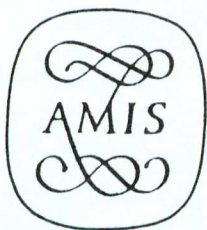
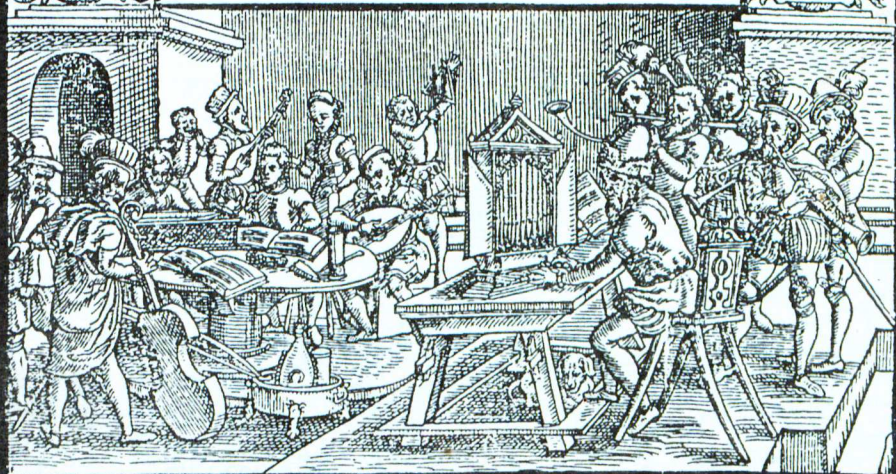




*American Musical  
Instrument Society*



PROGRAM AND ABSTRACTS  
for the  
EIGHTEENTH ANNUAL MEETING  
New York City, May 25-28, 1989





# The American Musical Instrument Society

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

AMERICAN MUSICAL INSTRUMENT SOCIETY

EIGHTEENTH ANNUAL MEETING

New York City, May 25-28, 1989

PROGRAM

THURSDAY, MAY 25

- 12:00-            Registration (Barnard Hall Auditorium)
- 3:00-6:00        Board of Governors Meeting (Parlor, 49 Claremont)
- 6:00-8:00        Reception (Quadrangle south of Barnard Hall)

The Old Bethpage Village Brass Band  
Appearing through the generosity of the  
Friends for Long Island's Heritage

Kirby Jolly, first E-flat cornet  
Patrick Dougherty, second E-flat cornet  
Howard Birnbaum, first B-flat cornet  
John Zalewski, second B-flat cornet  
Brad DeMilo, first alto horn  
Robinson Goin, second alto horn  
Jeremy Kempton, trombone  
David Abt, baritone horn  
Robert Pownall, tuba  
Chris McCaslin, drums  
James Pirone, drums

FRIDAY, MAY 26 (morning sessions in Barnard Hall Auditorium)

9:00-10:00 Woodwind Instruments

Chair: Albert R. Rice, Claremont Colleges

Tula Giannini, Westminster Choir College:  
"Jacques Hotteterre le Romain and His Father,  
Martin: A New Look Based on Recently Found  
Archival Documents, 1666-1764"

Cecil Adkins, University of North Texas:  
"Oboes Beyond Compare? Not Any More!"

10:00-10:15 Break

10:15-10:45 Musical Interlude

Roger Widder, University of Arkansas:  
The Tárogató

Ralph T. Dudgeon, N.Y. State Univ. at Cortland  
Franz X. Streitwieser, Trumpet Museum, Streitwieser  
Foundation  
Clarin horns and Lurs

10:45-11:00 Break

11:00-12:00 Scientific Topics

Chair: John W. Coltman, Pittsburgh, Pa.

Edward L. Kottick, University of Iowa:  
"Modal Behavior of Harpsichords: What Vibrates  
and How"

John Koster, Museum of Fine Arts, Boston  
"Scientific Wood Identification: A Look at the  
Possibilities"

12:00- Lunch (on your own)

FRIDAY, MAY 26 (continued)

Afternoon free, allowing time for visits to:

The Metropolitan Museum of Art (5th Ave. at 82d St.)  
André Mertens Galleries for Musical Instruments;  
also "A Musical Offering," an exhibition of 100  
recent acquisitions. In addition, "Copper, Tin,  
and Fire: Gongsmithing in Java," a video docu-  
mentary by D. Samuel Quigley (Museum of Fine  
Arts, Boston), will be shown continuously from  
1:00 (place to be announced).

The Library and Museum of the Performing Arts at  
Lincoln Center, Amsterdam Gallery (Amsterdam Ave.  
at 64th St.)

"Shapes of the Baroque," an exhibit prepared by  
the American Federation of Violin and Bow Makers.

The Museum of the American Piano (211 West 58th St.)  
Open-house from 1:00 to 4:00 with a performance  
by Mary Louise Boehm beginning about 3:00.

7:00

Concert at The Metropolitan Museum of Art (Uris  
Center Auditorium)

The Mozartean Players

Steven Lubin, piano and fortepiano

Stephanie Chase, violin

Myron Lutzke, violoncello

Presentation of the Curt Sachs Award

after  
concert

Reception at the home of Mr. and Mrs. Frederick R.  
Selch (132 East 71st St.)

SATURDAY, MAY 27 (morning and afternoon sessions  
in Barnard Hall Auditorium)

9:00-10:30 Keyboard and Percussion Instruments

Chair: William E. Garlick, Steinway & Sons

Rodger S. Kelly, Shrine to Music Museum:  
"Paul von Janko's Neue Claviatur: Was It  
a Viable Alternative?"

Roland Loest, Museum of the American Piano:  
"The Great Square-Piano Bonfire of 1904"

Harrison Powley, Brigham Young University:  
"Music for the Holzspiel: A New Repertory"

10:30-10:45 Break

10:45-11:15 Musical Interlude

Robert Green, Northern Illinois University:  
The Hurdy-Gurdy

11:15-11:30 Break

11:30-12:30 Bowed String Instruments

Chair: Stephen Bonta, Hamilton College

Frederick R. Selch, New York City:  
"The Five-String Bass Viol from Praetorius  
to Prescott"

Allison A. Alcorn, Shrine to Music Museum:  
"Current Trends in Issues of Violin Making:  
Case Study--Minnesota Makers"

12:30-2:00 Lunch (on your own)

SATURDAY, MAY 27 (continued)

2:00-3:30      Iconographical Topics

Chair: Edmund A. Bowles, White Plains, N.Y.

Sue Carole DeVale, University of California,  
Los Angeles:

"Harps and Harpists in Medieval Persian  
Miniatures"

Alis Dickinson, University of North Texas:

"Musical Instruments in the Pre-Raphaelite  
World"

Dennis G. Waring, Middletown, Ct.:

"Advertising the Estey Reed Organ: Trade-  
Card Iconography"

3:30-4:00      Break

4:00-5:00      Lecture-Demonstration by Carleen M. Hutchins:

"The Development and the Sounds of the  
Violin Octet Instruments"

Nadia Koutzen, treble and soprano violins

Joan Miller, mezzo violin

Margi Slapin, alto violin

Erik Friedlander, tenor and baritone violins

Diana Mizelle, small bass and contrabass  
violins

Appearing through the generosity of the  
Catgut Acoustical Society, Inc.

5:00-6:45      Break

6:45-7:30      Cocktails (place to be announced)

7:30-            Banquet (place to be announced), followed by

Annual Auction, Gene Bruck presiding



SUNDAY, MAY 28

- 8:00-9:00     Editorial Board Meeting (Parlor, 49 Claremont)
- 9:30-10:30    Annual Business Meeting (Barnard Hall Auditorium)  
                  Continental breakfast will be available
- 10:30-12:00   Lunch (on your own)
- 12:00-5:00    Special Program at The Metropolitan Museum  
                  of Art (Grace Rainey Rogers Auditorium)
- 12:00           Film (to be announced)
- Lectures
- 1:00            Laurence Libin, The Metropolitan Museum of Art:  
                  "A Century of Collecting Musical Instruments  
                  at The Metropolitan Museum of Art"
- 2:00            Hubert Henkel, Deutsches Museum, Munich:  
                  "Musical Instruments in a Museum of Tech-  
                  nology"
- 3:00            Simon Levin, Institute of Theater, Music, and  
                  Cinematography, Leningrad (retired):  
                  "The Collecting of Musical Instruments in  
                  Russia and the USSR and Its Scientific  
                  Principles"
- 4:00            Film (to be announced)

## ABSTRACTS

JACQUES HOTTETERRE LE ROMAIN AND HIS FATHER, MARTIN:  
A NEW LOOK BASED ON RECENTLY FOUND  
ARCHIVAL DOCUMENTS, 1666-1764

Tula Giannini  
Westminster Choir College

The personage of Jacques Hotteterre le Romain has assumed an almost legendary place in the history of the flute; the engaging flutist pictured on the frontispiece of his Principes de la Flûte Traversière, whom we assume to be Jacques, has become a recognized symbol of the French baroque, while the instrument he plays represents the archetype of the early three-piece flute. Despite his importance, little documentation on the life of Jacques le Romain has been available. In fact, major documents on the Hotteterre family have not been found since 1969, when the Inventory after the death of Nicolas Hotteterre was brought to light by Marcelle Benoit. This paper, which draws on the author's research for the book French Musical Wind Instrument Makers, 1640-1720: The Hotteterres and Their Contemporaries, presents newly found documents of the Minutier Central, Archives Nationale de France, pertaining to and signed by the Hotteterres, from which we can get a closer look at their musical lives placed in historical and social contexts that reflect the positions they held as musicians to the court of Louis XIV. Documents of particular interest are: three instrument inventories (the workshop of Martin Hotteterre, the instruments owned by Jacques at the time of his marriage, and those in his possession at the time of his death); the marriage contract of Martin Hotteterre; the purchase agreement of the Hotteterre house and boutique in Paris; the inventory after death of Martin's wife; the marriage contract of Jacques le Romain; and his inventory after death. These documents, besides forming a basis for the history of Jacques le Romain and his father Martin, offer clarification of the relationship between the various Hotteterre makers' marks and individual family members, which, when viewed in light of the

author's recently found documentation concerning other leading families of French woodwind makers, alter our perspective of the development of the flute from a three-piece to a four-piece flute with corps de rechange. Further, additions and corrections have been made to the most recently published Hotteterre genealogical chart which reveal important ties between them and other leading families of French woodwind makers and musicians.

OBOES BEYOND COMPARE? NOT ANY MORE!

Cecil Adkins  
University of North Texas

One of the intriguing problems connected with a detailed investigation of a maker's instruments is the lack of stylistic information allowing the researcher to establish a chronological sequence of manufacture. Several years ago in a paper entitled "Oboes Beyond Compare: The Instruments of Hendrik and Fredrik Richters," I demonstrated that their instruments could be grouped according to the decorations on the mountings, but at that time there was no way to order or date these groupings. Since that time I have collated measurements for numerous oboes and have tentatively established a set of evolutionary standards for the oboe extending from c. 1690 until the end of the eighteenth century.

This paper will examine the Richters oboes in light of these standards and will offer a tentative chronology for them through the death of Hendrik in 1727. Extrapolation of these data in combination with newly identified manufacturing norms should also make it easier to offer hypotheses about the instruments of other makers as well as numerous unidentified instruments.

MODAL BEHAVIOR OF HARPSICORDS:  
WHAT VIBRATES AND HOW

Edward L. Kottick  
University of Iowa

A harpsichord consists of a soundboard (an unsymmetrical plate whose behavior is complicated by the bridges, hitch-pin rail, cut-off bar, and ribs glued to it) fastened to a case with flexible sides and bottom, enclosing a volume of air. When this "box" is set into vibration, the soundboard, sides, bottom, and air all vibrate, each with its own modal pattern. That something is vibrating does not necessarily mean that it is contributing to the production of sound; nevertheless, it probably is influencing the way in which the soundboard vibrates. Because of this "mode coupling," almost any mode of the harpsichord is a composite one. The question of what vibrates and how is a complex one, which for the first time is in the process of being answered.

The vibrating modes of the harpsichord in the acoustics laboratory at the University of Iowa were obtained by tapping approximately 600 points on its external surfaces with an instrumented hammer. Both the input from the hammer and the response of the harpsichord were recorded. The data were digitized and the response of each tapped point was converted to a numerical value. These data were then processed into computer-generated color pictures and a video tape. After presenting a summary of the research techniques used, a series of computer-generated color slides, demonstrating the vibrational patterns of a harpsichord soundboard in its first ten modes will be shown. This will be followed by a three-dimensional, computer-generated video tape simulating the interaction between all the elements of a harpsichord as it vibrates in its first few modes.

SCIENTIFIC WOOD IDENTIFICATION:  
A LOOK AT THE POSSIBILITIES

John Koster  
Museum of Fine Arts, Boston

Identification of the various woods found in musical instruments is of interest to organologists, restorers, and copyists. While some woods can be reliably identified by the unaided eye, most casual identifications are little better than guesses. The woods of a few instruments here and there have been scientifically examined, but the first systematic approach to the problem has been that undertaken as part of the preparation of a catalogue of the fifty-two keyboard instruments at the Museum of Fine Arts, Boston. The large scale of this project precluded the usual practice of sending samples to a central laboratory. The techniques, however, are relatively simple: one needs little more equipment than a microscope and razor blades. Small samples are removed from the instrument. From these, sections are cut so that the cell structure can be observed under the microscope. This is compared with standard samples or standard photographs and descriptions. The genus can usually be accurately determined but seldom the species within the genus. Thus, for example, fir can be distinguished from spruce, but one cannot distinguish the various species of spruce. The Boston project was undertaken principally for the sake of accurately describing the individual instruments. Some patterns did, nevertheless, begin to emerge, for example, the widespread use of spruce (not pine) and poplar (not lime-wood) for structural purposes. In a few instances, identification of certain woods led to important conclusions. For example, the use of Pinus strobus (Eastern white pine) for the soundboard of an English-style spinet helped to confirm its attribution to a Boston maker.

PAUL VON JANKO'S NEUE CLAVIATUR:  
WAS IT A VIABLE ALTERNATIVE?

Rodger S. Kelly  
Shrine to Music Museum

Many people regard the Janko keyboard merely as a passing fad in music history, without ever realizing just how many advocates the keyboard once had. Few people know, for instance, that at one time more than 50 piano-manufacturing firms were producing pianos which incorporated that Janko keyboard; that in 1891 a conservatory was established exclusively for students of the Janko keyboard; and that the keyboard received the endorsement of Franz Liszt and Anton Rubinstein. Such mainstream piano literature as Liszt's La Campanella, and Beethoven's Sonata, op. 111, were performed in recital utilizing the Janko Keyboard.

The evidence suggests that the Janko keyboard was not just another unsuccessful experiment, but was a serious attempt to replace the standard keyboard, and that it deserves more attention than it received in many of the piano histories. This paper will address the historical placement of the keyboard, and will examine its technical merits with the aid of slides and videotape.

THE GREAT SQUARE-PIANO BONFIRE OF 1904

Roland Loest  
Museum of the American Piano

On May 24, 1904, an organization called the National Association of Piano Dealers of America, at their annual convention in Atlantic City, N.J., put the torch to a pile of square pianos reported to number 1,000. The move was deemed necessary at their previous year's convention because the number of squares still in active use more than fifteen years after their production had been curtailed was a serious impediment to the sale of uprights.

Apart from the bizarre nature of an industry's response to these circumstances, this paper will explore the assumption that if squares continued to impede the sale of uprights after the turn of the century, then the "modern" upright is clearly not superior to the square. We must also then question the motives of the industrialists who curtailed their production and of the members of the piano industry who helped perpetuate what is now a century-old lie concerning their musical usefulness.

#### MUSIC FOR THE HOLZSPIEL: A NEW REPERTORY

Harrison Powley  
Brigham Young University

Saint-Saëns' use of the Holzspiel or Strohfiedel, the square or traditional xylophone, to imitate rattling bones in Danse macabre (1874) is generally thought to be the first use of this folk instrument in the symphony orchestra. Yet, in the 1830s, the Polish xylophone virtuoso Michael Guzikow (1806-1837) enchanted audiences from Warsaw to Paris with arrangements of Polish folksongs and violin works by Weber, Hummel, Hofmeister, and Paganini. However, in the late 1790s at the court of Franz II in Vienna, Ignaz Schwegl (d. 1803) wrote several idiomatic works for Holzspiel. Schwegl, a member of the court orchestra, is better known to violinists for his short method for the violin (1786, revised 1794). Of his nine surviving works, seven employ the Holzspiel; these include two concertante duets for violin, xylophone, and orchestra and five chamber works for various combinations of instruments. The gebürgerlich royal family performed the music; the emperor (according to Schlosser's Geschichte des achtzehnten Jahrhunderts, 1856) played the Holzspiel, his wife the double bass.

Literary and pictorial references to the Holzspiel begin as early as the 15th century. A brief survey of the development of the instrument precedes an examination of Schweigl's music in this paper. By using 19th-century German methods for the Holzspiel, performance practices of virtuosic passages are reconstructed. Schweigl's music opens an interesting new and often technically demanding repertory for the xylophonist. While the music is not of the artistic level of the works of Haydn or Mozart, it represents a Hausmusik no doubt enjoyed by the Viennese court.

#### THE FIVE-STRING BASS VIOL FROM PRAETORIUS TO PRESCOTT

Frederick R. Selch  
New York City

This paper reviews the five-string bass viol from its first report in Praetorius's Syntagma musicum to its apparent widespread use in Yankee America during the first half of the nineteenth century. In the course of researching this phenomenon, I have studied many American examples, identified one European 'cello in my own collection, and read carefully the reports of instruments in private collections. I will report on Bach's usage of the viola pomposa and Abel's sonatas for the Pentachord (invented by Merlin), and comment on the absence of written music for the American instrument, with a conjectural application in psalm-singing.



CURRENT TRENDS IN ISSUES OF VIOLIN MAKING:  
CASE STUDY--MINNESOTA MAKERS

Allison A. Alcorn  
Shrine to Music Museum

Throughout the course of history, the art and craft of violin making has been fraught with complex issues. It seems the farther we travel in time away from the great seventeenth-century makers, the more complex these issues become. Today we find more and more technical questions of wood type and ring growth as well as methods of varnish application and order of construction. In addition, there are purely philosophical issues with which today's makers must grapple:

1. With a market that desires virtual copies of a very few makers, where does personal expression enter into an instrument?
2. Where does a new instrument fit into the current trend toward purchasing old instruments?
3. Does one approach repair work solely from a "bread and butter" standpoint, or can one actually learn about the great instruments through repair?
4. What does a maker look for in a great instrument?
5. Does the "perfect" violin exist?
6. What is it about a particular master that causes him to be the favorite of a maker today?
7. Do today's makers feel confined by the restrictions placed on model selections in order to win the prestigious competitions?

The maker's view--significantly, the well-educated maker's view--presents angles often overlooked in the scholarly world. Of necessity, the maker sees the violin in a different light, one that deserves closer scrutiny by those of us on the academic side of music. This slide-lecture presentation will wrestle with issues and questions such as those posed above and will attempt to show that the philosophies of today's fine makers are really an alternate look at the academician's thoughts.

## HARPS AND HARPISTS IN MEDIEVAL PERSIAN MINIATURES

Sue Carole DeVale  
University of California, Los Angeles

Miniature paintings depicting harps and harpists are found in Persian manuscripts primarily from c. 15th-17th centuries A.D. This time is considered to be somewhat after the harp was used in Persia, and thus these paintings raise the common iconographical dilemma, i.e., just how much can we rely on iconography as a source for the structure, performance practice, and use of an instrument.

The harps depicted in the Persian paintings are the angular harps that were first depicted in the iconography of ancient Mesopotamia beginning in the second millenium B.C., and they later spread eastward along the Silk Route as far as Japan, where they were used at least until the 10th century A.D.

Focusing on the Persian harps, the paper will investigate musical and social considerations including the structure and decoration of the harps, the number and color of strings and their placement, the techniques of the harpists, and the musical and social usage and function of the harpist and harp music as evidenced by the social context of solo and ensemble harp performance depicted in the paintings. The iconographical analysis is supported by theoretical treatises, including one on astronomy, dating from the 13th and 14th centuries.

Finally, to further establish the value of iconographical research, it will be shown how the iconographic analysis of the Persian harps helped determine that a critical piece was missing from the one remaining extant specimen of this type of harp, dating from c. 950 A.D., kept in the Shosin Repository in Nara, Japan.

## MUSICAL INSTRUMENTS IN THE PRE-RAPHAELITE WORLD

Alis Dickinson  
University of North Texas

The Pre-Raphaelite movement, which so vitally shaped the course of British art and literature through the last half of the 19th century, became by the early 20th century an embarrassment to cultural historians. Only in the last twenty-five years have representative examples of Pre-Raphaelite art begun to re-appear in exhibitions. A music lover viewing some of these "rediscovered" works could not help but be struck by one thing not discussed in exhibition catalogues: the Pre-Raphaelite world of art and literature was also a world of music, made strikingly visible in the profusion of instruments depicted.

This paper focuses on the treatment of musical instruments by the leaders of the later Pre-Raphaelite movement--Dante Gabriel Rossetti, Edward Burne-Jones, and William Morris:

1. Members of the group delighted in musical instruments as decorative objects of fine craftsmanship, even undertaking the decoration of organs and pianos.
2. This interest in the decorative quality of instruments was carried over into their art works, where angels and angelic maidens are depicted playing musical instruments of every description.
3. Because of the temporal nature of music, figures playing upon various instruments were often used to suggest the passage of time.
4. Musical instruments just ceasing to sound are subtle symbols in those Pre-Raphaelite works suggesting a profound and withdrawn silence.
5. In pictures whose true subject is the power of music to move the inner thoughts and passions, instruments are visual symbols of the Mystery of Music.

The range of accuracy in the depiction of instruments--from careful representation to flights of artistic fancy--can be seen in the many slide reproductions of art works accompanying the paper.

ADVERTISING THE ESTEY REED ORGAN:  
TRADE-CARD ICONOGRAPHY

Dennis G. Waring  
Middletown, Ct.

Jacob Estey (1814-1890), founder of the Estey Organ Company (1846-1961), stands among the great entrepreneurs of the 19th century. Estey had a tremendous impact on the American music scene by manufacturing over a half-million Estey reed organs. His enterprise connects significantly with the beginnings of American popular culture and music, 19th-century Victorianism, the Industrial Revolution, and the concomitant burgeoning of middle-class society.

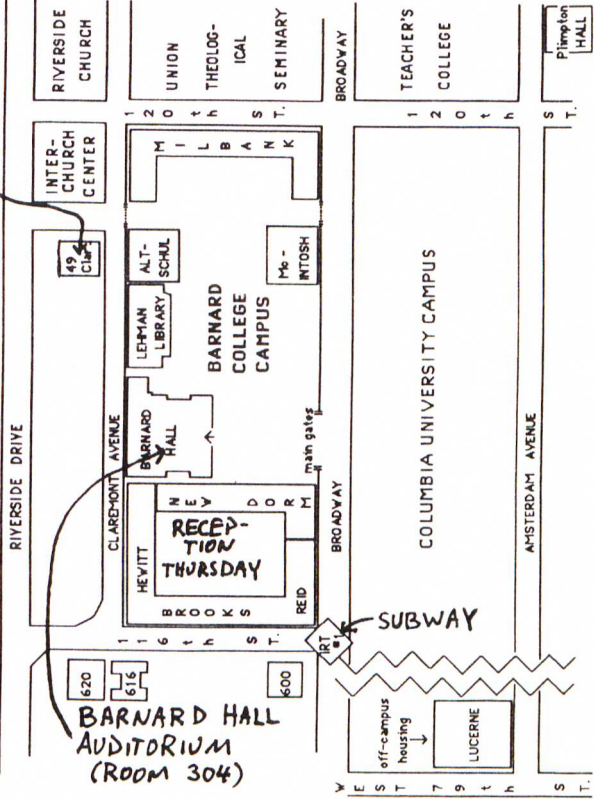
Estey used every avenue available for advertising his instruments. Printed media included catalogues, trade cards, newspapers, broadsides, posters, handbills, and magazines. Of these advertising modes, trade cards remain one of the most interesting and enlightening.

Estey used the trade card to good advantage, mixing images important to Victorian Americans in attractive and fashionable ways. The more serious types generally revolved around ethnic or nationalistic subjects and sentimental or romantic themes; on the other end of the spectrum, subject matter was provocative, whimsical, outlandish, sometimes zany, and often humorous. Social and cultural dichotomies are clearly revealed in advertising symbolism.

By sampling selected Estey trade cards, this paper analyzes the reed organ's relationship to three important Victorian institutions: the home, the church, and the workplace. With the reed organ those on the frontier could enjoy "civilization," the middle class could feel "cultured," the religious could exercise their faith, young ladies could practice feminine accomplishment, and community groups could enrich and strengthen their social bonds. To own a reed organ meant that one was progressing in good form through the swift-moving current of American life; to play the songs provided personal catharsis and a sense of belonging.

# BARNARD COLLEGE CAMPUS AND NEIGHBORHOOD

DORM  
AND  
PARLOR  
(BOARD  
MEETINGS)



RIVERSIDE DRIVE

CLAREMONT AVENUE

BROADWAY

BROADWAY

AMSTERDAM AVENUE

COLUMBIA UNIVERSITY CAMPUS

BARNARD HALL  
AUDITORIUM  
(ROOM 304)

SUBWAY

off-campus  
housing

LUCERNE

Plimpton  
HALL

INTER-  
CHURCH  
CENTER

49  
CLAREMONT

RIVERSIDE  
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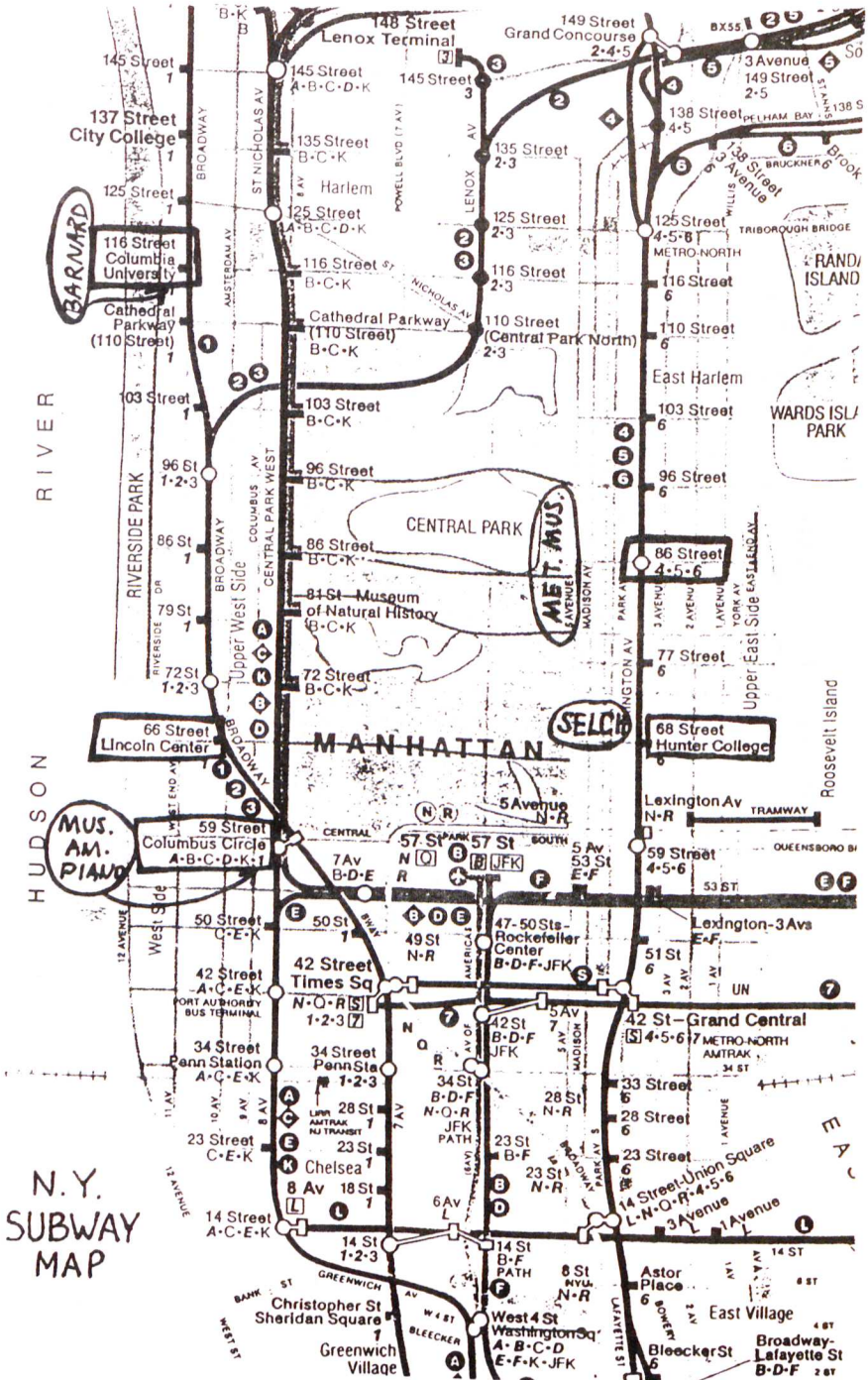
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N.Y.  
SUBWAY  
MAP



Program executed by William E. Hettrick