Endowment for the Humanities' program for Independent Scholars, working towards an extended introduction to his edition of Tromlitz's 1800 tutor for the keyed flute, forthcoming from Oxford University Press. His translation of J. G. Tromlitz's 1791 flute treatise was published by Cambridge University Press in 1991.

## THE POTTER FLUTE LEGACY

Glennis Stout  
Ann Arbor, Michigan

Richard Potter, born in 1725 in Mitcham, Surrey, England, was apprenticed at 14 to a London turner. In 1748 Richard set up shop as a turner/musical instrument maker, and worked as a flute maker from ca. 1755. In 1785 he moved his shop to 5 Johnson's Court, Fleet Street. The Potters raised 5 children; the eldest, Richard Huddleston, became well known in London as an organist, oboist, flutist and violist, while a younger son, William Henry, was apprenticed to his father in 1774 and took charge of the shop when Richard retired.

Richard Potter's work can be divided into three major stylistic periods, identified by their signature and construction details:

1. 1750s and 1760s: POTTER LONDON on a scroll. Small, round embouchure hole, and one square key.
2. Late 1760s, signed POTTER/LONDON, and some dated on footjoint. Embouchure hole slightly more oval. Addition of up to 6 keys. Earliest dated POTTER SR. flute is a 6-keyed stamped 1776. (Story of Andrew Ashe, celebrated flute virtuoso and his Potter flute interspersed here.)
3. 1785, the year of Richard Potter's famous patent, no. 1499, marked the beginning of third phase of Potter's flutes. Signed POTTER/Johnson's Court, Fleet Street/London. Most of Potter's patents not original, but "by his manufacture of high-quality, reliable flutes, which were also aesthetically pleasing, Richard Potter almost single-handedly popularized the additional keys and metal-lined head-joints."

**Glennis Stout**, a native of Wichita, Kansas, studied flute at the Eastman School of Music (B.M.) and the University of Michigan (M.M.). Later studies were with Harold Bennett, William Kincaid, and Marcel Moyse. She began collecting antique flutes in 1952 and now has over fifty instruments, from baroque to Boehm flutes. She has traveled widely with her collection, giving lectures, recitals, and demonstrations at music schools and flute clubs in the United States and Taiwan, including two presentations at conventions of the National Flute Association.

