

**AMERICAN MUSICAL
INSTRUMENT SOCIETY**



26th Annual Meeting

Washington, D.C.

May 15-18, 1997

PROGRAM AND ABSTRACTS

THE AMERICAN MUSICAL INSTRUMENT SOCIETY

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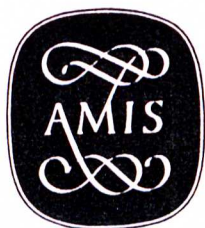
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Program and Local Arrangements Committee for the 1997 Annual Meeting

- Cynthia Adams Hoover, *Smithsonian Institution*, Co-chair (program)
Carolyn Bryant, *Bethesda, Maryland*, Co-chair (local arrangements)
Tina Chancey, *Hesperus*
Edwin M. Good, *Smithsonian Institution*
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Albert R. Rice, *Fiske Museum, Claremont Colleges* (Chair for 1998 meeting)
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PROGRAM AND ABSTRACTS

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.

Schedule of Events

Unless otherwise noted, all events take place at the Key Bridge Marriott Hotel in Arlington, Virginia, on the lower level.

Wednesday, May 14

- 7:30 **Concert by Hesperus: "Crossing Over"**
St. Columba's Episcopal Church, 4201 Albemarle St. NW

Thursday, May 15

- 8:00–5:00 **Registration**
Lower Level Lobby
- 1:00–5:00 **Silent Auction**
Francis Scott Key Room
- 9:00–12:00 **Board of Governors Meeting**
Washington Room (third floor)
- 9:00–11:30 **Opportunity to visit** musical instrument collections at the Library of Congress or at the Smithsonian's National Museum of American History (visit time 9:30–11:00; free bus leaves hotel at 9:00 and returns by 11:30)
- 11:30–1:00 **Lunch** (on your own)
- 1:00–4:00 **Visit to Smithsonian Museum Support Center**, Silver Hill, Maryland (visit time 1:30–3:30; free bus leaves hotel at 1:00 and returns by 4:00)
Choice of activities, in two 50-minute sessions, including visits to the conservation labs, the anthropology reference department, and the musical instrument annex in Bldg. 18
- 4:30–5:15 **Panel Discussion I: Conservation and Copies of Antique Musical Instruments, 1972–1997**
Georgetown Room
John R. Watson (Colonial Williamsburg Foundation), Moderator; David Blanchfield (University of Delaware/Winterthur Museum of Art Conservation Program), Corinna Weinheimer (Ringve Museum, Trondheim, Norway), Barbara and Thomas Wolf (Wolf Instruments, The Plains, Virginia)
- 5:30–6:15 **Lecture-Recital**
Allan Atlas, "The Wheatstone English Concertina"
Potomac Salons C & D (main level)
- 6:30–8:30 **Opening Reception** (sponsored by Sotheby's)
View Ballroom (top floor)
Music by The Keter Betts Jazz Trio

Friday, May 16

- 8:30–1:00 **Registration and Silent Auction**
Francis Scott Key Room
- 9:00–11:30 **Opportunity to visit** musical instrument collections at the Library of Congress (visit time 9:30–11:00; free bus leaves hotel at 9:00 and returns by 11:30)
- 9:00–10:00 **Paper Session I: AMIS 1972 Revisited**
Georgetown Room (Chair: Frederick R. Selch)
Edmund A. Bowles, "Mendelssohn, Schumann, and Ernst Pfundt: A Pivotal Relationship between Composer and Timpanist"
Betty Austin Hensley, "Indigenous Flutes of Africa"
Alexander Murray, "Further Variations on a Theme of Theobald Boehm: 1972–1997"
- 10:00–10:30 **Refreshment Break**
- 10:30–12:00 **Paper Session II: Stringed Keyboard Instruments**
Georgetown Room (Chair: Edward L. Kottick)
Linda Cockey, "The Bach/Gainsborough Circle and the Rococo Piano"
Kenneth Mobbs, "Dynamic and Tonal Variation: The Pedal Effects Obtainable on Three London Keyboard Instruments circa 1800"
David Sutherland, "Toward a Description of the Florentine School of Cembalo-Making as Centered in the Works of Bartolomeo Cristofori"
- 12:00–1:00 **Lunch** (on your own)
- 1:00–3:00 **Opportunity to visit** musical instrument collections at the Library of Congress (visit time 1:30–3:00; free bus leaves hotel at 1:00 for LC, then to Smithsonian at 3:00)
- 1:00–3:00 **Presentation** by staff members about musical instruments at Smithsonian Institution (free bus leaves hotel at 1:00)
- 3:30–4:30 **Concert** (*sponsored by The Schubert Club Museum*)
Hall of Musical Instruments, Third Floor, National Museum of American History, Smithsonian Institution
Demonstration by Webb Wiggins (Peabody Conservatory) and Kenneth Slowik (Smithsonian Institution) of three harpsichords, two virginals, and a viola da gamba from the Smithsonian Collection of Musical Instruments, featuring J. S. Bach's Viola da Gamba Sonata in G, BWV 1027

- 4:45–5:45 **Panel Discussion II: Performance Practices, 1972–1997**
Hall of Musical Instruments, NMAH, Smithsonian
Kenneth Slowik (Smithsonian Institution), Moderator;
Robert Aubrey Davis (“Millenium of Music”), Thomas
Forrest Kelly (Harvard University)
- 6:00–6:15 **Procession** across the Mall to the Smithsonian Castle,
with musical accompaniment
- 6:30–8:00 **Reception**
Smithsonian Castle

Saturday, May 17

- 7:30–8:45 **JAMIS Editorial Board Meeting and Breakfast**
Jackson Room (third floor)
- 8:30–1:00 **Registration and Silent Auction**
Francis Scott Key Room
- 9:00–10:30 **Paper Session III: Wind Instruments**
Georgetown Room (Chair: Robert E. Eliason)
Arnold Myers, “Taxonomy of the Brass Instrument
Mouthpiece”
Joe R. Utley, “First-Valve Half-Tone Brass Instruments: A
Phase of Early Development”
Ardal Powell, “One of These Things is Not Like the Others:
Identifying Forgeries and Copies of Eighteenth-Century
Flutes”
- 10:30–11:00 **Refreshment Break**
- 11:00–12:00 **Show and Tell**
Georgetown Room
- 12:00–1:00 **Lunch** (on your own)
- 1:00 **Silent Auction Ends**
- 1:00–2:30 **Panel Discussion III: Collecting and
Collections, 1972–1997**
Georgetown Room
Cynthia Adams Hoover, Moderator (Smithsonian
Institution); Richard Abel (Franklin, Pa.), Tony Bingham
(London), André Larson (Shrine to Music Museum),
David and Nina Shorey (Shorey Antique Flutes), Graham
Wells (Sotheby’s)

2:30–5:00

Paper Session IV: Local Traditions

Georgetown Room (Chair: J. Kenneth Moore)
Helen Dunn Grinnell, “Yayue Depicted on Ancient Chinese Bronzes”

Oleg Timofeyev, “The Golden Age of the Russian Guitar, 1800–1850: Repertoire and Social Function”

Refreshment Break (30 minutes)

Brigette Bachmann-Geiser, “The Swiss Halszither as a Descendant of the Renaissance Cittern”

Paul Larson, “The Moravian Trombone Choir in America, 1750–1997”

5:15–6:00

Business Meeting

Georgetown Room

6:00–7:00

Informal Concert and Reception (cash bar)
Foyer outside Potomac Ballroom (main level)

7:00

Banquet (*partially underwritten by Joe R. Utley*)
Potomac Ballroom (main level)
Presentation of Curt Sachs Award and Bessaraboff Prize
Auction (Laurence Libin, auctioneer)

Sunday, May 18

9:00–12:00

Paper Session V: Organs and Inventions

Georgetown Room (Chair: Darcy Kuronen)
Allison Alcorn-Oppedahl, “The Life and Death of an Organ: The 1898 Hinners & Albertsen Made for the Deutsches Evangelische Friedens Gemeinde, New Salem, N.D.”
Lee R. Garrett, “Historically Informed Instruments: American Organs, 1972–1997”
Susan Harvey, “Bellows and Swell: Musical Expression in American Reed-Organ Tutors”

Refreshment Break (30 minutes)

Josianne Bran-Ricci, “The Romantic Melophone: A Cousin of the Harmonium”

Carolyn W. Simons, “Pedals and Cranks, Wheels and Bows: A History of Mechanically Bowed Keyboard Instruments”

Wednesday evening, May 14, 7:30 PM

**“CROSSING OVER”
A Concert by HESPERUS**

St. Columba's Episcopal Church, 4201 Albemarle Street, NW, Washington, DC

PROGRAM

Orientibus Partibus / Chinquapin Pie	12th-C France / Appalachian
Captain Kidd	Traditional
Alta Trinita / Railroadin' Through the Rocky Mountains	14th-C Italy / Appalachian
Contre le temps	14th-C Italy
Chicken Tree	Louisville Jug Band
Shake it Down	Lillian Glinn
The Drunkard's Lament	Traditional
Beatrice / Ukranian Tune	French Canadian / Ukranian
For No Good Reason At All	Cliff Edwards

INTERMISSION

Devil and the Farmer's Wife / Campbell's Retreat	Traditional
Estampie Belicha	14th-C Italy
Run, Johnny, Run	Jimmy Driftwood
Pratt City	Bertha "Chippie" Hill
Cantiga / The Ballad of Little Sadie	13th-C Spain / Appalachian
Valse de Guedan	Cajun
Douce Dame / Ductia	Machaut / 14th-C England
The Lone Star Rag	Traditional
Sweet Home Chicago	Robert Johnson
Saltarello / The Blues My Naughty Sweetie Gives to Me	14th-C Italy / Tin Pan Alley

HESPERUS

Tina Chancey, *vielle, rebec, kamenj, viol, fiddle, recorder, lyra*
Bruce Hutton, *banjo, guitar, ukelele, mandolin, banjo guitar, lap dulcimer*
Scott Reiss, *recorders, dumbek, hammered dulcimer*

PROGRAM NOTES

In their pursuit of authentic performance practices for medieval music, HESPERUS directors Scott Reiss and Tina Chancey became aware of a lack of solid information about how people in the twelfth through the fifteenth centuries performed their music. Historians tell us very little about how instruments were used and how pieces were arranged. Without written accounts on which to base performance decisions, HESPERUS sought living traditions to guide its performances. Because Europe was influenced by Arabic culture stemming from the Crusades and the Moorish invasion of Spain, many early musicians use modern Arabic traditions in their performances, but there were surely other influences in the music of the many European nations during the three hundred years of the late Middle Ages.

Listening to the wealth of music from modern folk traditions throughout Europe and the world, several things became apparent: the number of distinct and highly complex styles of music that exist at any one time is astounding, and similarities between styles are likely to show up in the most unexpected places. Why not turn to modern traditions which share the medieval predilection for drones, modal melodies, improvisations, gut-strung bowed and plucked instruments, and playing by ear?

HESPERUS is the first group to use our own American traditional styles in combination with early music. The diversity and beauty of the Appalachian style alone gives us a rich palette of sounds, forms, and textures to combine with medieval and renaissance music. Adding Cajun, blues, ragtime, vaudeville, and world music only enhances the palette. When we fuse the styles, applying Appalachian rhythms to a medieval piece or medieval instruments to the American tradition, the effect is multidimensional. One of our first reviews pointed out that, although we combine many seemingly disparate styles, these musics "are all cut from the same cloth of human experience." That, for us, is the essence of Crossover.

—Scott Reiss

THE ARTISTS

Tina Chancey is a founding member and Producing Director of HESPERUS, as well as a member of the Folger Consort and a former member of the Ensemble for Early Music. In 1985 and 1990 she received Solo Recitalist Grants from the National Endowment for the Arts to support her performances on the pardessus de viole at the Kennedy Center's Terrace Theater and Weil Recital Hall at Carnegie Hall.

Scott Reiss is the Founder and Artistic Director of HESPERUS and co-director of the Folger Consort. He has appeared widely as guest soloist with the National Symphony Orchestra, Concert Royal, the 20th Century Consort, the Smithsonian Chamber Players, and the Philadelphia Renaissance Wind Band.

Bruce Hutton has been a member of HESPERUS since 1984 and is also a founding member of the Double Decker String Band, which has received critical acclaim in the United States, Canada, England, Germany, and Japan. He has performed and recorded with Dr. Kilmer's Medicine Show, and is a frequent guest artist with the Roustabout String Band. He has also appeared in more than 1500 schools along the East Coast.

Thursday afternoon, May 15, 5:30–6:15 PM

THE WHEATSTONE ENGLISH CONCERTINA
IN VICTORIAN ENGLAND:
A LECTURE-RECITAL

Allan Atlas, concertina
David Cannata, piano

Program

Leisure Moments (1857) Giulio Regondi
(1822?–1872)
No. 1: Andante–Allegretto moderato

... *Sir Charles Wheatstone invents the concertina ... period instruments ...*

Six Characteristic Pieces (1859) Bernhard Molique
(1802–1869)
Bolero

... *the concertina "consort" ... baritones in church ... quartets and bands ...*

An Interlude from the Music Hall

... *left-hand lines/right-hand spaces ... mean-tone tuning ... from riches to rags ...*

Sonata in E minor, Op. 3, No. 6 (c. 1820) Nicolò Paganini
(1782–1840)

... *old concertinists never die; they just ...*

Allan Atlas is chairman of the Doctoral Program in Music at the Graduate School of The City University of New York. The author of many books and articles on both fifteenth-century music and Puccini, he is a passionate devotee of the concertina and its Victorian art-music tradition. His book *The Wheatstone English Concertina in Victorian England* was recently published by Oxford University Press.

David Cannata is on the music faculty at Temple University. He has published extensively on the music of both Rachmaninoff and Liszt, has served as a consultant to the BBC, and is a member of the editorial board of the forthcoming Rachmaninoff edition.

Friday morning, May 16, 9:00–10:00 AM

MENDELSSOHN, SCHUMANN AND ERNST PFUNDT:
A PIVOTAL RELATIONSHIP BETWEEN
COMPOSER AND TIMPANIST

Edmund A. Bowles
Falls Church, Virginia

Mendelssohn and Schumann were among the first composers who wrote for three timpani rather than the conventional pair, and pioneered in requiring very rapid re-tuning as well. Their major influence was the multi-talented kettledrummer of the Gewandhaus Orchestra, Ernst Gottlob Pfundt (1806–1871).

Mendelssohn and Pfundt had seen and tried out a set of the first really successful model of so-called machine drums, or lever timpani, in the opera orchestra at Frankfurt/Main. A set of three was acquired for the Leipzig orchestra, after which both composers became more progressive and demanding in their writing for the instrument. Mendelssohn revised his oratorio *St. Paul* (1836) and *Walpurgisnacht* (1843), adding a third drum, and demanded extremely rapid re-tuning, for example in as little as six seconds in *Elijah* (1846).

Schumann, both a friend and a cousin by marriage, often played his scores on the piano for Pfundt before orchestrating them. It was at Pfundt's suggestion that in the revised version of his First Symphony (1841) he added a third drum. Symphony No. 4 calls for several changes of pitch during the first movement, a startling innovation. Rapid re-tunings of both drums in under a minute are required in *Genoveva* (1849).

This unusual interaction is the first documented example of the influence of a timpanist on a composer. Mendelssohn's and Schumann's works, the former's guest conducting stints, Pfundt's visits to other orchestras, and the availability of technologically innovative machine drums, set the stage for a new era in the writing for this unique musical instrument.

Edmund A. Bowles has written extensively on medieval musical instruments, musical iconography, court festivals of state, and performance practices. He is working on volume 2 of his published study, *Musical Ensembles in Festival Books, 1500–1800: An Iconographical and Documentary Survey*. His latest book, *The Timpani: A History in Pictures and Documents*, is being brought out by the Library of Congress. He has also contributed to the various *New Grove* dictionaries and the *Garland Encyclopedia of Percussion Instruments*.

Friday morning, May 16, 9:00–10:00 AM

INDIGENOUS FLUTES OF AFRICA

Betty Austin Hensley
Flutes of the World
Wichita, Kansas

Africa has a rich tradition in the field of indigenous flutes, which are as varied as are her peoples. Crafted of the materials at hand, they include ones made of bamboo, horn, wood, stone, and bone. Papyrus, palm, reed, seed pods, clay, and metal also serve. Shapes are often symbolic while decorations frequently have ritual significance. Embouchure types include open pipes held vertically, such as the Panpipe, or at an angle like the Nay. Whistles, notch, and cross-blown flute types round out the picture. The Chief's walking-stick flute may be used to call his tribe to assemble, and tonal language allows the hunter to communicate specific directions with his simple flute. Uses include personal pleasure and both public and private ceremonies. Hockett-type playing expands the musical possibility as does end stopping. Folk tales that interweave the flute's spell-binding character in the story show the mystical awe the sound of the flute evokes.

Betty Austin Hensley is a Charter Member of the A.M.I.S. who presented a performance paper at our first meeting twenty-five years ago. Her *Flutes of the World* collection numbers over four hundred specimens. Associated research and additional study in Baroque, Traverso, and Concert Flute as well as multicultural areas has led to international performances and publication. She is a Touring Performer for the Kansas Arts Commission, a Life Member of the National Flute Association, and teaches flute privately.

Friday morning, May 16, 9:00-10:00 AM

FURTHER VARIATIONS ON
A THEME OF THEOBALD BOEHM: 1972-1997

Alexander Murray
University of Illinois
Urbana, Illinois

At the first AMIS meeting a modified Boehm flute was demonstrated, the result of several years of co-operative effort, described in Vol. 1, No. 3 of the Newsletter. Since that time, what was then mainly a mechanical essay has become an acoustic one with the theoretical and practical assistance of Ronald M. Laszewski. His model of the behavior of woodwind instruments is based on considerable experience of and data derived from early (pre-Boehm) instruments, playable examples of which he has produced. An outline of ten years of experimental work leading to the present Laszewski-Moore-Murray instrument will be presented with a demonstration of the steps in its development.

Alexander Murray is Professor of Flute at the University of Illinois at Urbana and was formerly principal flute of the London Symphony Orchestra. Initial experiments with flute design began in 1959, and are described fully prior to 1978 in Nancy Toff, *The Development of the Modern Flute*. He performs regularly on the modern flute in Sinfonia da Camera, and on Laszewski baroque flutes both privately and publicly.

Friday morning, May 16, 10:30 AM-12:00 PM

THE BACH/GAINSBOROUGH CIRCLE
AND THE ROCOCO PIANO

Linda Cockey
Salisbury State University
Salisbury, Maryland

This paper will discuss the relationship between Rococo culture and the sudden popularity of the piano, Johann Christian Bach's favorite instrument. It will examine the reasons for the piano's popularity in mid-eighteenth century England, focusing on the instrument's peculiar suitability for Rococo aesthetics. I will seek to show, through slides and tapes, what eighteenth-century audiences at J. C. Bach's piano concerts experienced.

During the 1775 season of Bach's piano concerts with Carl Frederich Abel, a multi-media approach was used in which leading graphic artists (Gainsborough, Reynolds, West, and Cipriani) provided back-lit paintings as props for a specially-designed concert room. I will show slides and provide explanations of the art work used to decorate the concert hall, and the building used for the concert series, based on pictures and diagrams found in British libraries and museums.

Theories about the type of instrument used for the Bach/Abel concert series (the Zumpe square piano, the Backers grand piano, or Shudi's harpsichord with a Venetian swell) will be discussed. Specifically, I will consider what instrument would have best suited the Hanover Square Rooms (used 1775-1782) to create the environment Bach and his friends wanted.

Linda Cockey is an Associate Professor of Music at Salisbury State University and received her Doctor of Musical Arts degree from Catholic University of America, after earlier studies at Temple University and Lebanon Valley College. A former piano student of Susan Starr and Thomas Mastroianni, she has published articles in *American Music Teacher*, *Piano Guild Notes*, and the *Proceedings for the National Conference on Piano Pedagogy*, in addition to serving as state convention chair for the 1994 and 1995 Maryland State Music Teacher's conventions. Currently, she is working on a book-length project on the Bach/Gainsborough circle and received several grants to pursue study in England during November, 1996.

Friday morning, May 16, 10:30 AM–12:00 PM

DYNAMIC RANGE AND TONAL VARIATION:
THE PEDAL EFFECTS OBTAINABLE ON
THREE LONDON KEYBOARD INSTRUMENTS CIRCA 1800

Kenneth Mobbs
The Mobbs Keyboard Collection
Bristol, U.K.

Although English makers virtually shunned the continental Turkish Music craze, nevertheless around the beginning of the nineteenth century their instruments were capable of offering a great deal of subtlety of coloring. The very different examples from the Mobbs Keyboard Collection to be considered are:

(a) the Longman and Broderip (Thomas Culliford) one-manual 1785 harpsichord, no. 444, whose Machine Stop mechanism was the subject of a joint paper with A. C. N. Mackenzie of Ord published in the *Galpin Society Journal*, 1994, pp. 33–46. The recently-replaced Venetian Swell (see David Law's article on its construction, *G.S.J.* 1995, pp. 120–129) adds considerably to its tonal potential.

(b) the Broadwood and Sons 1808 horizontal grand pianoforte, no. 4099, with *Una Corda*, *Venetian Swell*, and *Forte* pedals.

(c) the Broadwood upright grand pianoforte, c. 1817/18, no. 684, (a very close relative of the example in the Smithsonian Institution, no. 658, cat. no. 303529), with the maker's usual pedals of this period: *Una Corda* and split *Forte*.

As well as showing color slide illustrations, the speaker will demonstrate with his own recordings the wide range of dynamic and color possibilities available from these three instruments.

Kenneth Mobbs was Organ Scholar at Clare College, Cambridge, and holds degrees in both Natural Sciences and Music. Following a year at the Royal College of Music, he was appointed to the staff of the University of Bristol, retiring as Senior Lecturer in Music after 36 years. He has broadcast regularly on BBC national radio as soloist, duettist, accompanist, continuo player, and in ensembles on both modern and early keyboard instruments. He now divides his time between performance and writing. His keyboard collection is one of the most important in the U.K., comprising more than thirty instruments (mostly early pianos), the majority of which are in playing order.

Friday morning, May 16, 10:30 AM-12:00 PM

TOWARD A DESCRIPTION OF THE FLORENTINE SCHOOL
OF CEMBALO-MAKING AS CENTERED IN THE WORKS OF
BARTOLOMEO CRISTOFORI

David Sutherland
Ann Arbor, Michigan

The known keyboard instruments of Bartolomeo Cristofori comprise six cembalos (three pianos, three harpsichords), two spinets, and a clavichord; those of Giovanni Ferrini, his greatest follower, include a spinet, a compound harpsichord/piano, and a rebuilding of a harpsichord by G. Zenti. This core group of instruments, supplemented by others which appear to have originated in the same milieu, show prominent elements of what may be described as a shop tradition. These similarities concern fundamental questions of design as well as superficial matters of decoration. Although Cristofori died in 1732, it is clear that the authority of his principles was still strongly felt until the middle of the century, and traces of the Cristofori tradition may even be found in Florentine instruments dating from the end of the century. On the other hand, Cristofori himself remarked that he learned much from his colleagues when he came to work for Prince Ferdinand de' Medici ca. 1690, and features characteristic of Cristofori's work are seen in earlier Florentine makers such as Antonio Migliai. This paper will describe the main features of the Cristofori shop tradition, as well as showing departures from it by Cristofori's followers.

David Sutherland was trained for a career in teaching and research in musicology, receiving a Ph.D. from the University of Michigan in 1968. Increasingly drawn to the early music movement, he apprenticed in the shop of Frank Hubbard, Boston, in 1973-74. Thereafter he established his own shop in Ann Arbor and has been running this business ever since. The restoration of a Florentine harpsichord in the Stearns Collection of Musical Instruments (University of Michigan) excited his interest in Italian keyboard making, which he has made his specialty. He is currently making a copy of the 1726 Cristofori piano for the Schubert Club in St. Paul, Minnesota.

Saturday morning, May 17, 9:00–10:30 AM

TAXONOMY OF THE BRASS INSTRUMENT MOUTHPIECE

Arnold Myers
Edinburgh University
Collection of Historic Musical Instruments
Edinburgh, Scotland

No topic is discussed more by brass players than mouthpiece preference, yet the subtleties of mouthpiece design are features of musical instruments which are apparently of little interest to audiences or even other musicians. This paper briefly reviews the acoustical functions of the mouthpiece and then discusses how mouthpiece models have developed parallel with instrument designs. Some common misconceptions are dispelled. The results of measurements of a considerable number of mouthpieces in museum collections are interpreted, and an attempt is made to establish a taxonomic approach to the characterization of mouthpieces by the prioritization of attributes.

Arnold Myers has been Honorary Curator of the Edinburgh University Collection of Historic Musical Instruments since 1980 and is editing a catalogue of the collection which has been in course of publication since 1990. He is the Vice-President of CIMCIM, the International Council of Museums committee concerned with musical instrument collections. He was the Reviews Editor of the *Galpin Society Journal* from 1987 to 1996 and has also created the Society's web site.

Saturday morning, May 17, 9:00–10:30 AM

FIRST-VALVE HALF-TONE BRASS INSTRUMENTS: A PHASE OF EARLY DEVELOPMENT

Joe R. Utley
Spartanburg, South Carolina

Modern brass instruments almost always have their valves arranged so that the first valve lowers the pitch by a whole tone, the second valve by a half tone, and the third valve by one and a half tones. However, many collectors have encountered instruments in which the first valve is the half-tone valve. The author has assembled a database of 125 such instruments from collections in the United States and Europe, which he has analyzed to determine when, where, and by whom these instruments were made as well as their characteristics.

Most first-valve half-tone instruments were made between 1820 and 1860, though some as recently as 1930. Most were made in Germany—Andreas Barth and Michael Suarle of Munich being the two most common makers—but others come from Austria, Belgium, Czechoslovakia, England, France, Ireland, Italy, Switzerland, and the United States.

Most of these instruments are trumpets (or cornets) or French horns, while the rest include some flugelhorns, alto and tenor horns, baritones, valved trombones, and tubas. Most valves are of the Vienna type, but Stöelzel, Berliner, rotary, and square piston valves are also found; some instruments have only two valves rather than three. About 20% are “wrong-handed” instruments, that is, trumpets whose valves can only be played with the left hand, or French horns that can only be played with the right hand.

The discussion will consider possible reasons why the first-valve half-tone valve system was used but later abandoned, as well as the possible uses of “wrong-handed” instruments.

Joe R. Utley is a retired physician and a trumpet player of long standing, as well as a musical instrument maker and restorer. In recent years he has focused on collecting brass instruments and studying the development of the trumpet. His collection of 400 instruments includes early natural trumpets of Ehe and Suarle as well as the work of modern makers such as Monette and Calicchio.

Saturday morning, May 17, 9:00–10:30 AM

ONE OF THESE THINGS IS NOT LIKE THE OTHERS:
IDENTIFYING FORGERIES AND COPIES
OF EIGHTEENTH-CENTURY FLUTES

Ardal Powell
Folkers and Powell
Hudson, New York

Although some of the most famous musical instruments are prized for their uniqueness, their special decoration, or their association with a particular owner, the vast majority of woodwinds made in the seventeenth, eighteenth, and nineteenth centuries were far less glamorous items. This observation applies particularly to the flute, the most consistently popular woodwind of the period.

Normal flutes made for ordinary people were generally sold in stores rather than specially commissioned from the maker. Such instruments lent themselves to production in an industrial fashion because certain features—bore, tonehole locations, voicing elements—had to be repeated within close tolerances.

The visual styling employed by individual eighteenth-century woodwind makers could be altered at will, but their acoustical designs are usually more stable and more idiosyncratic. I will argue that the standard measurements which determine the instrument's basic acoustics, together with characteristic uses of tools, are often a surer guide to an instrument's origin than an easily forged maker's mark.

Recognizing these patterns is the key to distinguishing genuine specimens from forgeries and copies. This paper provides examples of several transverse flutes which are not, as they purport to be, the work of Hotteterre, A. Grenser, and Quantz. Though it is usually easier to prove that an instrument is a forgery than to say who really made it, one case clearly revealing the forger's identity is presented.

Ardal Powell's most recent publications are a translation and study of J. G. Tromlitz's tutor of 1800 for the keyed flute, a 1996 *JAMIS* essay on the Tromlitz flute, and an article on the "Hotteterre" flute in the 1996 *Journal of the American Musicological Society*. He has been a partner since 1984 in Folkers & Powell, Makers of Historical Flutes.

Saturday afternoon, May 17, 2:30–5:00 PM

YAYUE DEPICTED ON ANCIENT CHINESE BRONZES

Helen Dunn Grinnell
New York, New York

The earliest known depictions of Chinese musical instruments in performance appear on bronze ritual vessels dating from the fifth century B.C. The depictions reveal human figures engaged in a variety of performing, sporting, and domestic activities relating to a ritual celebration. Groups of musicians occupy the central bands encircling the vessels.

These ancient depictions of Chinese instruments have particular importance to musical iconographers and organologists because they alone predate the "Destruction of All Precedents" ordered in 213 B.C. Further, following the widespread purge of scholars, musical instruments, and documents, visual evidence of the performance of *yayue* (ritual music) disappears. Both the bronzes and the instruments owe their survival to entombment. In recent decades excavations have recovered these tangible links to Chinese neolithic times.

The bronzes provide pictorial evidence substantiating and supplementing information obtained from the ancient *Chinese Classics* and rediscovered instruments. From the depictions we learn which instruments were played in the rituals, which ones seem to have enjoyed solo status, and which ones formed an orchestra. We now know the placement of the performers in relation to each other, the positions they assumed in playing their instruments, and the positions in which the instruments were held. With the joining together of musical instruments now known to be capable of producing multiple pitches simultaneously, we see a highly developed musical life in China twenty-five hundred years ago.

Helen Dunn Grinnell is the author of *Chinese Musical Iconography: A History of Musical Instruments Depicted in Chinese Art*, and has served as program annotator for the Dumbarton Concert Series, National Chamber Orchestra, and the Smithsonian Institution (Sackler Gallery), among others. She produced the "Discovering Music" seminars for the Washington Performing Arts Society and assisted curator Ken Moore with the Metropolitan Museum of Art's current exhibit *Enduring Rhythms: African Musical Instruments and the Americas*.

Saturday afternoon, May 17, 2:30–5:00 PM

**THE GOLDEN AGE OF THE RUSSIAN GUITAR, 1800–1850:
ITS REPERTOIRE AND SOCIAL FUNCTION**

Oleg V. Timofeyev
Iowa City, Iowa

The birth of the so-called Russian seven-string guitar at the end of the eighteenth century, its flourishing until ca. 1830, and the subsequent decline of its popularity coincide chronologically with analogous developments of the Western-European six-string guitar. This is surprising, because the connection between the two instruments is not a straightforward one. Even though it was introduced in Russian by foreigners, Held and Sychra, at the end of the eighteenth century, the Russian guitar was still an invention that took place on Russian soil.

In terms of its tuning the closest precursor appears to be the late-eighteenth-century “English guitar,” with its characteristic major-chord tuning. However, the latter was a type of cittern with metal strings and a pear-shaped body. In terms of its physical characteristics the Russian guitar is mostly indebted to the Spanish one, with one major difference: all surviving Russian guitars have detachable (adjustable) necks. It is possible that the first Russian guitars were produced by “converting” Western ones. But from the very beginning of its history, the Russian guitar, its literature, and its technique developed in artificial isolation from the Western counterpart.

In this lecture-demonstration I will introduce two original Russian guitars from my collection, one from ca. 1800, the other from ca. 1860. I will perform sample pieces on each guitar, exposing a variety of genres and authentic techniques. My aim is to show that the Russian guitar is part of the cultural blossoming which Russia experienced during the first half of the nineteenth century, next to the poetry of Pushkin and Lermontov.

Oleg V. Timofeyev is an ABD from the Duke University Performance Practice Program. Originally from Moscow, he holds an M.A. degree in Early Music Performance from the University of Southern California and an M.S. degree from Moscow Institute for Chemical Engineering. Mr. Timofeyev has devoted many years to the study of Renaissance and Baroque lute music. His current interest is the unique Russian guitar tradition, on which he recently contributed an article to the *Revised New Grove Dictionary of Music*. During the past year he has given lecture-recitals on the Russian guitar at Princeton, Duke, and Northwestern Universities and Grinnell College.

Saturday afternoon, May 17, 2:30–5:00 PM

THE SWISS *HALSZITHER* (CITTERN) AS A DESCENDANT
OF THE RENAISSANCE CITTERN

Brigitte Bachmann-Geiser
Bern, Switzerland

In Switzerland three types of traditional citterns are known. Based on the valleys where they are produced and played, we can distinguish among the *Emmental*, *Toggenburg*, and *Kriens* citterns.

Despite its characteristic guitar-shaped soundbox the *Krienser Halszither* is classed as a cittern because of its strings. The *Emmental* and *Toggenburg* citterns have in common a flat pear-shaped soundbox as well as sides which are higher at the neck than at the lower block. In both types, the neck ends with a peg box which is covered either with a turned wooden disk or a carved head of an animal or a woman.

The *Emmental* cittern was in use up to the 1940s. Then this beautiful instrument of wealthy farmers was forgotten until a few musicians of the folk music revival rediscovered it in the 1970s. The charming character of this accompaniment to songs is changed as the folk revivalists amplify it electronically.

The *Toggenburg* cittern served to accompany hymns of pious women, as documented by a photo from 1895 and the report of an old woman of Wattwil, Canton St. Gallen, in 1910. Thanks to the efforts of Albert Edelmann, who collected old citterns and learned to play the instrument in order to teach it, this Swiss cittern tradition, first documented in 1788, is still alive.

New research, based on iconographic and written evidence, proves that the *Toggenburg* and *Emmental* citterns can be considered as descendants of the Renaissance instrument of the same name.

Brigitte Bachmann-Geiser received her doctorate from the University of Bern (Switzerland) in 1969 with a thesis entitled "Studien zur Frühgeschichte der Violine," published in 1974. Subsequently she devoted herself to the study of Swiss folk and traditional instruments, with extensive fieldwork during the 1970s leading to a book on this subject in 1981. In addition to numerous publications, she has organized museum exhibitions and prepared a series of sound recordings and films documenting the making and playing of such instruments. She has also taught at the universities of Bern, Zurich, Innsbruck, and Vienna and has lectured widely both in Europe and America.

Saturday afternoon, May 17, 2:30–5:00 PM

THE MORAVIAN TROMBONE CHOIR IN AMERICA:
1750 TO 1997

Paul Larson
Moravian College
Bethlehem, Pennsylvania

The Bethlehem Trombone Choir is probably the oldest musical organization continuously in existence in America. As such its story is of vital interest to the history of music in the United States. No historic artifact, the trombone choir has remained staunchly true to its original purpose to broadcast the "voice of Christ" to Moravian communities everywhere.

This paper aims to present the origins of the trombone choir, describe its repertoire and personnel, and discuss the influence of the trombones on Moravian sacred concerted music. It will also review the varied ways the choir functioned and continues to function in Moravian communities throughout America, detail for the first time its intimate association with J. Fred. Wolle and the early performances of the Bethlehem Bach Choir, and examine the Native American trombone choirs made up of converts to the Moravian Church. Taped musical examples and slides of historic instruments and groups will enhance the spoken text. The story is one of both continuity and adaptability in the face of changes in instrument making, the music education of amateurs, and the spiritual mission of the Moravian Church.

Paul Larson, a Professor of Music at Moravian College, has been intensely involved in various aspects of Moravian history. As a scholar he has written about Moravian music, farming, and relations between Moravians and Native Americans. He has been a member of the Board of Burnside Plantation and the Bethlehem Architectural Review Board and was Curator of Music for the Moravian Museum and Chairman of the Museum Board. He is currently the Manager of Historic Documents for the Bethlehem Bach Choir.

Sunday morning, May 18, 9:00 AM–12:00 PM

THE LIFE AND DEATH OF AN ORGAN:
THE 1898 HINNERS & ALBERTSEN MADE FOR THE
DEUTSCHE EVANGELISCHE FRIEDENS GEMEINDE,
NEW SALEM, NORTH DAKOTA

Allison Alcorn-Oppedahl
Sioux Center, Iowa

The first Hinners & Albertsen factory ledger book shows an October 12, 1898 shipment to the "Ev. Friedens congregation, New Salem, North Dakota" in care of Rev. Schoenhut. This was a pipe organ, style #5, for \$585. In 1949, the church building was sold to St. Pius Catholic Church, thus beginning the transient life which would befall the organ for the next decade. In 1961, the organ—still in original condition—was sold to St. Pius Catholic Church in Sheffield, North Dakota.

After rebuilding at the hands of an imaginative and handy priest—a dangerous combination for an instrument that in those days was considered simply old and not of much value—it served this congregation for nearly thirty years, until the church closed in 1990. The congregation then sold or gave away what it could, including the stained glass windows, so that what remained in the building was open to animals and the harsh North Dakota weather.

The story of this North Dakota organ is important not for its uniqueness, but for its very commonness. Without the financial freedom to follow the latest organ fads, the rural church organ has been forced to adapt to the changing needs of the congregation. Today, as an increasing number of rural churches are forced to close their doors, congregations (as stewards of our country's instruments) are faced with the serious problem of instrument management. The tale of this 1898 Hinners & Albertsen organ stands as a stark example of the diligence necessary if we are to preserve our heritage of American musical instruments.

Allison Alcorn-Oppedahl holds degrees in musicology from Wheaton (Illinois) College and the University of North Texas. Now a Ph.D. candidate at the latter institution, she is completing her dissertation, *Mail Order Music: The Hinners Organ Company in the Dakotas, 1890–1940*. While at UNT she was a teaching assistant in musicology, working with various ensembles of the university's Collegium Musicum. The Organ Historical Society named her a 1996 E. Power Biggs Fellow as well as awarding her a research grant for work at the American Organ Archives in Princeton.

Sunday morning, May 18, 9:00 AM–12:00 PM

**HISTORICALLY INFORMED INSTRUMENTS:
AMERICAN ORGANS, 1972–1997**

Lee R. Garrett
Lewis & Clark College
Portland, Oregon

Although American organ builders have been influenced since the 1930s by certain tonal characteristics of historic organs in north Germany and Holland, it was not until 1972 that an American organ was constructed which incorporated a full range of historic features to provide greater opportunities for more historically informed performance. John Brombaugh's organ in Toledo, Ohio, was based on eighteenth-century German and Dutch instruments not only in its tonal scheme and mechanical key action, but also in its historic temperament, dimensions and compasses of key and pedal boards, design and embellishment of casework and stopknobs, and deliberately unsteady wind supply (as would result from hand-pumped bellows). Brombaugh's lead has been followed by other American organbuilders who have produced specialized instruments reflecting various national periods and styles, including those of the nineteenth century.

Current trends by leading builders include a return to the so-called eclectic style of organ design, for which a broader range of repertoire is seemingly available to the performer. Such instruments differ from their predecessors of thirty years ago in many aspects of enlightened design and historical understanding.

This paper, supplemented by illustrations and recordings, will document important American organs in the period 1972–1997 that illustrate a range of historical styles and approaches to questions of "authenticity."

Lee Garrett is Professor of Music and College Organist at Lewis & Clark College in Portland, Oregon. In addition to presenting concerts and workshops in a variety of settings, he has published articles in *The American Organist*, *The Diapason*, *The Journal of the American Institute of Organbuilders*, and *The Organ Yearbook*. He is currently working on a book dealing with American organ building, to be published by Amadeus Press.

Sunday morning, May 18, 9:00 AM–12:00 PM

**BELLOWS AND SWELL:
MUSICAL EXPRESSION IN
AMERICAN REED-ORGAN TUTORS**

**Susan Harvey
Stanford University
Palo Alto, California**

In its American incarnation, the harmonium was the most popular keyboard instrument of the lower and middle classes at the beginning of this century. There were nearly 500 manufacturers in the country, producing 15,000 instruments a year by the mid-1860s, and production increased through the 1890s. Inexpensive, adaptable to inhospitable climates, and easily obtained through catalogues, the reed organ was the instrument that most Americans learned to play during this period. Most reed organs came from the factory with instruction manuals and pedagogical repertoire. These materials are significant because they illuminate not only performance conventions for the reed organ, but also the formation of musical taste at the most popular level: they give us a picture of what constituted expression in music for thousands of people pedaling away in their parlors and chapels, many of them in the middle of nowhere.

This paper will examine the issues of expression as represented in a cross-section of American reed organ tutors, from 1875 to 1906. At the beginning of the period, dynamic inflection, rooted in sentiment and achieved on the reed organ by sensitive management of the bellows and the swell, was at the core of teachings concerning musical expression. But towards the turn of the century, the pedagogical emphasis shifted to a greater concern for musical "intelligence" and more objective performance. In these reed organ tutors, then, the trend toward modern performance practice, as well as the demise of the reed organ as a viable means of musical expression, can be traced.

Susan Harvey is currently writing her dissertation at Stanford University on eighteenth-century French opera parodies. She is an active performer on harpsichord, and co-director of the San Francisco-based vocal and instrumental ensemble *Magnificat*.

Sunday morning, May 18, 9:00 AM–12:00 PM

THE ROMANTIC *MÉLOPHONE*:
A COUSIN OF THE HARMONIUM

Josiane Bran-Ricci
Musée de la Musique
Paris, France

During the first half of the nineteenth century, several free-reed instruments were invented for public use or more especially for private circles. Some of them, such as the European harmonium, have survived until the present day, either as amateur or church instruments. With his elegant and interesting *mélophone*, Leclerc, a clock maker in Paris, also intended to provide a concert instrument. This paper gives some new information about the instrument, its history, construction, and repertoire.

Josiane Bran-Ricci, a musicologist specializing in the study of musical instruments, has been for twenty years the curator of the Musée instrumental du Conservatoire national supérieur de Musique de Paris, now the Musée de la Musique. She has published many articles in this field, most recently on the pianoforte in France. She is now involved as an expert in conservation and exhibition of musical instruments belonging to the city of Nice (France).

Sunday morning, May 18, 9:00 AM–12:00 PM

PEDALS AND CRANKS, WHEELS AND BOWS:
A HISTORY OF MECHANICALLY BOWED
KEYBOARD INSTRUMENTS

Carolyn W. Simons
Cedarville College
Cedarville, Ohio

In 1575, Hans Haiden of Nuremberg built the first keyboard instrument with a device to bow the strings. His *Geigenwerk* marked the beginning of four centuries of attempts to overcome the physical and acoustical difficulties of combining the beauty and flexibility of bowed strings with the convenience and versatility of a keyboard.

Although a limited number of bowed keyboard instruments are documented in the seventeenth and twentieth centuries, inventions flourished during the eighteenth and nineteenth centuries, particularly in Germany, France, and Italy, with a few examples in the United States and other countries. They came in a variety of sizes, shapes, and configurations, and were built by instrument makers, merchants, musicians, inventors, and “mechanics” (that is, those knowledgeable in mathematics and engineering and skilled in designing mechanical devices).

At the 1991 AMIS meeting in Bethlehem, Pennsylvania, in a paper entitled “The *Geigenwerk*,” I introduced Hans Haiden and his invention along with a modern builder of *Geigenwerke* in Germany. In Nashville in 1993, I presented extant instruments in a sequel, “Some Mechanically-Bowed Keyboard Instruments in European Museums.” This paper will complete the series and provide historical continuity by chronicling the builders and inventions that carried on the tradition.

Carolyn Simons received her Ph.D. in musicology from the University of Iowa in December, 1996. During the academic year 1991–92, she conducted research in Germany on a Fulbright student grant. She and her husband currently teach on the faculty of Cedarville College in Cedarville, Ohio. They have six children.

The American Musical Instrument Society gratefully acknowledges the following contributions in commemoration of its silver anniversary. The proceeds from this fund-raising campaign have been used to defray some of the expenses of the 1997 Annual Meeting in Washington, D.C., and to increase the Society's endowment fund. The following list includes all pledges received through May 1, 1997.

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