

American Musical Instrument Society

33rd Annual Meeting

May 19-22, 2004



*Honoring the restoration of the 1799/1800 organ by
David Tannenberg, originally built for Home Moravian Church*

Local Arrangements

Stewart Carter, Chair
Sabine Klaus
Brenda Neece
Matthew Hafar
Paula Locklair

Program Committee

Laurence Libin
Stewart Carter
Kathryn Libin

Special Thanks:

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Nola Reed Knouse
(Moravian Music Foundation)

Carol Brehm and Maureen Lister
(Wake Forest University)

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Vince Simonetti
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PROGRAM

WEDNESDAY, MAY 19

- 12:00-4:00** Registration, Old Salem Visitor Center (Deposit auction items at registration table.)
- 1:30-3:30** Self-guided musical tour of Old Salem and environs (see special map in registration packet):
- Boys School (small collection of wind and string instruments)
 - Single Brothers House (1798 Tannenberg organ; demonstration 3:00-3:30)
 - Vierling House (open 1:30-3:00; Huber piano)
 - Vogler House (Kearsing piano; limited space: sign up for time slot at registration for visitation 1:45-2:45)
 - Salem College School of Music (three organs by Flentrop, two organs by Holtkamp)
 - Play the Tannenberg! Conference attendees may sign up at registration for a 5-minute slot to play the newly restored 1799/1800 Tannenberg organ in the Old Salem Visitor Center Auditorium.
- 3:30-5:00** Open house, Museum of Early Southern Decorative Arts (MESDA)
- 7:30 PM** Board of Governors Meeting, Best Western Salem Inn

THURSDAY, MAY 20

- 8:30 AM** Coffee and pastries, Old Salem Visitor Center Auditorium
- 8:30-10:00** Late registration, Old Salem Visitor Center (Deposit auction materials at registration table.)
- 9:00-12:00**

SESSION I

Old Salem Visitor Center Auditorium

Chair: Kathryn Libin

Welcome (Kathryn Libin, AMIS president)

Nola Reed Knouse (Moravian Music Foundation)

An introduction to Moravian music and the Moravian Music Foundation

Paula Locklair (Old Salem Inc.)

The Restoration of the 1799/1800 Tannenberg Organ

Peggy F. Baird

Art for the ear and music for the eye: Considering paintings with keyboard images

2:00-3:30

SESSION II

Museum of Early Southern Decorative Arts (MESDA), Auditorium
Chair: Robert Eliason

Cecil Adkins

Anomalies in early Italian oboes

Doug Koeppe, Sr.

Early American presentation and exhibition quality flutes

Christopher A. Miller

The adoption and adaptation of the 20-button Anglo concertina among the Pa'O of Myanmar (Burma)

3:30-5:00 Free time to visit Moravian Music Foundation or walk around Old Salem

5:30-7:00 Informal reception, MESDA Auditorium

FRIDAY, MAY 21

7:30 AM JAMIS Editorial Board Meeting, Best Western Salem Inn

8:30 AM Coffee and pastries, MESDA Auditorium

9:00-12:00

SESSION III

MESDA Auditorium
Chair: Darcy Kuronen

Emily Peppers

The viol in sixteenth-century Scotland: Foreign influences in the court of James V

Benjamin Hebbert

The Tudor violin

Arian Sheets

The Aktiengesellschaft für Geigenindustrie: Markneukirchen's violin factory

Michael D. Friesen

Eighteenth- and early nineteenth-century organs and organbuilders in North Carolina

2:00-3:00 AMIS business meeting, MESDA Auditorium

3:00-3:30 Refreshments; conclusion of bidding for silent auction

3:30-5:00

SESSION IV
 MESDA Auditorium
 Chair: Sabine Klaus

Herbert Heyde

Questions of authenticity regarding some wind instruments at the Metropolitan Museum

Jayson Dobney

Franciolini, the Florentine fraud: Two decorated drums of dubious design

Harrison Powley

*Kastner's Méthode complète et raisonnée de timbales:
 Some observations for more authentic performance practice*

8:00 PM Kimberly Marshall, recital on the restored 1799/1800 Tannenberg organ:
Singing and dancing with the organ, Old Salem Visitor Center Auditorium

SATURDAY, MAY 22

8:30 AM Board bus to Durham, main entrance, Best Western Salem Inn

10:45 Group I: Eddy Collection, Mary Duke Biddle Music Building, Duke University
(approx.) Group II: Tuba Exchange

12:15 Box lunch, Mary Duke Biddle Music Building
(approx.)

1:45 Group I: Tuba Exchange
(approx.) Group II: Eddy Collection

3:15 Maria Isabella Rose
 Recital: *Early Romantic piano music in Paris*
 Bone Hall, Mary Duke Biddle Music Building
 (Clementi piano, ca. 1805, Eddy Collection)

4:30 Board bus to return to Winston-Salem

7:30 Banquet and auction (Best Western Salem Inn)

Kimberly Marshall, organ

Old Salem Visitor Center Auditorium
Friday, May 21, 2004
8:00 pm

Singing and Dancing with the Organ

1799/1800 organ by David Tannenberg
restored 2004 by Taylor & Boody

Passacaglia in D minor, BuxWV161

Dieterich Buxtehude
(1637-1707)

Three Renaissance dances from *Intavolatura nova*, 1551

Venetiana gagliarda
Le Forze d'Hercole
Passamezzo antico

pub. Antonio Gardane
(1509-1569)

Pavana lachrimae
Ballo del Granduca

Jan Pieterszoon Sweelinck
(1562-1621)

“Ruhig bewegt,” from Sonata 2

Paul Hindemith
(1895-1963)

Wondrous Love from *Southern Harmony*

Simple Gifts (traditional Shaker tune)

arr. Margaret Vardell Sandresky
(b. 1921)

“The Peace may be exchanged,” from *Rubrics* (1988)

Dan Locklair
(b. 1949)

Excerpts from Francis Hopkinson’s Organ Book, c. 1764

Harliquate
Minuet de Monsieur Lully
Mather’s Hornpipe
Aria de caccia de Burton

Canzona in D Minor, BWV 588

J. S. Bach
(1685-1750)

Excerpts from *Fiori musicali*, 1635

Canzona
Bergamasca

Girolamo Frescobaldi
(1583-1643)

Passacaglia in C Minor, BWV 582

J. S. Bach

Kimberly Marshall presently holds the Patricia and Leonard Goldman Professorship in Organ at Arizona State University, having previously held teaching positions at the Royal Academy of Music, London, and Stanford University, California. She has been invited to play throughout Europe, including concerts in London's Royal Festival Hall and Westminster Cathedral, King's College, Cambridge, Chartres Cathedral, Uppsala Cathedral, and the Dormition Abbey in Jerusalem. She has also performed on many historical organs, such as the Couperin organ at Saint-Gervais, Paris, the Gothic organ in Sion, Switzerland, and the Cahmann organ in Leufstabrik, Sweden.

A native of Winston-Salem, North Carolina, Kimberly Marshall began her organ studies with John Mueller at the North Carolina School of the Arts. Her early interest in French music took her to France, where she worked with Louis Robilliard and Xavier Darasse. In 1986 she received the D.Phil. in Music from the University of Oxford. Her thesis, *Iconographical Evidence for the Late-Medieval Organ*, was published by Garland in 1989. She has developed this work in several articles and lecture/presentations; a CD recording of the earliest surviving keyboard music is in press. She was awarded a Fulbright Scholarship in 1991 at the Sydney Conservatorium in Australia. Northeastern University Press published her edition of articles on female traditions of music making, *Rediscovering the Muses*, in 1993. Her anthology of late-medieval keyboard music was published by Wayne Leupold in 2000.

Marshall's recordings feature music of the Italian and Spanish Renaissance, French Classical and Romantic periods, and works by J.S. Bach. Loft Recordings has re-issued a number of her recordings, including "Divine Euterpe," works for organ by female composers, and "How Excellent is Thy Name," Jewish liturgical music for cantor and organ. Her recording of Chen Yi's organ concerto with the Singapore Symphony was released in 2003 on the BIS label.

Maria Isabella Rose, piano

Duke University
 Bone Hall, Mary Duke Biddle Music Building
 Saturday, May 22, 2004
 3:30 PM

Early Romantic Piano Music in Paris

Clementi piano, ca. 1805 (Eddy Collection)

Sonata in A-flat Major, "Le retour à Paris," Op. 70
 Allegro non troppo ed espressivo

J. L. Dussek
 (1760-1812)

Sonata in F Minor, Op. 13 no. 6 (1808 version)
 Allegro agitato
 Largo e sostenuto
 Presto

Muzio Clementi
 (1752-1832)

Sonata in A-flat Major, Op. 9
 Allegro moderato assai
 Adagio
 Rondo-Moderato

F. Hérold
 (1791-1833)

30 Caprices Op. 2
 No. 16 Allegro moderato
 No. 11 Agitato
 No. 17 Allegro, sempre legato
 No. 19 Presto ma non troppo
 No. 30 Moderato con espressione

A. Boëly
 (1785-1858)

Maria Isabella Rose was born in the Netherlands and holds degrees in piano performance from the Groningen Conservatory, the Royal Academy of Music in London (studying with Benjamin Kaplan), and Bowling Green State University in Ohio. She teaches music at the Cooper Union for the Advancement of Science and the Arts in New York City, and is writing a Ph.D. dissertation on French Piano Styles 1780-1820 at New York University. Ms. Rose has specialized in historical performance practice on the piano for almost 20 years: she has appeared in solo recitals and chamber music concerts across the U.S. as well as in England, Netherlands, Austria, Germany, Hungary and Belgium. She has toured the U.S. several times with *The Festetics* string quartet from Budapest, and has recorded the complete Haydn Piano Trios with the *Gamerith Consort* in Austria. Ms. Rose has also recorded works by Hummel, Clementi, Field, Beethoven, and Mozart for Musical Heritage Society and Newport Classic/Sony labels. In November 2002 she won the Noah Greenberg Award from the American Musicological Society for her recording project on the 1808 Erard piano; in July 2004 Ms. Rose will teach and perform at the Summer Academy for Historical Performance Practice in Amilly, France.

ABSTRACTS

Nola Reed Knouse (Moravian Music Foundation): *An introduction to Moravian music and the Moravian Music Foundation*

The early Moravian settlers in eighteenth-century America brought with them their faith, their commitment to education for all, and their high musical culture. They were well versed in the music of European classicism, and were accomplished performers, composers, copyists, and instrument makers. Although few made their living as musicians, their settlements in Pennsylvania, Ohio, and North Carolina featured the young country's most sophisticated musical culture, including performances of new music from Europe often only a few months after its first publication in Europe; composition of sacred vocal music with accompaniment by chamber orchestra; and chorales for four-part brass choir used for special occasions. Visitors to these communities were unanimous in their praise for the quality of the music they heard. This music has been preserved in Moravian archives, and this musical culture today is preserved, shared, and celebrated through the work of the Moravian Music Foundation, with headquarters in a new state-of-the-art archival facility in Winston-Salem, North Carolina.

Nola Reed Knouse is Director of the Moravian Music Foundation. Her work at the Foundation, beginning in 1992 with her appointment as Director of Research and Programs, has been varied, ranging from in-depth research into specific topics, to editing music for recordings and publications. She served as music editor of the 1995 *Moravian Book of Worship*, and presents numerous workshops on church music and worship issues.

Dr. Knouse holds the B.A. in music and mathematics from Wake Forest University, and the M.A. and Ph.D. in music theory from the Eastman School of Music. She has taught at Oregon State University, Salem College, Wake Forest University, and the North Carolina School of the Arts Community Music School, and is the conductor of the Home Church Band. She is active as a flutist and composer.

Paula Locklair (Old Salem Inc.) *The Restoration of the 1799/1800 Tannenberg Organ*

For 84 years the large pipe organ that David Tannenberg built for Salem's Home Moravian Church has been silent. Now recently restored, it makes beautiful music again. The restoration of this organ, by Taylor & Boody Organbuilders, has been an exciting and informative journey. I will show slides to illustrate my talk about David Tannenberg and the restoration of the largest eighteenth-century organ built by an American organbuilder.

Paula Locklair is Vice-President of the Museum of Early Southern Decorative Arts (MESDA) and the Horton Center Museums of Old Salem. Previously she was Curator of Collections for Old Salem Inc. from 1975 and Director of Collections from 1987. She holds a BA in Art History from Hollins College and an MA in Art History from Oberlin College. As Vice-President she is responsible for MESDA, the collections of Old Salem and MESDA, the Children's Museum, the Library and Research Center, and The Old Salem Toy Museum.

Ms. Locklair has served as curator for a number of Old Salem exhibitions including *Quilts, Coverlets & Counterpanes, Bedcoverings from the Museum of Early Southern Decorative Arts and Old Salem*, for which she also wrote the catalogue of the same title; and *Pipes, Pedals, Keys & Bellows: The Puzzle of Salem's Tannenberg Organs*. She was Project Director for the restoration of the 1800 Tannenberg organ and wrote one of the essays in *Splendid Service, the Restoration of David Tannenberg's Home Moravian Church Organ*. She was also Project Director for the Old Salem Toy Museum, which opened in November 2002.

Peggy F. Baird

Art for the ear and music for the eye: Considering paintings with keyboard images

Keyboard instruments have been included in many works of art during the past five centuries, both as indicators of love and status and as elements of design. This lecture focuses mainly on European and American examples and provides some historical and anecdotal information about the paintings and artists. Organological, psychological, and humorous observations about keyboard instruments are included.

Peggy F. Baird is a private piano teacher of gifted students in Huntsville, Alabama. She also collects instruments and miniature orchestras. Previously she taught music appreciation and music education at three colleges around Knoxville, Tennessee. Baird has written a book about elementary music education and several encyclopedia articles about the piano. She is also a museum docent and spent an academic year doing research at the Yale Center for British Art. For six years she has served as a member of the AMIS Board of Governors and as Journal Manager.

Cecil Adkins

Anomalies in early Italian oboes

Recently there have been many assertions of considerable Italian influence on the development of European oboes in the eighteenth century. This influence is often attributed to the migration of Italian oboists across Europe—for example, that of the Bezzozzi family in the middle third of the century. But aside from abundant proof of Italian presence in musical centers, little factual evidence has been offered of Italian influence on the instruments themselves. Based on examination of 39 oboes by 15 Italian makers, this paper suggests that the design of Italian oboes was too anomalous to provide a coherent influence on makers in other countries, and that features cited as influential are frequently not substantiated.

Cecil Adkins, a past president of AMIS, is a distinguished musicologist and organologist, a maker and restorer of organs and baroque string instruments, and a performer of early music. For 37 years he led the Early Music Program at the University of North Texas, often directing performances based on his own editions. Together with his wife, Alis Dickinson, he has written the definitive study of the trumpet marine. Over the past decade he has established himself as a leading expert on eighteenth-century oboes; his *JAMIS* article "Oboes Beyond Compare: The Instruments of Hendrik and Frederik Richters" won the Frances Densmore Prize in 1992, and in 1999 Adkins received the Society's Curt Sachs Award.

Doug Koeppe, Sr.

Early American presentation and exhibition quality flutes

I have been fortunate to acquire several nineteenth-century flutes that won prizes at annual fairs in major centers such as New York and Philadelphia. I will illustrate distinguishing features of exhibition flutes and discuss their mechanisms, aesthetics, and playing qualities. Makers represented are Bacon, Weygandt & Co., C.G. Christman, H.C. Eisenbrandt, H. Cottier, and A.G. Badger.

A physicist and mechanical engineer, Doug Koeppe also performed for 20 years with the Clear Lake Symphony. He studied composition privately and has had public performances of original works. An AMIS member for 29 years and a collector of woodwinds for 40 years, Koeppe has demonstrated the contrabass Sarrusophone and Heckelphone at AMIS meetings; he also presented a paper on early American woodwinds at the AMIS 2002 meeting. His collection of pre-1850 American woodwinds numbers some 130 examples.

Christopher A. Miller

The adoption and adaptation of the 20-button Anglo concertina among the Pa'O of Myanmar (Burma)

The delivery of an 1840 Erard grand piano to the remote Shan Hills of colonial Burma may have been one of the past year's best-selling fictions (*The Piano Tuner*); however, the realities of late nineteenth-century musical exchange in the region are quite different and far more intriguing. Compact and portable, the 20-button Anglo concertina was a practical choice for highland travel. That the instrument would be embraced and usurped by the Pa'O, a Tibeto-Burman ethnic group second in number only to the Tai-speaking Shan, was perhaps less foreseeable.

This paper investigates the adoption, modification, and performance practice of the concertina (*khaya*) amidst the Pa'O, a tradition that now spans a century. The study explains tuning alterations, the *khaya*'s function in both solo settings and as accompaniment for sung histories, methods of music transmission, individual performance styles, and challenges facing the tradition in modern Myanmar. The author reflects, in lieu of written histories, upon possible explanations for initial Pa'O interest in the instrument: similarities in finger technique to indigenous mouth organs and its visual adaptability to Tantrayana-inspired imagery.

Christopher A. Miller is Editor of Southeast Asia Publications of the Center for Southeast Asian Studies at Northern Illinois University. Recently returned from 14 months of field research in Myanmar (Burma) as the recipient of a Blakemore Freeman Fellowship for the study of Burmese language, Christopher holds a M.Mus. degree with a graduate concentration in Southeast Asian Studies from Northern Illinois University. Before the Southeast Asia bug bit him, Christopher obtained both a high school diploma and B.Mus. from the North Carolina School of the Arts. He has conducted a combined two years of research in Java, Indonesia investigating the effects of the state music conservatory system on regional and minority musical cultures. His most recent research in Myanmar was aimed at a comparison with similar processes in that country and culminated in two months of intensive research among the Pa'O in southern Shan State.

Emily Peppers

The viol in sixteenth-century Scotland: Foreign influences in the court of James V

Except for a few astute observations, the history of the introduction and development of the viol in Scotland in the early sixteenth century has been glossed over, or ignored altogether by historians. This is not without reason, since documentary evidence leaves much to be desired, and prompts the scholar to look elsewhere for answers. By comparing the musical function of the viol with the role of other string instruments in early sixteenth-century Scotland, it is possible to define the manner in which the viol was integrated into Scottish culture. It can be determined whether the genre of viol repertoire was also imported, or whether it was adapted to fit into an already prescribed musical culture. Recent research has shown that the musical function of the viol was entirely imported from foreign sources; not only was the physical form new to Scotland, its homogenous consort and French chanson-based repertoire were new to Scottish stringed instruments as well. The viol was the only string instrument in Scotland at this time to be recorded as part of a specifically devised consort. This paper asserts not only the importance of evaluating foreign resources in order to reveal an accurate picture of the early viol in Scotland, but also the possibility of gaining a greater understanding of the viol through a comparative study of courtly cultures, and musical influence via social and cultural interaction.

Emily Peppers has recently been awarded a MMus in organology with distinction from the University of Edinburgh. She is an assistant at the Edinburgh University Collection of Historical Musical Instruments, assisting on both curatorial and archival projects. She was awarded the AMIS' William E. Gribbon Award in 2003.

Benjamin Hebbert

The Tudor violin

Hitherto, the earliest instrument of the violin family made in Great Britain was thought to have been built by the blacksmith John Bunyan in 1639, followed very closely by surviving violins made by the immigrant luthier Jacob Rayman from Fussen. This paper outlines the earlier presence of the violin in Britain, revealing three surviving instruments from the sixteenth century, and suggests that the origins of a distinctive British school of violin making evolved one hundred years earlier than previously thought. Although this school was short-lived before Cremona and Brescia achieved dominance, this paper examines evidence to suggest that the early British school may have been influential throughout northern Europe.

Benjamin Hebbert trained as an instrument maker at London Guildhall University before embarking on an M. Mus. at the University of Leeds. Between times he has worked as, amongst other things, an auctioneer, a violin dealer, a boat builder, and an architectural conservator. He is now engaged in doctoral study at Oxford University, focusing on instrument makers and the origin of music shops in London during the second half of the seventeenth century. He is a recipient of a studentship from the Arts and Humanities Research Board, and in his spare time is writing a second edition of the catalogue of the Hill Collection of Musical Instruments for the Ashmolean Museum.

Arian Sheets

The Aktiengesellschaft für Geigenindustrie: Markneukirchen's violin factory

The international musical instrument trade had made Markneukirchen a busy, prosperous city by the turn of the twentieth century. Wealthy dealers produced lavish catalogs in which they marketed a broad spectrum of musical products to both German exporters and foreign importers. While some of these dealers tried to pose as manufacturers in their sales literature, very few produced their own instruments, most of which were acquired from hand workers in the region who sold parts and complete instruments to the larger distribution firms. Many violins exported from Markneukirchen had their beginnings across the Bohemian border in the town of Schoenbach. Hundreds of thousands of inexpensive violin backs, tops, necks, and bodies were made there each year, brought across the hills to Germany in backpacks, and often varnished and completed in Markneukirchen.

Following labor uprisings in Bohemia, William Thau, a tool maker in the nearby town of Klingenthal, began work on a project that would disrupt the intricate but informal system of trade that was beginning to show signs of trouble. His invention of a machine to carve violin tops and backs, patented in Germany, France, and the United States, 1904-06, became the impetus for the creation in 1906 of the *Aktiengesellschaft für Geigenindustrie*, a company whose intent was to replace the Bohemian hand workers in the supply chain, keeping the profits exclusively on the German side of the border.

This paper outlines the history of the *Aktiengesellschaft für Geigenindustrie* as gleaned from surviving company records and contemporary press coverage, the Bohemian reaction to this threat, and the unforeseen political and economic events that ultimately led to liquidation of the factory in 1930.

Arian Sheets is Curator of Musical Instruments at the National Music Museum, where she studies bowed string instruments and accessories. She has degrees in art history (seventeenth-century Dutch painting) and music performance (viola and viola da gamba) from Northwestern University. While living in the Chicago area, she performed with the Civic Orchestra, Chicago Opera Theater, Classical Arts Orchestra, and various chamber ensembles. Her current scholarly interests include commercially mass-produced violins, patents relating to bowed string instruments, and bowed instrument fittings.

Michael D. Friesen

Eighteenth- and early nineteenth-century organs and organ builders in North Carolina

The organ's introduction to North Carolina stemmed not from English immigrants or their descendants as in most other American colonies, but from German settlers, mostly belonging to the Moravian religious denomination, who first established themselves in 1753 in the central Piedmont region of North Carolina. Their lands were called Wachovia, and they settled six communities there before 1780, centered on Salem.

While not numerous or large, the early North Carolina organs carry intriguing stories of their arrival or creation and represent cultural markers of the religious, social, musical, and economic development of their communities. They also embody different artisanal practices and show how differently organs were perceived in an essentially rural colony. Neither the Moravians nor their instruments were isolated and unknown outside Wachovia, although the extent of their influence on other societies and musicians is still debated.

Michael D. Friesen is known primarily as an historian of American organs and organ building. His articles have been published in *The Tracker*, *The American Organist*, and *The Diapason*, and he has lectured for the American Institute of Organbuilders, AMIS, and the Organ Historical Society, of which he was elected President in 2003. He holds an M.A. in History from Northern Illinois University and is currently a Ph.D. student in History at the University of Colorado.

Herbert Heyde
Questions of authenticity regarding some wind instruments at the Metropolitan Museum

Mrs. John Crosby Brown (1842-1918), the major donor of musical instruments to The Metropolitan Museum of Art, aspired to an encyclopedic representation of sound-producing tools of all times and cultures. In acquiring Western instruments she relied heavily on dealers and collectors in Europe. In 1904 a comprehensive catalog of the Museum's European instruments was published, which still serves as a basis for the current file catalog. Naturally, the best, rarest, and most interesting instruments of the collection received the greatest attention for research and practical museum work. However, a small group of instruments attracted little attention because they do not fit the common image of historic instruments and raise suspicions regarding authenticity.

This paper identifies Western wind instruments among this group and divides them in two groups: 1. Instruments catalogued in 1904 as having been built during the seventeenth or eighteenth centuries but now appearing to be products of the nineteenth century; 2. Unusual or singular types that today are seen as Franciolini-type fakes or fantasy instruments, but which may have a different background and therefore deserve historical investigation. The paper offers a brief overview of the issue and focuses on three instruments as cases in point: a bass oboe, a clarinet in the form of an angular bassethorn, and a cornu with lion's head.

Herbert Heyde was born in Germany in 1940. He studied musicology at the University of Leipzig and took a Ph.D. from that university in 1966. From 1965 to 1992 he worked at the musical instruments museum of the University of Leipzig and at other musical instruments collections of the former East Germany. In 1992 he left for the United States, where he first worked at the Trumpet Museum in Pottstown, Pennsylvania, and at the Shrine to Music Museum (now the National Music Museum) in Vermillion, South Dakota. In 1994 he came to the Metropolitan Museum of Art in New York, where he currently serves as an Associate Curator.

Jayson Kerr Dobney
***Franciolini, the Florentine fraud:
Two decorated drums of dubious design***

Examination of two unusual drums in the Crosby Brown Collection at The Metropolitan Museum of Art has led to identification of similar drums in other collections also formed during the late nineteenth century. These tenor or bass drums are typically very narrow and deep, lack snares, and are built of many shallow cylinders of wood stacked vertically rather than bent from a single piece of wood. They are said to date approximately from the seventeenth century and often have a Florentine attribution, but many

features suggest they were actually produced in the late nineteenth century, perhaps for the infamous dealer and forger Leopoldo Franciolini. There is much confusion as to what to call these drums, which are a type not known to have existed in Europe during the seventeenth century.

One of these drums, in the Smithsonian Institution, has a note on file saying it was acquired, through Mrs. John Crosby Brown, from Franciolini. Yet the work-intensive construction method and elaborate decoration of the Metropolitan's examples would seem to rule out the Franciolini workshop. Just because he sold such drums would not necessarily indicate that they are fraudulent or that he manufactured them.

Do these heretofore-unidentified drums warrant further study? Can they shed light on seventeenth-century musical practice, or are they Franciolini's products? If they are not authentic, what instruments, if any, were they patterned on? Were their dates intentionally falsified, or simply misattributed? This paper discusses ongoing research of the materials, construction, decoration, performance applications, documents, and iconography that might answer some of these vexing questions.

Jayson Kerr Dobney is currently a Sylvan C. and Pamela Coleman Fellow in the Department of Musical Instruments at the Metropolitan Museum of Art. He will receive his Master of Music degree with concentration in the history of musical instruments from the University of South Dakota, Vermillion, in spring, 2004. His thesis, "Innovations in American Snare Drums 1850-1920," includes a catalog of more than 120 snare drums at the National Music Museum, where as a curator he designed the exhibition *Ya Gotta Know the Territory*, currently on loan to the Meredith Willson Museum in Mason City, Iowa. He has also taught public-school music, served as a church organist, and played percussion with the Sioux City and South Dakota Symphony orchestras. He has received two William E. Gribbon Awards from AMIS, twice presented papers at AMIS meetings, and currently serves on the Gribbon Award Committee.

Harrison Powley

Kastner's Méthode complète et raisonnée de timbales: Some observations for more authentic performance practice

Scattered references to timpani appear in diverse seventeenth- and eighteenth-century sources. None, however, treat the pedagogical and technical aspects of timpani in an extended or comprehensive manner. The most informative of these is the final chapter of Johann Ernst Altenburg's *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst* (1795). Not until the 1840s, with publication of two manuals in Italy and France, did timpanists have specific written methods of instruction. The Italian text, Carlo Antonio Boracchi's *Manuale del timpanista* (1842), is primarily a discussion of his new technical advances that facilitated faster tuning. The French tutor, Jean Georges Kastner's *Méthode complète ...* (ca. 1845), is a compendium of historical data, basic music theory, explanation of technical matters, practice etudes, and advice to composers on the orchestral use of timpani. This method appears to be the first practical guide for the orchestral timpanist and deserves to be more widely known.

This paper focuses on one of the most interesting and historically valuable sections of Kastner's treatise, *Art de blouser* ("Art of Beating"). Kastner recognizes the gradual loss of the old style of improvising pieces in favor of orchestral usage. He writes, "earlier the art of beating the timpani was more difficult and complicated than today. At the time when the main role of the timpani was to accompany bands of trumpets, or to execute preludes or interludes to celebrate the entrance of some great personage, it was thought that the dexterity of the artist should compensate for the imperfection of the instrument. Thus, we have the origin of all these various strokings again so difficult to perform: The beatings of five, cross stickings, twirling or cross strokes, mixed beats, rolls on two timpani, fantasias, etc., with which a timpanist had to be acquainted in order to deserve the name of maestro and to find employment" (p. 27). Berlioz' timpani parts will be analyzed in light of Kastner's observations.

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