

# American Musical Instrument Society



## SCHEDULE, PROGRAMS, AND ABSTRACTS

for the

Twentieth Annual International Meeting

Moravian College  
Bethlehem, Pennsylvania  
7-10 March 1991

Special thanks for cooperation which made this meeting possible goes to:

Dennis Duda, Moravian College Music Department

Monica Schantz, Chair, Moravian College Music Department & organist at Central Moravian Church

Paul Larson, Moravian College Music Department

Ralph Schwarz, Gemein Haus

Susan Dreydoppel, Whitefield House

The Staff of Hotel Bethlehem

Vernon Nelson, Moravian Archive

Willard Martin, Martin Harpsichords

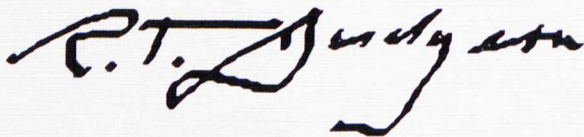
Mike Longworth & Martin Guitar Company, Inc.

Robert Eliason & Jane Bowers, AMIS Program Committee

Temple University

As a Pennsylvania native of Moravian heritage, I have been aware of the Moravian contribution since childhood, but it was not until I made a more detailed study of American music history in college that that appreciation again surfaced. Once again, visiting Bethlehem, where the ground seems warm for the cultivation of musical expression, I have become even more aware of the importance of this place and the people who have made music here since Colonial times.

Welcome to Bethlehem, I hope you enjoy our 20th Annual International Meeting!

A handwritten signature in black ink, reading "R. T. Dudgeon". The signature is written in a cursive style with a large, sweeping flourish at the end.

Ralph T. Dudgeon, Ph.D.  
Site and Program Chair

## 20th Annual AMIS Meeting Schedule

### Thursday

- 1:00-5:30 p.m. - registration (Hotel Bethlehem Lobby) dinner (on your own)
- 6:30 - reception for Board members at Ralph Schwarz' historic house at 440 Heckewelder Place.
- 7:30 Board meeting, room 308, Hotel Bethlehem

### Friday

- 8:45 a. m. late registrations Hearst Hall (next to Peter Hall)
- 9:30 Peter Hall, Single Brethren's House welcoming remarks and orientation
- 10:00 bus #1 (corner of Church and Main) leaves for Martin Guitar #2 for Martin Harpsichords
- 11:15 #2 arrives at Hatfield House for tour
- 11:30 #1 rendezvous at Whitefield House for second shift tour
  - Laurence Libin - The History and Construction of the 18th Century Upright Piano in the Whitefield House, Nazareth PA
- 12:20 return to Historic District for lunch (on your own)
- 1:40 paper session, **Pennsylvania Music Traditions**
  - Lloyd Farrar - The Beitel Family Collection. . .
  - Franz X. Streitwieser - Ellis Pugh. . .
  - Barbara Owen - Gregor, Tanor and the Moravian Organ
  - Paul Larson - Trombones and the Religious Life of Moravians . . .
- 3:30 **Mini concert - Sonare**
  - Virginia Dudgeon, Ralph Dudgeon, Alexander Raykov
- 4:00 **Pianos**
  - Cynthia Adams Hoover - The Piano in German-American Life (1770-1820)
  - Michael O'Brien - Cristofori, Late Medici Patronage and Dark Shadows Across the "Nuovo Luce" of Mario Fabbri
- 4:50 7th inning stretch
- 5:00 **Strings**
  - Mike Longworth - The Martin Guitar Company
  - Andrew Kaye - The Guitar and Musical Renovation in America, Africa and Asia
  - Carolyn W. Simons - The Nurenburg Geigenwerk
- dinner (on your own)
- 8:00 **Concert by the Moravian College Wind Ensemble - Foy Concert Hall**

### Saturday

- 8:00 a.m. Editorial Board Meeting, room 308 over coffee and Danish
- 9:00 **Ethnomusicological**
  - John Koster - From Shen to New Tschiang
  - Nora Post - Magic Fear and Faith: Brass Instruments in the Primitive World
  - Guangming Li - A Theory of the origin of the Huquin
  - Allison A. Alcorn-Oppedahl - Traditional Aztec Musical Instruments in the Compositions of Carlos Chávez . . .

## 20th Annual AMIS Meeting Schedule

### Saturday (continued)

#### 10:45 a. m. Percussion & Wind

Harrison Powley - 18th Century Symphonic Music for Multiple Timpani.  
Richard Lehmann - A History of Tuned English Handbells in America  
James B. Kopp - Mersenne's Bassoons Reexamined

#### 12:00 More Pennsylvania Topics

Robert Sheldon - Two Instrumental Recitatives, A Serpent in the  
Gemein Haus and An Early American Clarinet by Anthony of  
Philadelphia

Eric Selch - Some Moravian String Makers

Don Parrott - E. J. Fitchhorn's Ingenious Instruments . . .

#### 1:00 lunch

Members may also elect to visit the **Moravian Archive**, 41 West Locust, Bethlehem during this interval. Other "by appointment" visits can be arranged with the curator, Vernon Nelson.

2:00 tours of Gemein Haus (alternating with stroll of the historic district)

#### 3:30 Early Keyboard

Stewart Pollens - The Restoration of the 1799 Meerbach Clavichord  
in the Collection of the Moravian College

Andrew Appel - a mini concert on the Meerbach Clavichord

Edward Kottick - Early Keyboard Exotica

John R. Watson - Reconstructing Musical Instrument Making  
Technologies: The Artifact as Window

6-7 pm cash bar in the Candlelight Room, Hotel Bethlehem,  
viewing of auction items

7 pm

#### *Banquet*

Candlelight Room, Hotel Bethlehem

#### **Acknowledgement of the William E. Gribbon Award Recipients:**

Allison Alcorn-Oppendahl, Guangming Li, & Carolyn W. Simons

#### **Awarding of the Nicholas Bessaraboff Prize**

for the most distinguished book-length work (given in odd years).

Dr. Edmund A. Bowles -for *Musical Ensembles in Festival Books 1500-1800:*

*An Iconographical Documentary Survey*

&

Martha Maas and Jane McIntosh Snyder for *String Instruments in Ancient Greece*

#### **The Curt Sachs Award**

Herbert Heyde

Leipzig, Germany

**Auction**, Laurence Libin, presiding

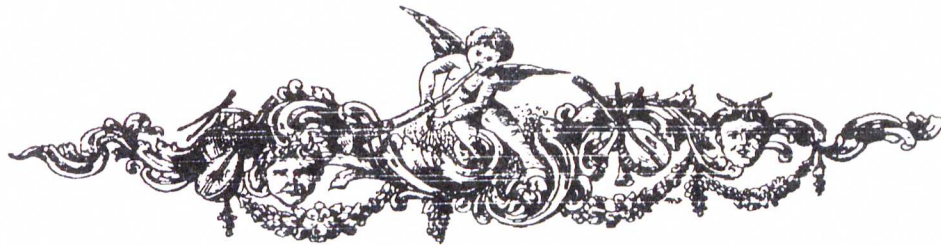
## 20th Annual AMIS Meeting Schedule

### Sunday

- 9:00 a. m. general membership meeting Lehigh Valley Suite East, Hotel Bethlehem (Don't worry, there will be coffee and Danish.)
- 11:00 optional service at Moravian Central Church
- 11:30 am hotel check out
- 12:15 - optional trip to the Trumpet Museum, Pottstown,

The Trumpet Museum is about an hour drive from Bethlehem. AMIS will furnish a bus (for the first 48 people who sign up for the trip). The bus will return to Hotel Bethlehem after the concert. Those who are driving on their own should consult the map in your registration packet. Franz will give tours of the Museum and there will be a reception for AMIS members.

3:00 pm concert by the Chestnut Brass Company on period instruments.



**finis**

# Pennsylvania Traditions

## The History and Construction of the 18th Century Upright Piano in the Whitefield House, Nazareth PA

Laurence Libin

The Metropolitan Museum of Art, New York, NY

In conjunction with the Society's visit to the instrument collection at the Whitefield House, Laurence Libin will summarize his description of the piano as published in the *Moravian Music Journal*, Spring, 1988 (volume 33, number 1). The instrument may be one of the earliest pianos to be seen in Colonial America. Since the publication of the article, additional information has come to light.

## The Beitel Family Collection of Instruments in Bethlehem

Lloyd Farrar

Silver Springs, MD

Bernard Beitel (1918-1989) was trained as a trumpeter at the Ernest Williams School. His entire life thereafter was spent making music, teaching, conducting, and eventually selling musical merchandise in Bethlehem, Pennsylvania. He was a descendant of a significant Moravian family. His grandfather led a local band using instruments purchased from C. A. Zoebisch & Sons of New York City. The Zoebisch firm, started in 1846 when the founder arrived from Neukirchen to live with relatives in Nazareth near Bethlehem, was one of the most important in 19th century America, maintaining an active shop in Saxony while serving as the distribution agent for C. F. Martin guitars. Zoebisch was married to a Beitel, and his brother-in-law, Theodor Beitel, was, as an apprentice to the Martin firm, the first American-born person trained as a guitar maker.

For years, in Bernard Beitel's music store, musicians admired the small, but rich, collection of instruments which came down to him through this extensive and active Moravian musical family. Much has survived in the form of photographs, music, and correspondence to enliven the testimony of the instruments themselves. Consideration of the historical context possessed by each instrument points to many avenues for

consideration of America's musical past as reflected in the Beitel/Zoebisch family affairs. The collection will be displayed during the presentation, with accompanying slides and document facsimiles. Members of the family will also attend the session.

**Ellis Pugh (1848-1926) A Forgotten 19th Century American Trumpeter**

Franz X. Streitwieser

Streitwieser Foundation Trumpet Museum

Pottstown, PA

Ellis Pugh was born in Philadelphia and raised on a Chester County Farm (in an area now known as Pughtown). At 15, he ran away from home to join the army as one of the youngest drummer boys. He soon switched to the bugle and trumpet and took part in many of the major battles of the Civil War. After the war, he joined the First Troop of Philadelphia City Calvary as a trumpeter (and machinist) and continued until his retirement at age 70 in 1917. The Trumpet Museum has been fortunate to receive Pugh's papers, music and instruments. The trumpet tutor books he owned show an unusually well-educated musician/trumpeter in a time that was, musically speaking, the century of cornet players. The music in his collection (both printed and copied in his own hand) places him in a long line of trumpeters of earlier times who used the natural trumpet or horns without valves. Pugh also owned valved instruments and adapted some of the natural fanfares for them. His music, instruments, and career provide us with a link to a past that many believed was lost much earlier.

## Gregor, Tannenberg, and the Moravian Organ

Barbara Owen

Newburyport, MA

Although much has been written in this country concerning the Moravian organ builder David Tannenberg, his mentors, and his associates, there has been little or no analysis of the design and function of their instruments. Yet from the the revival of the faith of the *Unitas Fratrum* by Count Zinzendorf in the early 18th century until the early 19th century the organ occupied a unique place in the services of the Moravian Church in Europe and American in usage and design similar to, yet distinct from, the organs of the Lutherans and Catholics in the same period. It is only after the middle of the 19th century that organs in the Moravian churches become more “mainstream” in design and function.

The musical portions of the liturgies as developed by Zinzendorf and his disciples appear to have their roots in the court chapel music of central Germany and Bohemia, and the instrumental *Collegium Musicum* played and important role from the outset, along with choirs and soloists. The organ was an essential part of this, but beyond simple improvised “preluding” on chorales it had no solo function. The liturgies, descriptions of organists’ duties (as found in records of German and American congregations), as well as the designs of the organs themselves, confirm the role of the Moravian organ as an accompaniment and continuo instrument. It did not need to be large, nor did it require reeds or other solo stops.

Recent research at the *Brüder-Unität Archiv* in Herrnhut, Oberlausitz, has uncovered correspondence between Christian Gregor and certain German organ builders which give insight into this early Moravian pastor and musician’s thoughts on organ design. These German builders were not Moravians themselves. The only organ builders proven to have this affiliation are those that emigrated to America. The Moravians needed organs; they were not readily obtainable in 18th century America; ergo organ builders had to be encouraged to come to the American colonies to supply the need.



While the non-Moravian German builders might have been expected to have built a different style of organ for non-Moravian churches, the fact is that the American Moravian builders did likewise: Klemm made an English-style organ with a Swell for Trinity Church in New York City; Tannenberg made a typical Saxon Lutheran organ for the Lutheran Church in Madison, Virginia. But the organs they built for their fellow Moravians followed closely the type of scheme originally set down by Gregor, and differed in several important ways from their non-Moravian organs.

### **Trombones and the Religious Life of Moravians in Bethlehem, Pennsylvania**

Paul Larson

Moravian College, Bethlehem, PA

This research investigated the important role of the “Trombone Choir” played and continues to play in the religious live of Moravians in Bethlehem, Pennsylvania. Two questions guided the research.

1. What constitutes Moravian life, ritual, and social organization of both Bethlehem, the theocracy, from 1741 to 1845 and Bethlehem, the secular community, from 1845 to 1991, and how does religious music function with in these two periods? Answers to this first question provide an historical and social context in which to examine the second.

2. What is the history, function, organization, and repertoire of the Moravian trombone choir in these two periods of Bethlehem history?

Interesting extracts from documents from the extensive collection of the Moravian Archives in Bethlehem are scattered liberally through the report. Numerous authentic artifacts related to the trombone choir are examined, along with recorded examples of trombone choir performances.

## Concert



## Sonare

|   |                                 |
|---|---------------------------------|
| <i>Chanconeta Tedesca</i>               | Anonymous (14th Century)        |
| <i>Gloria</i>                           | Johannes Ciconia (c. 1370-1411) |
| <i>Estampie</i>                         | Anonymous (14th Century)        |
| <i>Donnes l'assault a la fortesse</i>   | Guillaume Dufay (c. 1400-1474)  |
| <i>Joyne Hands</i>                      | Thomas Morely (1599)            |
| <i>Sonata Undecima detta la Scatola</i> | Salamone Rossi (1570-1547)      |
| <i>Canzona detta la Lamberta</i>        | Girolamo Frescobaldi (1628)     |

Virginia Dudgeon, sackbutt, recorders, krumhorn  
Ralph Dudgeon, cornetto, recorders, krumhorn, percussion  
Alexander Raykov, lute, violas da gamba, rebec, recorders, krumhorn

# Pianos

## The Piano in German-American Life (1770-1820)

Cynthia Adams Hoover

The Smithsonian Institution, Washington, DC

Throughout the over two-centuries of piano making in America, craftsmen from Germany have figured prominently in its history. This paper will describe the work and lives of some of the leading German American piano makers who were active from the 1770s to about 1820. Special focus will be on Charles Albrecht (1760-1848) of Philadelphia and his relationship to both the English and German communities.

The presentation will also document the place of the piano in the lives of German-American communities through studies of course offerings, especially in Moravian schools, through other contemporary accounts, and through numerous slides of pianos from the period and pianos shown in contemporary illustrations. Preliminary evidence suggests that, unlike the English-based populations where the piano was the province of the ladies, both men and women in German-American communities were encouraged to play the piano. Throughout the paper, the degrees of cultural assimilation between the German and English traditions will be noted.

## Cristofori, Late Medici Patronage and Dark Shadows across the "Nouve Luce" of Mario Fabbri

Michael O'Brien

Washington, DC

In 1964, Mario Fabbri published in *Chigiana* a transcription of a document he claimed to have found in the Archives of San Lorenzo, Florence. Fabbri's article, "Nouve Luce sull'Attivita' Fiorentina di Giacomo Antonio Peri, Bartolomeo Cristofori e Giorgio Haendel," has become the oft-cited basis for dating the invention of the piano, 1698. The document in question, headed "per mio ricordo," recounts events surrounding a memorial service after the death of a particular Medici, the uncle, Francesco Maria, of Christofori's patron, the Grand Prince Ferdinando de' Medici. Thought to have been a kind of diary

entry, the document was allegedly written by a young Florentine musician, Francesco Maria Mannucci who was then also working for the Medici and later became Maestro di Cappella at the Duomo. The original has been lost, however, and the Archives of San Lorenzo have since been completely cataloged and absorbed into the Laurentiana. The concordant documents--other accounts of the same event by contemporary chroniclers, many types of Medici payment records, Cristofori's wills, the records of the hosting Basilica della SS. Annunziata, the letters of Scripione Maffei--as well as incongruities in the use of language in Fabbri's transcription, an examination of the score to the music supposedly performed on the occasion, all contradict details of Mannucci's "memoria," and thus cast serious doubts on the credibility of Fabbri's claims. While surveying these documents, and clarifying many of the details of the Medici patronage of harpsichord makers (including Cristofori, G. Petici, A. Bolgioni, and N. Berti), this paper places the Mannucci diary in context suggesting that on the basis of very convincing circumstantial, yet verifiable, evidence, Fabbri's source is highly suspect if not outright "fabricated."

## Strings

### The Martin Guitar Company

Mike Longworth, Martin Guitar Company, Inc.

Nazareth, PA

The Martin guitar Company was established in the USA in 1833. Prior to that time, Mr. Martin had gone through some trials and tribulations at the hands of violin makers in Markneukirchen, Germany. These problems were what prompted him to move to America. For the first six years he resided in New York City, and in 1839 moved to Nazareth, Pennsylvania, where we are still located. A brief history of the company and a description of how we worked the hand-made guitar principles into a production line system will be followed by a question and answer period.

## The Guitar and Musical Renovation in America, Africa and Asia

Andrew Kaye

Columbia University

One of the dramatic developments of 20th century musical culture is the remarkable rise of the guitar, from as occasionally preferred member of the family of mandolins and banjos at the outset of the century, to a practically ubiquitous element in popular musical ensembles in the present day. It has, moreover, become an instrument of serious cultural impact, symbolic of a variety of contemporary musical and cultural milieu.

The reevaluation of the guitar, which we associate with developments in the Euro-American cultural regions, has been paralleled by similar trends in other areas of the world where the guitar was previously little known. In Africa, the guitar had been associated with a wealth of newly created musical styles (*highlife*, *juju*, *soukous*, etc.) which are now being exported with increasing success in the West. In a number of Asian countries, guitar and electric guitar-based musical groups have been formed by young musicians in emulation of Western popular musical styles, and in the creation of new and original musical syntheses.

This paper will review the history of the guitar, and illustrate with slides and musical examples how the guitar functions musically and as a musical symbol in a variety of cultural contexts. Included in these considerations are the acoustic and electric guitar musical idioms of West Africa, rock band styles of South and Southeast Asia, and the country music-influenced "string band" styles of Papua, New Guinea.

## The Nuremberg Geigenwerk

Carolyn W. Simons

The University of Iowa

The combination of bowed strings with keyboard has intrigued instrument builders since the Middle Ages. Early examples such as the organistrum or hurdy gurdy, shaped like a fiddle or a box, used a rosined wheel to excite the strings, and keys operating tangents to change pitches. Leonardo da Vinci sketched an instrument that combined the hurdy gurdy's wheel and limited the number of strings with the expanded compass of a keyboard instrument. Near the end of the 16th century, Hans Haiden of Nuremberg took a different approach to the combination. Instead of adding a keyboard to a string instrument, he began with a harpsichord-like instrument and brought to it continuous bowing by rosined wheels. Haiden's geigenwerk had parchment covered metal wheels which protruded through the soundboard, and were turned by a foot pedal operated by the player. When a key was depressed, it moved a metal hook which pulled a string against a wheel. Haiden's goal was to produce a number of special effects. None of Haiden's twenty three instruments survive; the only extant geigenwerk, built in Spain in 1625 by Raymundo Truchado and now housed in the Brussels Museum of Musical Instruments shows many departures from the Haiden instrument.

Recently a maker of early instruments in Frankfurt, Germany has built a geigenwerk. This paper will present the Nuremberg geigenwerk in its historical setting, show the detail of the modern reconstruction, and play a tape of its performance.

**Moravian College Wind Ensemble**

**8 p.m. Friday March 8, 1991**

**Foy Concert Hall**

**James Earl Barnes, Conductor**

**with guests**

**Martha Schrempel**

**Evelyn Stewart, Louise Meyers, Kathleen Dieter Heisler**

**The Moravian College Choir, Richard Schantz, Director**

|   |                         |
|---|-------------------------|
| Toccata Marziale  | Ralph Vaughn Williams   |
| <i>Un Bel di</i> from <i>Madame Butterfly</i><br>Evelyn Stewart, soprano                                  | Giacomo Puccini         |
| <i>The Flower Duet</i> from <i>Madame Butterfly</i><br>Louise Myers and Kathleen Dieter Heisler, sopranos | Giacomo Puccini         |
| Irish Tune from County Derry and Shepherd's Hey   | Percy Aldridge Grainger |
| Rhapsody in Blue<br>Martha Schrempel, piano   | George Gershwin         |
| Sing, Sing, Sing  | Louis Prima             |
| Folk Dances   | Dimitri Shostakovich    |
| The Circus Band   | Charles E. Ives         |

# Ethnomusicological

## From Sheng to Neu-Tschiang Towards a history of the early Western free reed

John Koster

Metropolitan Museum of Art, New York, NY

The arrival of Asian free-reed instruments in Europe and the adoption there of this previously unknown method of sound production are documented in numerous sources. These are, however, widely scattered and should be reevaluated critically according to current standards of research.

Two waves of transmittal from East to West can be discerned. The first, in which Laotian mouth organs were received in Europe as *Kunstkammer* objects, apparently resulted in the making of an exhaust-wind-system “regalo” in Rome in the 1630s, an effort that was soon forgotten. In the second wave, starting about 1780, the arrival of several *sheng* in Europe and published descriptions of them led to the development there of free-reed instrument of various types. A parallel independent development in New England might also have occurred but is less well attested.

Although the proportions of the resonators and boots of the free-reed pipes in G.-J. Grenié's *orgue-expressif* (1810) might be seen as reflecting those of the *sheng*, detailed comparison of extant early nineteenth-century Western free reeds with Asian examples reveals many differences. While Asian free-reed tongues are flat and extremely thin, Western makers used thick curved tongues like those in traditional beating-reed organ pipes. Unlike Asian free reeds, these function without resonators (thus, compact instruments like Reichstein's *Neu-Tschiang* of 1829, the harmonica, and the reed organ could be developed) but sound in only one direction of air flow (thus necessitating the provision of two reeds per note in instruments, like the concertina, in which the flow is periodically reversed).



## **Magic, Fear and Faith: Brass Instruments in the Primitive World**

Nora Post

Jersey City, NJ

The earliest brass instruments evolved as an amplification of man's voice in his efforts to communicate with others, as well as to invoke the attention and assistance of the gods. In their ritual use, early brasses quite literally *became* the voice of the deities--very often ancestral gods-- and, as such, were held in awe by primitive societies. Thus these instruments were man's link to the divine--a link which was all the more mysterious because it occurred only through sound. In the secular world, early brass signal horns were indispensable for several reasons, not the least of which were communication and group safety. My presentation explores the function and cultural significance of ancient signal horns and tube trumpets within sacred and secular realms, with emphasis on acoustical considerations as well as cross-cultural similarities in use and function. The instruments which will be played as part of the presentation include the shofar (ram's horn), the conch shell (marine trumpet), the bull's roar, the Aboriginal didjeridoo, and the sankha--the sacred Hindu conch reserved exclusively for divine worship. There is the fascinating, albeit quixotic, maxim of the primitive world: sound determines mass. In the Book of Joshua, the walls of Jericho were blown down by seven shofars. With current acoustical theory in tow, it's time to ask: could this actually have happened?

### **A Theory on the Origin of the Huqin**

Guangming Li

Department of Ethno-& Systematic Musicology, UCLA

Invention of musical instruments can emerge through direct or indirect contact among different cultures. The huqin, the most popular bowed lute instrument family in China, may well be considered a special instrument resulting from contact between Chinese and non-Chinese cultures of ancient times. It has been commonly accepted among music historians that the Huqin was brought to China by the Turc-Mongol nomads, whereas the Chinese root of the instrument tends to be ignored and even denied. This conclusion appears to be well supported by certain organological evidence, anthropological evidence,

anthropological theory, and historical documents. However, a further scrutiny, observation and comprehensive examination of the origin of the huqin, referring to all available information, will challenge the validity of the current conclusion. The way the bow is constructed on the huqin is not found on any bowed lute in any nation westwards from China, but exclusively in China (and other countries in the Far East and Southeast Asia). This paper will comment on the inadequacy of existing theories relevant to the subject and will demonstrate that the key feature of the huqin, the special manner of bowing, was cultivated from ancient Chinese and not external traditions.

**Traditional Aztec Musical Instruments in the Compositions of Carlos Chávez: The Teponazti and Huehuetl in *Sinfonía India* and *Xochipilli-Macuilxochitl***

Allison Alcorn-Oppedahl

University of North Texas, Denton, TX

The unique cultural predicament of Latin America is the “integration and coexistence of its native and transplanted musical traditions.” The art music of Latin America is based on three cultural traditions: Amerindian, Afro-American, and Ibero-American. The dilemma of the Latin-American composer has been a choice between imitation of the European styles, or drawing upon his particular cultural heritage within the context of the European-style composition. This latter is made especially difficult by the lack of a Pre-Contact notational system or descriptive writing by the Indians themselves. Our information about Pre-Contact Latin American music is gleaned from the multitudes of musical instruments found in archeological excavations, and from the sixteenth-century chronicles of the Spanish military and religious orders. The chronicles present interesting problems in that the reports of Indian culture and traditions are given through wholly European eyes and understanding.

For the most part, Indian culture was suppressed. Parts of the tradition were syncretized with Spanish culture and parts were pushed aside and forgotten. The Mexican Composer, Carlos Chávez (1899-1978), had long been dissatisfied with the lack of “nationalistic” Mexican music and was inspired largely by the sentiment of the 1910 Revolution to delve into his Mexican musical heritage and apply it to art music. He

achieved this nationalism through the use of Indian melodies (whether we now consider these to be authentic is another issue) and through reliance on the pentatonic scale, which at that time was thought to be the sole scale of the Mexican Indians. Chávez also used musical instruments as an avenue of recalling ancient Mexico. Flutes, the primary Aztec instrument, figure prominently in his compositions. This paper will focus on the Aztec teponaztl and hueheutl. The teponaztl (a struck ideophone) and the hueheutl (a membraneophone) were considered to be Aztec gods forced to endure earthly exile. From the myth of their origin to the treatment and use within the ancient Aztec culture, their god-status is clearly reflected. As recorded by the chroniclers, the function of these drums varied from use in the ritualistic ceremony of human sacrifice to auditioning slaves at auctions. Through a complex system of hieroglyphs, their elaborate carvings symbolically describe the drums' particular use and performance style.

After a discussion of the drums themselves, this paper will look at ways that Chávez used these particular instruments in achieving a truly "Mexican music". We will focus on two compositions: *Sinfonia India* (1936) and *Xochipilli-Macuilxochitl* (1940).

## Percussion and Winds

### 18th Century Symphonic Music for Multiple Timpani:

#### A Newly Discovered Solo Repertory

Harrison Powley

Brigham Young University, Provo Utah

As the symphonic orchestra developed during the 18th century, composers normally wrote timpani parts that required only two drums, a practice adapted from military music. When a virtuoso timpanist and more than two timpani could be assembled in one place, however, some composers experimented by writing works that used as many as eight timpani. These compositions were usually of an occasional nature and the accompanying orchestration is often equally unusual. Works from the mid-18th century, such as Johann Christoph Graupner's (1683-1760) *Sinfonia a 2 corni, 6 timpani, 2 violini, viola e cembalo* and Johann Melchior Molter's *Sinfonia No. 99* (using five timpani), exploit the possibility of using multiple timpani to reinforce the bass line, often in an

ornamented manner. Molter effectively uses two *flutes d'amour*. Mozart's divertimenti K. 187 and K. 188 (1776) employ four timpani in a similar fashion. Of a more soloistic nature is Johann Carl Christian Fischer's (1752-1807) *Symphonie mit acht obligaten Pauken*. This work has been incorrectly attributed to Johann Wilhelm Hertel. The work is actually a concerto for eight timpani and orchestra; the timpani are used melodically and harmonically. This work, probably stemming from the 1780's also contains a notated cadenza in the first movement.

Of the virtuoso timpanists in the late 18th century, the most important as a composer of several works, perhaps written for himself as soloist, is Georg Druschetzky (1745-1819). As a military musician, he was timpanist in Linz from 1775 to 1783. He then moved to Vienna and became a member of the Tonkünstler-Sozietät. His last years were spent in Buda and Pest in the service of Archduke Joseph Anton Johann (1776-1847). Also an oboist, Druschetzky's *Concerto per il oboa e timpano* exhibits many difficult timpani techniques (the work requires eight timpani tuned to G A B c d e f g), including rolls and strokes on two drums and many cross-sticking passages. Also extant are two timpani concerti (each using six timpani, a partita and a polonaise for six timpani and orchestra, a work for solo violin and orchestra with seven timpani entitled *Ungaria* (1799), and a *Symphony in C major* (1799) that also uses seven timpani. In all these works, the timpani function primarily as melodic instruments, often doubling the woodwinds or the strings.

### A History of Tuned English Handbells in America

Richard Lehmann

Muskego, WI

While the history of tuned English handbells can be traced to the late 17th century to the Cor foundry of Britain, America's fascination with them did not begin until the 1840s. The use, development, and manufacturing of tuned handbells reveals a diverse and expanding role of this seemingly simple, but actually complex idiophone. As America now celebrates 150 years of involvement with this instrument, it is fitting to examine its historical progress and changes.

Handbells came to America via the route of vaudeville entertainment, hardly the realm of music for which it was originally intended. Competition among vaudeville troupes was strong, and nearly every group boasted a handbell ringing team or soloist. To meet the needs of these itinerant musical entertainers, a variety of special bells were developed by a few American manufacturers who flourished in the late 1800s until World War I. When vaudeville began to fade and the need for handbells diminished, American manufacturers also folded.

Kept alive by a few interested individuals in the Boston area, handbells made a comeback in the church. In the early decades of this century, large churches of an English and Protestant background in Massachusetts fostered handbell ringing. After World War II, English handbells blossomed and by 1954 there was a sufficient number of handbell groups to establish the American Guild of English Handbell Ringers. Today this guild has 8000 members and estimates that there are 100,000 ringers in the United States.

Handbell ringing has spread beyond use in church worship and is becoming increasingly popular in the fields of music education and therapy. This has been reflected in the AGEHR's partnership with MENC and in the curricula of elementary, high schools and colleges throughout the nation. Dr. Paul Rosene, of Illinois State University, has been a special promoter of handbells in music therapy.

Two American manufactures produce handbells. Ironically, the designer of of the bells for both companies is Jacob Malta. Schulmerich produces handbells from his earlier patents and Malmark (his own company) produces handbells patterned from his later patents. Both factories are located in Eastern Pennsylvania and make use of the same foundry near Allentown, Bridesburg Inc., for casting their products.

The growth in numbers of ringers coupled with the changes in the designs of American-styled handbells have led to an increasing number of techniques used in ringing handbells. This has also influenced compositions for handbells. Handbell publication has a large market. There are over 70 publishers. Difficult music is being written to challenge the increasing numbers of accomplished performers.

## Mersenne's Bassoon Reexamined

James B. Kopp

Hoboken, NJ

To trace the revision of the bassoon's design during the seventeenth century--from two-key, one-piece dulcian to three-key, four-piece baroque bassoon--scholars have turned to Marin Mersenne's *Harmonie universalle* (Paris, 1636), which depicts four dulcians, all of them transitional, and provides approximately 1,300 words of sometimes confusing description. Among various scholars' conclusions, published in such venues as the *AMIS Journal* and the *New Grove Dictionary of Musical Instruments*, are the following:

- The transition from dulcian to baroque bassoon probably occurred in France.
- The range extension (from C to BB<sup>b</sup> on the bass-sized instrument) of the dulcian occurred before its sectionalization into joints.
- Mersenne drew a careful distinction between two varieties of dulcian, which he termed *basson* and *fagot*, respectfully.

The same scholars have also offered the conflicting interpretations of certain finer points of Mersenne's text. But I will offer a new interpretation of Mersenne's description of the transitional dulcian, drawing (for the first time, apparently) on the comparative evidence of Mersenne's *Harmonicorum libri*, (Paris 1635), which illustrates the same four dulcians and provides a description parallel to that of *Harmonie universalle*. Also drawing on recent research by scholars concerning Spanish and Italian dulcians, I will suggest that the above conclusions must be modified or rejected in favor of conclusions more international in purview and based on broader evidence. I will offer further conclusions, including the following:

- Although Mersenne discusses both one- and two-part dulcians, his illustrations show only the one-part version.
- The structure of Mersenne's two-part dulcians may resemble a transitional instrument described at Bordeaux by Pierre Trichet.
- The sectional instruments described by both Mersenne and Trichet may resemble the bass hautbois de Poitou, which was known in Paris by Mersenne's time.
- One of the four dulcians illustrated by Mersenne shows that its maker grappled with the problem that eventually led to the development of the full-fledged wing joint.

## More Pennsylvania Topics

### Two Brief Instrumental Recitatives

Robert E. Sheldon

Music Division, Library of Congress

I. Treating Object No. 107; the British Serpent in the Moravian Church Museum at Bethlehem:

AMIS Meeting participants will no doubt take notice of the serpent on display in the Gemein Haus Museum. The paper will describe it further and compare its construction to other British instruments of its type and period. The instrument suffered damage during the winter of 1985 and received treatment from conservator Katherine Singly and myself. I will summarize our treatment reports.

II. An early-American clarinet by Anthony in Philadelphia:

A recently discovered Anthony clarinet is now in my collection. To my knowledge, it is the fourth instrument by that maker to surface. The instrument will be shown at the presentation along with a description and slides of interesting folk repair work it sustained during the 19th century. A description and slides of the other three Anthony instruments will be offered. This is a prelude to an article I am planning to submit to the AMIS Journal regarding the Anthony family, their surviving instruments, and what I perceive to be unique design trends in early Philadelphia clarinet making.

### Some Moravian Markers of Bowed String Instruments

Fredrick R. Selch

New York, NY

In preparing a larger study of American bowed stringed instrument makers in the Northeast, we have investigated the collections in several Moravian historical centers (Littitz, Nazareth and Bethlehem, Pennsylvania; Salem, North Carolina), in order to develop a better understanding of their makers and building techniques. An all, over twenty five instruments of Moravian manufacture have been studied giving us new insight into this important aspect of American musical culture. This paper will review the information gathered from this investigation and report on the biographical and

constructional particulars of these makers:

Johan Antes - Bethlehem, PA (1740-1811)  
Azariah Smith - Christian Springs, PA (1742-1783)  
Heinrich Gotlobe Guetter - Bethlehem, PA (1797-~~1847~~ 1863)  
Christian Frederic Hartmen - Nazareth, PA (1820-1893)

**E. J. Fitchhorn, His Ingenious Instruments and Musical Skills They Developed**

Don Parrott  
Columbus, OH

E. J. Fitchhorn was a great inspiration to me as a young student at the Vandercook College and later as a band director in the public schools in Illinois. His methods were very successful whenever he taught. The lives he touched were many. Not only was Fitch a great innovator and teacher, but, he was also a friend. The Song Flute and the method of using it in schools was one of Fitchhorn's small, but memorable achievements. The investigations of the Langwill committee have provided the motivation to collect documentary material which will be included in the presentation.

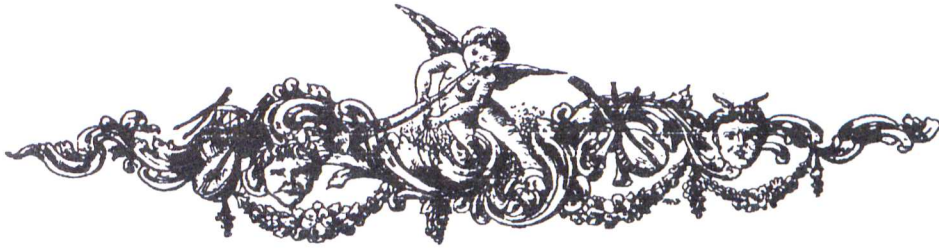
**The 1799 Meerbach Clavichord Restoration**

Stewart Pollens  
Department of Musical Instruments  
The Metropolitan Museum of Art, New York, NY

The restoration of the 1799 Meerbach clavichord in the collection of the Moravian College in Bethlehem Pennsylvania will be discussed, including technical aspects of soundboard removal and consolidation as well as analysis and treatment of the case's varnish layers. During restoration an inscription was discovered which revealed the maker's name, the correct date of construction and the opus number.



## Concert



### Andrew Appel, performing on the Meerbach Clavichord

- Chromatic Fantasia J. S. Bach (1685-1750)
- Rondo III in A minor Carl Philipp Emanuel Bach (1714-1788)
- Sonata II in A major (1780)
- Sonata in C minor, Hob. XVI:20 (1771) Franz Joseph Haydn(1732-1809)

**Andrew Appel** performs in recital throughout the United States and Europe, taking part in festivals from Spoleto, Italy to Olaf Tage, Norway; from the Early Music Workshop Amherst to the Mostly Mozart festival in New York City. Recently he has revised Albert Fuller's edition of the harpsichord works of Gaspard La Roux, and has edited the remaining works for ensemble, and for voices, to complete a scholarly edition of the complete works of Le Roux. He holds his doctorate from Julliard School where he has taught harpsichord and music history. He is also on the faculties of Moravian College, New York Polytechnic University and Princeton University. He is the founder of the Four Nations Ensemble and records for Bridge Records.

## Early Keyboard Exotica

Edward L. Kottick

University of Iowa

More than simple tools of music making, harpsichords, clavichord, organs, and pianos were important societal icons well into the 19th century. They were revered as items of furniture, as metaphors for cultural themes, and even as symbols of resurrection. Sometimes, however, builders got carried away (or exhibited extreme ingenuity, which may be the same thing) and form and function went awry. At other times decorators stepped out of bounds, and their craft overwhelmed the primary musical function of the object.

This paper deals with a sampling of early keyboard instruments in which some of the design or decoration got slightly out of hand. In several examples the instruments are disguised as items of furniture. In others we see the decoration dominate to the musical object, or present humorous twists on well-known themes. We also see attempts to provide instruments with objects foreign to their nature. Finally, we will view a few of the stranger representatives of the early keyboard instrumentarium.

Some of these examples reflect misplaced inspiration; some, visual puns of deliberate distortions; some, unlikely variations on hallowed motifs; and others, nothing more profound than bad taste. Whatever the stimulus, they suggest that as sure as our ancestors were of the place these keyboard instruments had in their cultural context, like us, they sometimes faltered.

## Reconstructing Historical Musical Instrument Making Technologies:

### The Artifact as Window

John R. Watson

Conservator of Musical Instruments, Colonial Williamsburg, VA

Antique musical instruments, whether or not they are in playing condition, are useful as primary documents--containing evidence which describes in significant detail the procedures, tools and technologies used in their manufacture. This thesis was illustrated while making a copy of the keyboard and action of a 1758 Jacob Kirkman harpsichord. The reproduction action was to be used in the original harpsichord in order to save the original mechanical components from wear. The action was copied from the original with extreme faithfulness to original details of design and workmanship. Thus came an opportunity to gather from the physical evidence in the original components an interesting and useful perspective on the methods and technologies of a preeminent English harpsichord maker.

The high degree of accuracy, consistency, and probable efficiency of Kirkman's jack making activities is astonishing. At a time when the industrial revolution had not yet touched the furniture trade, Kirkman's workers were producing about ten thousand jacks a year, all with thousandths-of-an-inch tolerances we normally associate with precision

industrial metalworking of a century later.

While Jacob Kirkman brought an old and slowly-evolving harpsichord making tradition to its technological culmination, the tradition has since been broken. Our twentieth-century power tool-dependant methodologies are almost completely uninformed by the tools and techniques of the earlier tradition and hence unable to build on it.

No collection of eighteenth-century English harpsichord tools has survived, nor do detailed contemporary technical descriptions of the tools and procedures exist. However, the physical evidence to be found in the surviving instruments, and the available contemporary descriptions of the tools and technologies of other trades, together provide a window on the historic instrument maker's activity.

The study affirms the scholarly usefulness of making the "slavish" copy. Making accurate reproductions forces us to sharpen our powers of observation and gives us the opportunity to test theories about historical technologies and their practicality. That historical technologies devoid of twentieth-century machinery often produce quicker and superior results is a recurring discovery that warrants our studies of historical methods of musical instrument construction.

# Concert

The Chestnut Brass Company  
Ensemble in Residence at Temple University  
3:00 p. m. Streitwieser Trumpet Museum, 10 March 1991

Charleston Rag Eubie Blake, arr. Hesse

Renaissance and Baroque Selections (performed on replicas of period instruments)

Quintet No. 1 in B flat minor (original instrumentation) Victor Ewald  
Moderato  
Adagio  
Allegro

## INTERMISSION

Diversions Ned Rorem

19th Century Brass Band Music (performed on original keyed and brass instruments from the collection of the Chestnut Brass Company and the Ward-Griffith Collection of the Streitwieser Trumpet Museum.

Gershwin Suite George Gershwin, arr. Krush

## The Chestnut Brass Company

**Bruce Barrie** - trumpets, natural trumpet, cornetto, E flat keyed bugle, E flat soprano saxhorn, B flat cornet

**Thomas Cook** - trumpets, natural trumpet, cornetto, B flat keyed bugle, cornopean, flugelhorn, B flat cornet

**Marian Hesse** - horn, alto sackbutt, natural horn, quinticlave, e flat alto saxhorn, E flat alto horn

**Larry Zimmerman** - trombones, tenor sackbutt, B flat baritone saxhorn, tenor horn

**Jay Krush** - tuba, bass sackbutt, serpent, ophicleide, E flat contrabass saxhorn

The Chestnut Brass Co. is represented by Joanne Rile Artists Management. This performance by the Chestnut Brass Co. is supported by Temple University.