

American Musical
Instrument Society



27th Annual Meeting

May 20 through May 25, 1998

Program and Abstracts

Kenneth G. Fiske Museum
Claremont, California

and

The Claremont Colleges
Claremont, California

Program and Abstracts of Papers Read

American

Musical

Instrument

Society

Twenty-seventh Annual Meeting

May 20-25, 1998

Claremont Inn
Claremont, California

AMIS Annual Meeting

Program Committee

Harrison Powley (Brigham Young University), Chair, Cecil Adkins (University of North Texas), Albert R. Rice (Kenneth G. Fiske Museum of Musical Instruments, The Claremont Colleges).

Local Arrangements Committee

Albert R. Rice (Kenneth G. Fiske Museum of Musical Instruments, The Claremont Colleges), Chair, Cecil Adkins (University of North Texas), Harrison Powley (Brigham Young University).

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.*

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PROGRAM

Wednesday, 20 May

- 4:00-6:00 **Registration** (Claremont Inn)
- 4:00-6:00 **Opportunity to visit the Fiske Museum** (Bridges Auditorium)
- 4:00-6:00 **Opportunity to visit Clavichords Exhibit** (Bryant Hall, Pomona College)
- 7:00-10:00 **Board of Governors' Meeting** (Claremont Inn)

Thursday, 21 May

- 8:00 ^{7:30 Sleep} Three buses leave for day-long tour (Claremont Inn parking lot)
- 9:30-11:45 **Tour of Getty Center and its Conservation Lab**
- 12:00-1:00 **Lunch** at the Getty Center
- 1:15 Buses leave for UCLA
- 1:40-3:00 **Tour of Fowler Museum of Cultural History, UCLA or**
- 2:00-3:00 **Fortepiano Recital, Thomas Beghin, UCLA, Schoenberg Hall**
- 3:30 Buses leave UCLA
- 5:00 Buses arrive back at Claremont Inn
- Dinner** (on your own)

Friday, 22 May

- 8:00-9:00 **Registration** (Thatcher Music Building, Pomona College)

8:00-9:00 **Opportunity to visit Clavichords Exhibit** (Bryant Hall, Pomona College)

8:00-9:00 Coffee available (Thatcher Music Building)

8:00-9:00 **Bring silent auction items to Bryant Hall.**

8:00-11:30 **Opportunity to visit the Fiske Museum** (Bridges Auditorium)

9:00-10:30 **Paper Session I: Documenting Collections** (Lyman Hall, Pomona College)

Harrison Powley (Brigham Young University), Chair

Brenda Neece (Oxford University), "The National Register and Database of Musical Instruments: A Pilot Study of the Cello"

Darcy Kuronen (Museum of Fine Arts, Boston), "Musical Instruments in New England: Compiling a Regional Database"

Kathryn Shanks Libin (Vassar College), "A Bishop's Treasures: The Darlington Collection of Musical Instruments at Vassar College"

10:30-11:00 **Refreshment Break** (Thatcher Music Building)

11:00-12:00 Concert featuring duos on two vielles, Robert Green and Curtis Berak (Lyman Hall).

12:00-1:15 **Lunch** (on your own)

1:15-3:00 **Paper Session II and Recital: Lute and Cembal d'Amour:** (Lyman Hall)

Laurence Libin (Metropolitan Museum of Art), Chair

James Tyler (University of Southern California), "The Lute in the Era of Mozart and Beethoven"

Lyndon Johann Taylor (Redlands, California), "Reconstructing Silbermann's Cembal d'Amour"

Recital on Cembal d'Amour by Richard Troeger

- 3:00-3:30 **Refreshment Break** (Thatcher Music Building)
- 3:30-4:45 **Show and Tell Session** (Lyman Hall)
- 4:45-5:45 **AMIS Author's Book Signing** (Thatcher Music Building lobby)
- 6:00 **Dinner** (on your own)
- 8:00 **Concert, Musica Viva** (Bridges Hall of Music, Pomona College)

Saturday, 23 May

- 8:00-9:15 **JAMIS Editorial Board Meeting and Breakfast** (Claremont Inn)
- 8:00-9:00 **Registration** (Thatcher Music Building)
- 9:30-10:00 **Recital-Demonstration** (Fiske Museum, Bridges Auditorium)
Mason & Hamlin Triple-Manual Reed Organ, Kathleen Scheide
- 10:00-10:30 **Refreshment Break** (Lyman Hall)
- 10:30-12:00 **Paper Session III: Woodwinds** (Lyman Hall)

Albert R. Rice (Kenneth G. Fiske Museum of Musical Instruments,
The Claremont Colleges), Chair

Tula Giannini (Rutgers University), "A French Dynasty of Master
Woodwind Makers: Bizet, Thieriot, and Porthaux, ca.
1745-181."

Nicholas Shackleton (Cambridge University), "Acceptance of the
13-keyed Clarinet in France"

Cecil Adkins (University of North Texas), "The Oboe in Central
Europe in the 18th century"

William Waterhouse (London), "Might-Have-Been Bassoons:
Reform Instruments by Boehm and Kruspe"

- 12:00 **Silent Auction ends at 12:00** (Bryant Hall)
- 12:00-1:15 **Lunch** (on your own, return to Humanities Auditorium, Scripps College)
- 1:15-2:00 **Fortepiano and Clavichord Recital**, Preethi de Silva (Humanities Auditorium, Scripps College)
- 2:00-2:30 Return to Lyman Hall, refreshments will be available
- 2:30-3:30 **Paper Session IV: Pitch, Brass Makers, Restoration** (Lyman Hall)
- Marlowe A. Sigal (Newton Centre, Massachusetts), Chair
- Peter Adams (Los Angeles, California), "Musical Pitch in the United States before 1900"
- Robb Stewart (Anaheim, California), "Southern California Brass Instrument Makers"
- Michael Hubbert (Comptche, California), "Restoring Techniques of Woodwinds"
- 3:30-4:00 **Refreshment Break** (Lyman Hall)
- 3:30-4:00 **Check and Pick up Silent Auction Items** (Bryant Hall)
- 4:00-4:45 **Business Meeting** (Lyman Hall)
- 5:00-6:00 **Concert, Americus Brass Band** (Bridges Hall of Music, Pomona College)
- 6:00-7:00 **Reception** (cash bar, Faculty House of The Claremont Colleges)
- 7:00 **Banquet and Auction** (Faculty House) including presentation of the Curt Sachs Award and Densmore Prize
- Sunday, 24 May**
- 9:00-12:00 **Opportunity to visit** the Fiske Museum

ABSTRACTS AND CONCERT PROGRAMS

1

Documenting Collections (Lyman Hall, Pomona College) Harrison Powley (Brigham Young University), Chair

THE NATIONAL REGISTER AND DATABASE OF MUSICAL INSTRUMENTS IN THE UNITED KINGDOM: A PILOT STUDY OF THE CELLO

Brenda Neece
Oxford University

A team directed by Dr. Hélène La Rue is compiling "The National Register and Database of Musical Instruments" which will be a detailed, computer record of all musical instruments held in publicly accessible collections in the United Kingdom. This project will enable people, ranging from specialists to interested school children, to locate and obtain information on instruments in collections, by geographic location, type of instrument, etc. The cello was chosen for the pilot project since it had never been done before. This paper discusses the National Register and Database and the pilot project. There has been a high response rate to the 2,000 inquiry letters sent to collections for the Registry, resulting in 40 sites with cellos or related materials or both.

As a graduate student studying the history of the cello, I am doing this pilot project, traveling around the country by train and bicycle. I have studied 29 cellos, 29 bows, 13 cases, and various cello accessories, photos, paintings, and related instruments (e.g., other instruments played in the same group). The cellos seem to fall fairly neatly into the following categories: church, military, general use, other (such as children's or practice instruments), and unusual designs or materials (such as a military gas can cello and a sheet iron church instrument).

Many of the cellos are significant in one or more ways. One cello is made of two gas cans welded together and painted army green, with an axe handle neck. Two are design experiments attempting to improve the tone quality and projection. One of these is shaped like a flying saucer; the other has a horn coming out of the scroll. Two are made without any upper corners just for fun and one of these has a red enameled table and back. Another cello was made by a local blacksmith out of sheet iron.

Other important finds include five early 19th century or earlier cellos in nearly original condition with early necks and no end spikes. I found two previously undiscovered signatures of a workman or maker inside an instrument,

and a date. I found a double bass by Henry Jay dated 1635 and an undated, but most likely 18th century, cello case covered in a furry (pony?) hide. Some materials came as a surprise due to their context. Where no cellos are thought to have been in military bands, I found two photographs with cellos in a military context. I also found a remnant of a cello, in addition to the gas can cello, that had a regimental association.

MUSICAL INSTRUMENTS IN NEW ENGLAND: COMPILING A REGIONAL DATABASE

Darcy Kuronen
Museum of Fine Arts, Boston

During the past six years I corresponded with museums and historical societies in New England, encouraging them to send information about musical instruments in their collections. In return, I sent them information about their instruments that clarifies nomenclature, dates, and use, along with data about manufacturers. The information was entered on a Museum of Fine Arts database that has proven to be a valuable research tool. This paper will review the process I used to obtain information, show statistical analyses of the types of instruments discovered and their geographic origin, and display slides of some of the more interesting pieces.

Many instruments about which institutions sent information might be considered ordinary. However, some very interesting woodwinds, brasses, strings, and keyboards were also discovered, many of whose existence had escaped inclusion in recent surveys such as the "Registry of Reed Organs" (maintained by the Reed Organ Society), Young's *4900 Woodwind Instruments*, Clinkscale's *Makers of the Piano*, and Mould's new edition of *Makers of the Harpsichord and Clavichord*.

A list of institutions that might possess musical instruments was developed from the directory of the American Association of Museums. Over 430 institutions were contacted; responses were received from over 130 as of September 1996, including information about over 3,000 instruments (not including the large collections at the MFA and Yale University). The majority of the instruments are of American manufacture, but there are also many European instruments and some large collections of ethnographic material.

A BISHOP'S TREASURES: THE DARLINGTON COLLECTION OF
MUSICAL INSTRUMENTS AT VASSAR COLLEGE

Kathryn L. Shanks Libin
Vassar College

James Henry Darlington was consecrated as the first Bishop of Harrisburg, Pennsylvania, in 1905. He brought to his new position not only great energy and wide learning, but a passion for music and musical instruments, which he indulged by forming a collection. A group of photographs published in the Harrisburg *Evening News* of 11 October 1930 shows that his collection was housed in a spacious music room of the Bishop's home. In 1930, nine years after the Bishop's death, his heirs donated the instruments to Vassar College, which had already set aside space for a "Music Museum" in the library of its new music building (opened in 1931).

Vassar had been collecting historical instruments for teaching purposes since the 1890s, when it acquired a 1796 Broadwood piano; a visit from Arnold Dolmetsch in 1903 led to the acquisition of a clavichord; and other instruments soon followed. The Darlington collection enriched Vassar's holdings significantly, especially in terms of keyboard instruments. Special treasures of Bishop Darlington's collection include a 1610 harpsichord by Vincentius Pratensis, a square piano of 1791 by Adam Beyer, a German "giraffe" piano and New York "harp" piano, and a charming sewing cabinet piano.

This paper will discuss what is known about the Bishop's collecting; the somewhat checkered history of the collection at Vassar; and highlights of the instruments themselves, including recent restoration work that several have undergone.

2

Lute and *Cembal d'amour*: (Lyman Hall)
Laurence Libin (Metropolitan Museum of Art), Chair

THE LUTE IN THE ERA OF MOZART AND BEETHOVEN
James Tyler
University of Southern California

According to most modern reference works, the lute had become obsolete by the mid-18th century. Yet contemporary documents, surviving instruments, and a significant extant repertory tell a different story: that the musical demands of the new classical style had resulted in the development of a simpler, more flexible, six- or seven course Renaissance-style lute, with the pitch level and

interval pattern of a modern guitar; that it was widely used in northern Italy and the German-speaking lands, where it was known as the “Mandora” or “liuto”; and that Vienna, from the middle of the 18th through the early 19th century, was a particularly important center for the new lute.

The instrument was first developed in Germany at the beginning of the 18th century, apparently in response to the need for a lute-type instrument to provide more effective chordal bass continuo support for vocal and chamber music, and to play the new style of rapidly moving bass-line obbligato parts with greater ease than was possible on either the older baroque lute (with its fourteen courses of strings and chromatically and chordally restrictive D minor tuning) or the theorbo (with its scarcely more amenable A tuning and huge size). Known by an astonishing variety of names (Mandora, Calichon, Colachon, Gallichon, Calchedon, among many others), it was used by such composers as Kusser, Kuhnau, Mattheson, Telemann, and Albrechtsberger for opera arias, cantatas, and, above all, chamber music. Among the later composers, who used it primarily for vocal accompaniment, are Dittersdorf, Süßmayer, and Mozart. With its new tuning and playing style, the Mandora also had a considerable influence on the development of the early classical guitar.

A surprising number of examples survive in collections, albeit they rarely are recognized for what they are and frequently are mislabeled. A fine example is in the Fiske Museum in Claremont, California, and can be used to illustrate the type of instrument used by the “Viennese Classical School.”

RECONSTRUCTING SILVERMANN’S CEMBAL D’AMOUR

Lyndon Johann Taylor

Redlands, California

The *Cembal d’amour* was invented by the famous organ builder Gottfried Silvermann around 1720. It was an early attempt to overcome the volume limitations of the conventional clavichord. Further adding to the mystery surrounding this instrument, no historical examples have survived to the present day, but, fortunately for our purposes an excellent drawing has survived together with a conventional unfretted clavichord by the maker Gottfried Silvermann and these sources were used in my reconstruction of the *Cembal d’amour*.

Having built perhaps the first historically constructed *Cembal d’amour* in the 20th century, I have been impressed by its very loud volume compared to the conventional clavichord. However, it does not sound like a clavichord; it has its own trademark sound, more similar to a *muselar* or virginal than a clavichord and indeed this must be why it is called “Cembal d’amour” and not “Clavichord d’amour.” Sounding more like a harpsichord, the *Cembal d’amour* still has all the expressive qualities of a clavichord, playing from forte and permitting *bebung* or vibrato in the top range.

CEMBAL D'AMOUR RECITAL

Richard Troeger
Andover, Massachusetts

Prelude in C Major (Well Tempered Clavier, Bk. 1)	Johann Sebastian Bach (1685–1750)
Fantasia in D Minor, Falck 19	Wilhelm Friedemann Bach (1710–1784)
Two Polonaises, Falck 12 No. 8 in E Minor No. 9 in F Major	W. F. Bach
Praeludium in G Major	Johann Caspar Ferdinand Fischer (ca. 1665–1746)
Werde munter, mein Gemute	Johann Pachelbel (1653–1706)
From Sonata VI, “Sechs Probestücke Sonaten” Fantasia in C Minor, “Hamlet”	Carl Phillip Emanuel Bach (1714–1788)
From Sonata in E Flat, Hob. XVI:28 Allegro moderato	Franz Joseph Haydn (1732–1809)
Chromatic Fantasia in D Minor	J. S. Bach

Cembal d'amour and Clavichord by Lyndon Taylor

Richard Troeger performs on the harpsichord, clavichord, and fortepiano and in duo-keyboard recitals with his wife, organist and harpsichordist Paulette Grunden. He has been heard as a performer and lecturer throughout North America, including frequent appearances on CBC Radio. Born in California, he has played and studied the early keyboard instruments and their literature since the age of twelve. His teachers include Anthony Newman, Marie Zorn, Hugh McLean, and Thomas Binkley. He holds degrees in Performance and Musicology from Indiana University and completed a Doctorate in Early Music there. His publications include numerous articles and the book *Technique and Interpretation on the Harpsichord and Clavichord* (Indiana University Press, 1987). Dr. Troeger has taught at The King's College, Edmonton and the University of Alberta. He presently lives in Andover, Massachusetts, where he

is completing a recording project embracing the major keyboard works of J. S. Bach. In preparation also is a book on Baroque and Classical instrumental articulation (undertaken as a Canada Research Fellow) and a study of the French unmeasured prelude.

MUSICA VIVA CONCERT
Bridges Hall of Music, Pomona College

James Tyler, director

Nancy Roth & Susan Feldman, *baroque violins*
William Skeen, *viola da gamba & baroque cello*
Nina Treadwell, *theorbo & lute*
James Tyler, *lute & baroque guitar*

Guest Artists:
Kris Gould & Phoebe Alexander, *sopranos*

Musica dolce e stravagante

Battalla de Barabaso: Yemo de Satana Fantasia echa para el muy reverendo Padre Falla	Andrea Falconieri (ca. 1585–1656)
Chiome d'oro	Claudio Monteverdi (1567–1643)
Ohimè, dov'è il mio ben	Monteverdi
Sonata a 3: L'Eroïca	Falconieri
Dolcissimo sospiro	Giulio Caccini (1551–1618)
Al fonte, al prato	Ms. Gould
Passamezzo moderno Padoana	Anonymous (1611)
Sancta Maria, succure miseris	Monteverdi
Sonata duodecima	Dario Castello (fl. early 17 th cent.)

Intermission

Contrapunto primo	“B. M.” (1584)
Contrapunto secondo	
Laudate Dominum in sanctis eius	Monteverdi
Ms. Alexander	
Sonata a tre	Giovanni Paolo Cima (ca. 1570–1622)
Fortunato cantore	Nicolò Fontei (d. ca. 1647)
Ricercata settima	Giovanni Bassano (ca. 1558–1617)
Sonata sopra l'aria di Ruggiero	Salomone Rossi (1570–ca. 1630)
Lagrimosa beltà	Giovanni Felice Sances (ca. 1600–1679)
Folias echa para mi Señora Doña Tarolilla de Carallenos	Falconieri

TEXT TRANSLATIONS

Chiome d'oro

Golden tresses Lovely treasure,
You bind me in a thousand ways,
Whether you knot
Or unknot yourselves.

Whitest,
Choicest pearls,
If the roses covering
Uncover,
You wound me.

Living stars,
So fair
And so beguilingly sparkling,
If you laugh,
You kill me.

Precious,
Amorous,
Beloved coral lips,
If you speak,
You ravish me.

O fair bond
In which I rejoice,
O sweet release from life,
O welcome, my wound!

Ohimè, dov'è il mio ben

Alas, where is my life, where is my heart?
Who hides my loved one, and who takes
him from me?

Thus only the desire for honor prevailed
To give me the cruel reason for such pain.

Thus have prevailed in me, more than my
love,
Ambitious and too frivolous desires.

Ah, stupid and blind world, ah, cruel fate,
Which makes me the executor of my death.

Dolcissimo sospiro

Sweetest of sighs
That issues from that mouth
Whence drop all the sweets of love!
Alas, come to sweeten
My bitter tears.
Look, I open my heart to you.
But, fool (that I am), to who
 shall I tell of my martyrdom?
To a wandering sigh
Wafled, perhaps, to a different lover?

Al fonte, al prato

To the spring, to the meadow,
to the woods, to the shade,
To the fresh breeze
That disperses the heat,
hasten, o shepherds!
Let him who is thirsty,
Let him who is weary,
Rest (his bum).

Away with boredom,
Away with grief,
Let only laughter and joy,
Only dear love
Be among us.
In these happy days,
Never let there be heard
Complaints or laments.

Rather, let the sweet song
Of pretty birds
Through the green mantle
Of saplings
Resound always
With new timbres,
While echoing,
Back and forth to the waves.

And while she charms,
As best she can,

With rough notes,
The sweet sleep
That soothes the heat,
Let us softly
Sing with her.

Sancta Maria

Holy Mary, succor the wretched,
 help the timid.
Holy Mary, help the timid,
 comfort the mournful.
Holy Mary, pray for your people,
 intervene for your clergy.
Holy Mary, intercede for the devout
 female sex.
Holy Mary, let all who celebrate your
 sacred memory receive your help.

Laudate Dominum in sanctis eius

Praise ye the Lord, praise God in his
sanctuary;
Praise him in the firmament of his power.
Praise him with the sound of the trumpet;
Praise him with the psaltery and the harp.
Praise him with the timbrel and dance;
Praise him upon loud cymbals;
Praise him upon the high sounding
cymbals.
Let everything that hath breath praise the
Lord.
Alleluia.

Fortunato cantore

FILLI:
Blissful singer,
You are that young eagle
Who, as she follows her mother to glorious
light
On fledgling feathers
Blissfully hastens.
Come, soar with me.

FILLI & TIRSI:
and spiraling gracefully
Let us fly up to the stars.

FILLI:
Fly on, for I follow you

With daring and speed,
For my talons are sharp and my eye is keen.

TIRSI:

Do not fear the rays of the sun;
Fix on the radiant god,
Fair maid, your eye of fire.
Continue, I urge you, this wondrous
journey.

FILLI:

My heart burns with fair desire
Which, thirsty for glory, rejoices.
The only prize my flight requires
Is the praise of mortals.

FILLI & TIRSI:

The only prize my flight requires
Is the praise of mortals.

TIRSI:

Ah, where are you going?

FILLI:

Alas, I plunge to earth!
What wind rages against me?
Tirsi,, help me, I am falling.

TIRSI:

Come, come, use your wings
To steady yourself;
Relax, banish tension, move smoothly.

FILLI:

Now I can support myself and I seem,
With your sweet warning,
To balance more securely on my wings.

TIRSI:

Now we fly beyond the stars.

FILLI:

Now we are in Paradise.

FILLI & TIRSI:

Into Jove's bosom
We have finally been brought
Through these delightful tests.

Lagrimosa beltà

Weeping beauty, for whom I've longed
both night and day, how did you become
like this? Who was the barbarian? What
evil heart could have been so cruel to you?

Sadly, I know all too well, you cannot
really deny it, the forces of Time and
powers of Age have weakened your spirit
and faded your lovely golden hair.

Ladies, consider the following: all things
mortal tell lies, but with time deceit loses its
effect. This is with little exception, no one
can defend oneself from it. It can happen
that the rain falls right out of the blue; and
then after the lightning comes the thunder.

Whosoever has shown cruelty deserves no
pardon, and one who has been unfaithful to
lovers, and behaved wickedly can expect
the same.

Restore compassion and modesty to your
heart, ladies. Learn to abandon that
haughty pretense and soften your thoughts.
The finest beauty does not shine in this
woman anymore; one cannot tell it was ever
there.

Therefore, if you wish to have long lasting
beauty - be compassionate, be
compassionate...

PROGRAM NOTES

Italian music seems to have been at its most exciting and innovative during the period known today as the early Baroque. The new style, with its emphasis on expression, combined ingratiating melodic writing, daring leaps and harmonic suspensions, written out and improvised virtuoso passage work, and the use of popular ground basses and dance rhythms, to produce music that profoundly influenced the work of composers throughout Europe, and is as captivating today as it was in the seventeenth century.

Andrea Falconieri was born in Naples in around 1585, when the Kingdom of Naples was still a province of the Spanish crown. A composer of sacred and secular vocal music, solos for plucked instruments and chamber music, his fresh and highly distinctive compositional style is represented in this program by four instrumental works. The extraordinary *Battalla de Barabaso Yerno de Satanas* (The Battle of Barabaso, Son-in-law of Satan), with which we open, is from a comedy-ballet performed for the Spanish Viceroy in 1649. It is followed by the mellifluous *Fantasia echa para el muy reverendo Padre Falla* (Fantasia composed for the very reverend Father Falla).

A consummate master of both sacred and secular vocal music, Monteverdi's works range from the profound to the light-hearted. The cheerful canzonetta for two sopranos, two violins and basso continuo from his seventh book of madrigals (1619), *Chiome d'oro*, is an artful set of variations over a repeated ostinato bass. From the same book, the four short sections of the lament, *Ohimè, dov'è il mio ben*, with its poetic text by Bernardo Tasso, also is a set of strophic variations built on a repeated bass line, this one the popular *romanesca* ground. The expression of naked anguish in this most famous of Monteverdi's chamber duets is immediate and breath-taking.

For the spirited trio sonata *L'Eroica*, Falconieri used the ground bass of a lively dance, known as the *ciaccona*, as the foundation of its second section. *The Folias echa para mi Señora Doña Tarolilla de Carallenos* (Folias composed for my Lady . . .), with which we end the program, is a series of variations on an extremely popular Spanish dance with strummed guitar accompaniment, known as the "Folia," which means mad or crazy. All four pieces are found in his collection *Il primo libro di canzone, sinfonie, fantasie* (Naples, 1650).

Himself a virtuoso singer, Giulio Caccini published his epoch-making volume of solo songs with basso continuo, *Le nuove musiche*, in 1602. His preface to the collection is a most important essay on the background and techniques of composing and singing in the "new" monodic style. The tastefully expressive aria *Dolcissimo sospiro*, with its text by the renowned Florentine poet Ottavio Rinuccini, is found in this collection, while the popular-style canzonetta *Al fonte, al prato*, one of several settings of a poetic text by

Francesco Cima, is found in *Nuove musiche e nuova maniera di scriverle* (New Music, and a New Way of Writing It), which he published in 1614.

The *Passamezzo moderno* and its related *Padoana* are two delightful lute solos comprising variations on yet another popular, Italian harmonic pattern; the *passamezzo* is in duple meter and the *padoana* in triple. They are found in a collection of dance pieces set for the lute, published in Venice in 1611 by Antonio Gardano. Although entitled *Balletti moderni*, the pieces in this collection were actually taken from various Italian lute publications of up to a generation earlier.

Sancta Maria, succurre miseris, from Monteverdi's sixteenth book of motets (1627), was written for performance at the Carmelite Church in Venice to celebrate First Vespers of the Virgin Mary. Once again, Monteverdi employs, with spectacular results, a steady, repeated, bass line over which the two sopranos's moving implorations to the Madonna are set.

Dario Castello, Giovanni Paolo Cima and Salomone Rossi were leading figures in the development of the early sonata, each having contributed high quality solo and trio sonatas to the repertory. Castello's sonata, number 12 in Book II of his 1629 publication *Sonata concertate*, is a trio sonata of extraordinary appeal and variety of expression, in which attractive, little melodies alternate with virtuoso scale and figural passages to produce a kaleidoscope of contrasting moods and tempi.

Contrapunto primo and *Contrapunto secondo* appear at the end of Vincenzo Galilei's *Fronimo dialogo* (Venice, 1584), where they are attributed to a certain Florentine gentleman, whose initials are "B. M." In both pieces, the second lute supplies a simple harmonic framework over which the first lute plays a soloistic, embellished melody line (the *contrapunto*). The languid, rhapsodic style of the first *contrapunto*, in the minor mode, is contrasted with the virtuosic passage work of the second *contrapunto*, in the major mode.

Monteverdi's setting of Psalm 150 for solo voice and continuo, *Laudate Dominum in sanctis eius*, is from his famous 1640 publication *Selve morale e spirituale*. It is notable both for its elaborate, fully written-out and highly demanding vocal embellishments, and its structural foundation—the rhythmically-charged ground bass of the *ciaccona*, which was used by countless composers, including Falconieri and Sances (elsewhere in this evening's program).

The leading composer of the Milanese instrumental school in the 17th century, Cima is responsible for some of the very earliest examples of the trio sonata. The present *Sonata a tre*, which is included in his collection of vocal and instrumental music, *Concerti ecclesiastici* (Milan, 1610), like all of his surviving instrumental music, is concise, refined, and marked by its thematic cohesion and virtuosity of style.

Nicolò Fontei published three books of songs for one, two, and three voices with continuo entitled *Bizzarrie poetiche*. The first two were primarily settings of texts by the famed poet-librettist Giulio Strozzi, and were written for Strozzi's daughter Barbara, the equally-renowned, singer-song writer, known as "la virtuosissima cantatrice" (the most virtuosic singer). *Fortunato cantore*, from his second book (1636), is a dialogue between two singers, one a talented fledgling, the other a more experienced professional, on the art of performing and why singers sing.

Giovanni Bassano was one of Gabrieli's instrumentalists at St. Mark's, Venice. A virtuoso cornetto player, he published an influential book on ornamentation, which resulted in his appointment to the post of singing master to the seminary at St. Mark's in 1585, and shows how closely intertwined vocal and instrumental performance practices were during this period. (In 1601, Bassano also became the director of the instrumental ensemble at St. Mark's.) His *Ricerca settima* is from the aforementioned 1585 publication *Ricerca, passaggi et cadente*, and illustrates how effective virtuoso passage work can be when it is interspersed with and used to illuminate heart-felt melodic material.

Rossi's *Sonata sopra l'aria di Ruggiero*, from his 1613 publication *Il terzo libro de varie sonate*, owes its title to a popular ground bass that was used frequently by 17th-century composers for variation-style sonatas. There are five variations on the *ruggiero* ground in Rossi's sonata, the first gently flowing, the subsequent four characterized by strong dotted rhythms, syncopation, and imitation. The only tempo indication provided by the composer is an instruction to the players to repeat the lively measures which conclude the sonata, "ma più presto" (but faster).

The final vocal item is *Lagrimosa beltà*, described by its composer Giovanni Felice Sances, as a "cantada à doi voci. In Ciacona." Born in Rome, Sances spent his early career there, in Bologna and Venice, and adopted the styles of the Venetian composers Monteverdi and Grandi for his own work. In his use of the term "cantada," he was quoting (and credits) Grandi, who used it first (in his 1620 publication of *Cantade et arie*) to describe an extended, non-strophic song (and, hence, to differentiate it from a canzonetta). In his use of the *ciacona* ground bass, Sances clearly was imitating or honoring Monteverdi, whose *Zefiro torna*, a *ciacona*-based duet, first published a year earlier than Sances's *Lagrimosa beltà*, was hugely influential. Both, by the way, contain dynamic indications that are rare for the time, and Sances's text seems to be a rather pointed response to the madrigal-style text set by Monteverdi.

J. & J. Tyler

Woodwinds (Lyman Hall)

Albert R. Rice (Kenneth G. Fiske Museum of Musical Instruments, The Claremont Colleges), Chair

A FRENCH DYNASTY OF MASTER WOODWIND MAKERS: BIZEY, THIERIOT, AND PORTHAUX, CA. 1745-1812

Tula Giannini
Rutgers University

This talk highlights documents from the Archives Nationales, Minutier Central and Archives de Paris that I have discovered doing research in Paris for my book, *The Baroque Flute in France*. The documents concern the French woodwind makers Charles Bizet, Prudent Thieriot, and Dominique Porthaux. The full discussion and detailed pictures will appear in the book version which presents many more archival documents and sources.

Charles Bizet, Prudent Thieriot, and Dominique Porthaux have long been recognized as important 18th-century woodwind makers. Their surviving instruments are treasures of museum and private collections. This article presents archival documents which reveal that they were in turn master makers of the same workshop located on the rue Dauphine, parish of St. André des Arts, first established by Bizet ca. 1745 when he moved there from the rue Mazarine, his location from 1716, the year he became a master maker in Paris. Through apprenticeship, marriage, and professional and family affiliations, a dynasty of woodwind makers emerged, its makers important not only for the impeccable quality of their work, but as well for their contributions to the development of the art of woodwind making and playing.

THE ACCEPTANCE OF THE 13-KEYED CLARINET IN FRANCE

Nicholas Shackelton
Cambridge University

It is widely reported (a) that Ivan Müller's invention of the 13-keyed clarinet was one of the milestones in the history of the instrument, and (b) that his attempt to manufacture and promote his invention in Paris was thwarted because in 1812 a committee of distinguished musicians set up to examine his proposed new clarinet rejected it. How is it then, that it was in Paris that the 13-keyed clarinet took off? Were all the earliest 13-keyed clarinets made in Paris?

The discovery of a remarkable 13-keyed clarinet by Jean-Jacques Baumann (ca. 1772–1845) has led us towards some answers to these questions. This instrument has two striking characteristics: enormous (13 mm diameter)

rollers on the keys for R4 and L4, and corps-de-rechange for B-flat and A. César Janssen is credited with having invented rollers; this is generally seen as a minor contribution to instrument technology, yet in 1822 Louis-Benjamin Francoeur (1) viewed his contribution as comparable with that of Müller. We now see that it was Janssen's attention to keywork design for comfortable and effective use (factors singularly lacking in Müller's thumb levers) that helped translate Müller's ideas to a salable commodity. Janssen claimed to have contributed to clarinet design over many years; we have not located any clarinet bearing his name, and it may be (as is implied by Francoeur) that his ideas were executed by known makers such as Gentellet, whose six-keyed clarinets have notably well-designed keys.

The second feature, corps-de-rechange for B-flat and A, has never been reported in association with a 13-keyed clarinet; the position of the pivots for the keys normally precludes a separation below the R3 hole (this separation was absolutely precluded for Müller's instrument because there was a lever for the right thumb, pivoted below the middle of the right hand and connected to the A-flat/E-flat key). Devising a way of making a 13-keyed clarinet with corps-de-rechange made it possible economically to retain the distinctive character of instruments with different tonality, thereby overcoming the chief objection of the 1812 committee to the new instrument. As it turns out there are other 13-keyed clarinets with corps-de-rechange made both in Paris (e.g. by the celebrated flute maker Godfroy aîné and in Lyons by Jean-François Simiot). (1) "Rapport fait par M. Francoeur, au nom du Comité des arts mécaniques, sur une nouvelle clarinette présentée à la Société par M. Janssen, rue l'Evêque, no. 14, butte des Moulines, à Paris," *Bulletin de la société d'encouragement pour l'industrie nationale*, no. 212 (1822): 40-45.

THE OBOE IN CENTRAL EUROPE IN THE 18TH CENTURY

Cecil Adkins

University of North Texas

Oboe making in Central Europe first rose to prominence in Nürnberg in the last decades of the 17th century where it flourished for about a hundred years. In successive generations the oboes makers of Leipzig, Vienna, and Dresden achieved similar eminence through their contributions to the evolving instrument.

Distinctive among the Nürnberg craftsmen were the families of Denner and Oberlender, and Johann Friedrich Engelhard. In Leipzig J. H. Eichentopf, Johann Poerschmann, and the Crone and Sattler families were the most distinguished. Important Viennese makers included P. Paulhahn, the families of Baur and Hammig, and Wolfgang Küss and Stephan Koch. The latter two made important contributions at the beginning of the 19th century as did Carl

Bormann, who was the successor of J. F. Grundmann, the Grensers, and J. F. Floth of Dresden.

This paper outlines Germanic contributions made to the development of the oboe during the 18th century, and will also offer some stylistic benchmarks for each of the generations and geographic areas.

**MIGHT-HAVE-BEEN BASSOONS: REFORM INSTRUMENTS BY
BOEHM AND KRUSPE**

William Waterhouse
London

The reforms carried out in the 1820s by Carl Almenröder to the 18th-century bassoon have hardly been superseded to this day. It is not generally known however that important efforts continued to be made to improve an instrument usually considered inferior in most technical and acoustical respects to the other woodwinds.

The most significant of these experiments were carried out in the 1850s and 1890s. Theobald Boehm's design, built by the Parisian maker Frédéric Triébert and his partner Angelo Marzoli, was exhibited there in 1855, winning praise from the eminent Fétis. Later Friedrich Kruspe of Erfurt, one of the most brilliant and innovative woodwind makers of the last century who had earlier trained under both Boehm and Triébert, patented his "Reform-Fagott" in 1892: this was enthusiastically received at the Chicago Exhibition the following year. An example of each of these rare models will be discussed and demonstrated.

FORTEPIANO AND CLAVICHORD RECITAL

Preethi de Silva
Humanities Auditorium, Scripps College)

PROGRAM

Sonata in F Major, H. 130 (W. 55/2) Carl Philipp Emanuel Bach
from Sechs Clavier-Sonaten für Kenner und Liebhaber, (1714–1788)
Erste Sammlung (Leipzig, 1779)

Andante
Larghetto
Allegro Assai

Variations on Menuet d'exaudet (Paris, 1764) Johann Gottfried Eckard
(1735–1809)

Fantasia in F Major, H 279 (W. 59/5) C. P. E. Bach
from *Clavier-Sonaten und freie Fantasien nebst einigen Rondos fürs
Fortepiano für Kenner und Liebhaber, Fünfte Sammlung*
(Leipzig, 1782)

Sonata in B-Flat Major, K. 333 (Linz, 1783) Wolfgang Amadé Mozart
(1756–1791)

Allegro
Andante cantabile
Allegretto grazioso

Fortepiano by Robert E. Smith, Boston, 1981, after an instrument by
Johann Jakob Konnicke, Vienna, 1796.
Clavichord by Lyndon Johann Taylor, Redlands, Calif., 1997, after an
instrument by Christian Gottlob Hubert, Ansbach (Germany), ca.1775.

Preethi de Silva is Professor of Music at Scripps College and also
serves on the music faculty at Claremont Graduate University. She has released
four compact disks of keyboard music by C. P. E. Bach and Mozart on the
Musical Heritage Society label and published a translation of Andreas
Streicher's manual on the fortepianos of Nannette Streicher. She is currently
completing a translation on a fortepiano manual by Carl Dieudonne and Johann
Lorenz Schiedmayer of Stuttgart.

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PITCH, BRASS MAKERS, RESTORATION (LYMAN HALL)

Marlowe A. Sigal

Newton Centre, Massachusetts), Chair

MUSICAL PITCH IN THE UNITED STATES BEFORE 1900

Peter Adams

Los Angeles, California

Musical pitch in the United States before 1900 has been little studied. Following the lead of European instrument manufacturers, U. S. manufacturers came to realize the need for a standard in musical pitch. Information obtained from articles that appeared in the *Musical Courier* before 1900 will be summarized, and will show the various pitch standards in this country from the aspects of the keyboard industry. Unfortunately, no information was located in this resource related to pitches used by U.S. wind instrument manufacturers. Several trade catalogs will also be used for this discussion.

SOUTHERN CALIFORNIA BRASS INSTRUMENT MAKERS

Robb Stewart
Anaheim, California

The population of the west coast of the United States began to boom only after the railroad connected it with the east. As a result its industrialization lagged behind the rest of the country. The brass musical instrument industry in southern California is less than one hundred years old, and yet it has not been well documented.

Frank E. Olds, Earl Williams, Elden Bengé, Dominic Calicchio, and Zigmant Kanstul, along with several smaller makers, have made significant contributions to the musical instrument industry and to our musical culture as a whole. This paper focuses on F. E. Olds (and Son), who in the early 1910s designed and built a modern trombone. In the next two decades the major American makers were to use these unique design features. Some of his improvements are part of our modern-day trombones.

RESTORING TECHNIQUES OF WOODWINDS

Michael Hubbert
Comptche, California

Over the course of many years as a maker and restorer of period woodwinds, I have developed a very personal approach to restoration. Some of the techniques that have evolved "instrument to instrument," so to speak, are fairly unique and, in some cases, radical.

Along with a discussion of some of these techniques, I will be talking about the use of modern materials, the appropriateness of these techniques and materials, aesthetics, and the "eye of the maker," and other aspects of restoration.

For specific examples, I will describe the restoration of several instruments. The following flutes are from the collection of Richard M. Wilson and (with his kind permission) will be used during this presentation:

1-key Boxwood flute by Lotz; Bratislava, ca. 1750

7-key Ebony flute by Jean-Baptiste Tabard, Lyon, ca. 1825.

8-key Cocuswood flute by George Catlin, Philadelphia, ca. 1830

16-key Boxwood flute to low G, by Johann Ziegler, Vienna, ca. 1830

Conical Boehm flute (1832 system) in Blackwood by Claire Godfroy aîné, Paris, ca. 1845

Also discussed will be the restoration of a 13-key boxwood basset horn by Franz Doleisch, Prague, dated 1800.

AMERICUS BRASS BAND CONCERT
(Bridges Hall of Music, Pomona College)

PROGRAM

- "Coronation March" from *The Prophet* Giacomo Meyerbeer
Squires's Cornet Band Book (1872)
- Woodup Quick-Step John Holloway (1838)
Kurt Curtis, soloist E-flat cornet
- "Funeral March" from *Faust* Charles Gounod
Squires's Cornet Band Book (1872)
- Americus Quick-Step W. L. Hobbs (1869)
- Dixie's Land Medley* Quickstep David L. Downing (1861)
4th New Hampshire Regimental Band Book
- Sumter Light Guard* March Erdman (ca. 1861)
arr. Leigh Schwartz
- Fireman's Polka* Hosea Ripley Music Collection
- Amazing Grace* Carrell & Clayton's Virginia Harmony
arr. Leigh Schwartz
- Kazoodie Ka Whirl* Overture David L. Downing
Manchester Cornet Book (1852)
- Tenting on the Old Camp Ground* Walter Kiderage
arr. Leigh Schwartz
- Battle Cry of Freedom* George Root and Henry Work
Kingdom Coming Quick Step Brodhead Cornet Band Book (1864)
- William Tell* Overture Gioacchino Rossini (1829)
arr. Paul Maybery

Members

Tim Catlin, B-flat Cornet
David Scott, B-flat Cornet
Kurt Curtis, E-flat Cornet
David Wailes, E-flat Cornet
Mike Steffens, Alto Horn
Mitch Mocilnikar, Alto Horn
Regan Wickman, Tenor Horn
Phil Keen, Tenor Horn
Loren Marsteller, Baritone Horn
Lieg Schwartz, E-flat Bass
Kenny Peters, Percussion
Drew Hemwall, Percussion
Richard Birkemeier, Conductor

THE AMERICUS BRASS BAND

The Americus Brass Band is one of the most active professional brass ensembles in the United States. Founded over 22 years ago by students in the Music Department at California State University, Long Beach, the group is nationally renowned for their interest and skill in the authentic performance of 19th-century brass music on original instruments. The Americus Brass Band re-creates the town band of Americus, Georgia (ca. 1861), later, the regimental band of the 4th Georgia Volunteers in the Confederate Army during the Civil War. In this role they have appeared at major civil war battle re-enactments, balls, and other related living history events from coast to coast. More recently, they have added the Dodge City Cowboy Band (ca. 1884) to their repertoire, re-creating that storied group from the old west.

The Americus Brass Band has toured nationally now for five years for Bill Fegan Attractions and Columbia Artists, performing in over 35 states. Their two touring shows are *Honor and Glory: Civil War Memories* and *The Dodge City Cowboy Band*. The group has recently recorded three critically acclaimed CDs and had their music included on two additional commercially produced sound-track albums and two CD ROMs. The band has also been invited to perform at nationally renowned events including the 1996 International Brassfest II and, the Great American Brass Band Festival. Finally, the Americus Brass Band has recorded sound-track music for, and/or appeared on-screen in, several major motion pictures and television shows. The movies include *Glory*, *Gettysburg*, and *Geronimo: An American Legend*, and the television shows include *The North and the South* (ABC), *Tad* (Family Channel), *The Wild West*

(PBS), *Once Upon a Texas Train* (CBS), *Son of the Morning Star* (NBC), and several episodes of *Dr. Quinn, Medicine Woman* (CBS).

Most Southern Californians, however, have seen and heard the Americus Brass Band right here. The group has been a mainstay at Knotts Berry Farm for over twenty years, performing as the Ghost Town Militia Band. Dressed in period costume and playing antique instruments, their music continues to entertain and educate about great brass band tradition that has shaped the musical development of this country.

Richard Birkemeier

