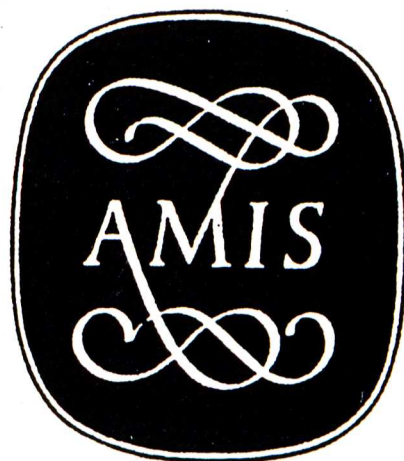


**THE AMERICAN MUSICAL INSTRUMENT SOCIETY**

**Thirty-first Annual Meeting  
June 19–23, 2002**

*PROGRAM and ABSTRACTS*



**MUSEUM OF FINE ARTS, BOSTON**



# THE AMERICAN MUSICAL INSTRUMENT SOCIETY

## OFFICERS

President, Harrison Powley  
Vice President, Kathryn L. Shanks Libin  
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## THE CURT SACHS AWARD, 2002

Florence Gétreau

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Michael D. Greenberg  
"The Double Bass Class at the Paris Conservatory, 1826-1832"  
*Journal of the American Musical Instrument Society* XXVI (2000)

## LOCAL ARRANGEMENTS & PROGRAM COMMITTEE

Peter H. Bloom, Robert S. Howe, Darcy Kuronen  
Marlowe A. Sigal, and Allan Winkler

**The American Musical Instrument Society extends its gratitude to friends,  
organizations, and companies whose special contributions have supported this meeting.**

Museum of Fine Arts, Boston  
Selmer USA, Elkhart, Indiana  
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Tony Bingham  
Marlowe A. Sigal  
Robert S. Howe  
Edwin M. Good  
Kathryn L. Shanks Libin  
Donald Sarles  
Friedrich Von Huene  
Lloyd P. Farrar  
Mary D. Snyder

## The Collection of Musical Instruments at the Museum of Fine Arts, Boston

Special gallery hours during the AMIS meeting

Wednesday: 11 a.m. to 9:45 p.m.

Thursday through Sunday: 11 a.m. to 4 p.m.

Musical instruments first became a part of the Museum's collections in 1917, as a result of the generosity of William Lindsey (1858–1922), a prominent Boston businessman and a trustee of the Museum. Lindsey purchased 560 instruments from the noted English collector and musical scholar Canon Francis W. Galpin (1858–1945) and donated them to the Museum in memory of his eldest daughter, Leslie Lindsey Mason, who perished in the sinking of the *Lusitania*. Galpin's collection contained numerous fine European instruments, but also many Chinese, Japanese, African, Middle Eastern, and Native American examples. In the ensuing years, the collection has grown through additional donations and selective purchases to over 1,100 instruments from around the world and includes examples dating from ancient civilizations to the late twentieth century. About twenty percent of the collection is on display in a gallery near the Museum's Huntington Avenue entrance, and a special exhibition case highlights other portions of its holdings.

The collection has a long and vital history of influence on the study and performance of early music. In 1954 Narcissa Williamson (1905–1986), the Museum's first keeper of musical instruments, created a performing group called the Boston Camerata for the purpose of recreating Renaissance and Baroque music on instruments originally used during those eras. The Camerata remained a resident ensemble at the Museum until 1972, and continues to present performances and recordings under separate management. Since 1973, the Museum's annual concert series has featured the critically acclaimed Boston Museum Trio, as well as other distinguished guest artist in the field of early music.

Many of the world's most noted players, researchers, and builders of historical instruments have worked directly with the Museum's collection, which maintains a reputation of accessibility. The Museum is also dedicated to preserving its instruments in a manner that will ensure their historical integrity for generations to come. Instruments intended for exhibition are often cleaned and cosmetically restored to present a whole and aesthetically pleasing appearance. But only a small percentage of the collection is in playable condition, and these instruments are sometimes featured in the Museum's concert series and in lecture/demonstrations.

In 1941 musical scholar Nicholas Bessaraboff (1894–1973) completed a 500-page catalog, entitled *Ancient European Musical Instruments*, of the 314 European instruments in the Museum at that time. The book set a new standard for describing and classifying musical instruments and offered pioneering research in the field of historical instrument study. Although now out of print, Bessaraboff's catalog is available in many major libraries. In 1994 the Museum published *Keyboard Musical Instruments in the Museum of Fine Arts, Boston*, by John Koster. With 368 pages and over 300 photographs and line drawings, this catalog of the Museum's 54 keyboard instruments is one of the most comprehensive works currently available on the subject of

historical pianos, harpsichords, clavichords, and organs; it is available for purchase in the Museum bookstore. Full-scale, technical drawings of several instruments from the collection are available for sale directly from the department of musical instruments.

In 2001 selected information about all of the instruments in the collection was made available at the Museum's website, [www.mfa.org](http://www.mfa.org). An on-line database accessible through the Museum's home page allows users to search for instruments by name, maker, and various other criteria. Color photographs are viewable for over ninety percent of the collection, and there are plans to soon attach sound files that will provide short, recorded samples of various instruments.



**Francis W. Galpin playing a trumpet marine**

## PROGRAM

### Wednesday, June 19

- 12:00–9:00 Registration table open: Simmons College, Evans Hall  
12:00–9:45 Opportunity to visit MFA musical instrument gallery  
3:00–5:00 Informal demonstrations of historical keyboard instruments and harps by Peter Sykes and Nancy Hurrell, MFA instrument gallery  
5:00–7:00 Dinner on your own  
7:00–9:00 Informal demonstrations of historical keyboard instruments and harps by Peter Sykes and Nancy Hurrell, MFA instrument gallery  
8:00–10:00 Board of governor's meeting: Simmons College, Evans Hall, room 4 (basement level)

### Thursday, June 20

All presentations take place in Remis Auditorium, Museum of Fine Arts

- 7:30–9:00 Continental breakfast at Simmons College  
8:30–4:00 Registration table open: MFA West Wing lobby

#### **Welcome and Introduction**

- 9:00–9:10 Malcolm Rogers, Ann & Graham Gund Director, Museum of Fine Arts and Darcy Kuronen, Curator of Musical Instruments

#### **Session 1: Woodwinds, Robert E. Eliason, chair**

- 9:10–9:40 Albert R. Rice: *Michel Amlingue and the Development of the Classical Clarinet During the Eighteenth Century*  
9:40–10:10 Douglas Yeo: *Musical Demonstration* of serpents by Baudouin  
10:10–10:40 Douglas Koeppel: *Early New England Woodwinds*  
10:40–11:00 Coffee break

#### **Session 2: Brasses, Laurence Libin, chair**

- 11:00–11:30 Bradley Strauchen-Scherer: *Instrument as Informant*  
11:30–12:00 Richard Menaul: *Musical Demonstration* of horns by Ehe, Raoux, and Kretzschmann  
12:00–12:30 Arnold Myers: *How Brass Instruments were Invented*  
12:30–2:00 Lunch on your own

**Session 3: Guitars, Darcy Kuronen, chair**

- 2:00–2:30 Olav Chris Henriksen: *Musical Demonstration* of lute and guitars by Checchucci, Voboam, Berr, and Champion
- 2:30–3:00 Florence Gétreau: *Voboam Guitars in America: Their Specifications and Place in the Genealogy of this Family's Workshop*
- 3:00–3:30 Olav Chris Henriksen: *Musical Demonstration* of hybrid guitars by Pons fils, Barry, Levien, and Lacôte
- 3:30–4:00 Coffee break

**Session 4: Saxophones, Kermit Welch, chair**

- 4:00–4:30 Robert S. Howe: *Early Development of the Saxophone, 1840-1855*
- 4:30–5:30 The New Hudson Saxophone Quartet: *Mini Concert* featuring instruments made by Adolphe Sax
- 5:30–8:00 Dinner on your own
- 8:00 The Boston Museum Trio: *A Celebration of Baroque Music*

**Friday, June 21**

Unless otherwise noted, all presentations take place in Remis Auditorium

- 7:30–9:00 Continental breakfast at Simmons College
- 8:30–4:00 Registration table open: MFA lobby

**Session 5: Viols and Violins, Robert A. Green, chair**

- 9:00–9:30 Thomas MacCracken: *Addison or Blunt: Who Made the MFA's "Lyra Viol"*
- 9:30–10:00 Laura Jeppesen: *Musical Demonstration* of viols by Meares, Pierray, and Rönnegren
- 10:00–10:30 John Koster: *Cutting Corners: Reformed Violins of the Early Nineteenth Century*
- 10:30–11:00 Coffee break

**Session 6: Keyboards, Edwin M. Good, chair**

- 11:00–11:30 Benjamin Vogel: *Orphicas: Genuine, Less Genuine, and Forged*
- 11:30–12:00 Allan Winkler and Peter Sykes: *Musical Demonstration* of a clavichord by J. C. G. Schiedmayer and a copy made by Allan Winkler
- 12:00–12:30 Irwin B. Margiloff: *Exploring Lemuel Gilbert Square Piano No. 6943*
- 12:30–2:00 Lunch on your own
- 1:15–1:45 Tina Chancey and Webb Wiggins: *Noontime Mini Concert* featuring a pardessus de viole by Fleury (MFA musical instrument gallery)

**Session 7: Miscellaneous Topics, Janet K. Page, chair**

- 2:00–2:30 Deborah Check Reeves: *The Haynes (Powell?) Thermos Clarinet*  
2:30–3:00 Peter H. Bloom, Alisa Nakashian-Holsberg, and Darcy Kuronen: *Musical Demonstration* of glass flute, glass armonica, and musical glasses  
3:00–3:30 Mitchell Clark: *Chinese Instruments in the MFA's Galpin Collection*  
3:30–4:00 Coffee break

**Session 8: Javanese Gamelan, J. Kenneth Moore, chair**

- 4:00–4:30 Sam Quigley: *The MFA's Nineteenth-century Javanese Gamelan*  
4:30–5:30 The Boston Village Gamelan: *Mini Concert* featuring the MFA's gamelan  
5:30–8:00 Dinner on your own  
8:00 Renaissonics: *Renaissance Ball*, Simmons College, Alumnae Hall

**Saturday, June 22**

- 7:30–9:00 Continental breakfast at Simmons College  
Editorial Board breakfast: Simmons College, Evans Hall, room 4 (basement level)  
9:00 Bus A departs Simmons College for Newton (meet in front of Evans Hall)  
9:30 Bus B departs Simmons College for Lexington (meet in front of Evans Hall)  
9:30–12:00 Separate groups visit Banjo Exhibition and Sigal Collection  
11:30 Bus A departs Newton for Lexington  
12:00–1:30 Entire group convenes in Lexington for lunch and annual business meeting  
Music for banjo and mandocello supplied by Peter LaBau and Mitch Nelin  
1:30 Bus B departs Lexington for Newton  
1:30–4:00 Separate groups visit Banjo Exhibition and Sigal Collection  
3:30 Bus A departs Lexington for Simmons College  
4:00 Bus B departs Newton for Simmons College  
5:00–7:00 Book and musical merchandise sale: Simmons College, Alumnae Hall  
7:00 Pre-banquet reception: Simmons College, in The Quad (weather permitting)  
7:30 Banquet–Clambake: Simmons College, in The Quad (weather permitting)  
9:00 Awards presentations: Simmons College, Alumnae Hall  
9:30 Quiz Show–Who Wants to be an Organologist?: Simmons College, Alumnae Hall

**Sunday, June 23**

- 7:30–9:30 Continental breakfast at Simmons College  
9:30–11:00 Visit Symphony Hall and Casadesus instrument collection  
comments by Dr. Leo L. Beranek, Darcy Kuronen, and Patricia Crandall  
meet at public entrance on Massachusetts Avenue



## MUSICAL DEMONSTRATIONS

### *Serpents* Douglas Yeo

Serpent, C. Baudouin, Paris, about 1810 (MFA no. 17.1954)  
Serpent, C. Baudouin, Paris, about 1810 (MFA no. 1981.760)  
Serpent (3 keys), C. Baudouin, Paris, about 1810 (Douglas Yeo collection)  
Serpent, Christopher Monk Workshop, 1996, after Baudouin (Douglas Yeo collection)

Allegretto from *Méthode Pour l' Education du Serpent* by Jean Baptiste Metoyen,  
about 1792-5  
Andante from *Méthode Complete et Raisonné de Serpent* by Schiltz, after 1836  
Caprice from *Méthode Elémentaire de Serpent Ordinaire et à clé* by C. Hermenge, about  
1817  
Allegro moderato (study no. 2) from *5 Studi per Contrabbasso* by Dominico Dragonetti

### *Horns* Richard Menaul

Horn, Friedrich Ehe, Nuremburg, early 18th century (MFA no. 17.1999)  
Excerpts from cantata *Mer Hahn en Neue Oberkeet* (BWV 212), by J.S. Bach.  
Horn, Raoux family, Paris, about 1780 (MFA no. 17.2000)  
Hunting calls from *L'Art de Sonner de la Trombe* by A. Sombrun, and  
*Methode Complete de Trompe de Chasse* by Tyndare-Gruyer  
Orchestral horn, Charles Kretzschmann, Strasbourg, about 1830 (MFA no. 1976.745)  
Excerpts from Concerto in E-flat (K. 447) by W. A. Mozart

### *Clavichord* Allan Winkler and Peter Sykes

Unfretted clavichord by J. C. G. Schiedmayer, Neustadt an der Aisch (Germany), 1796  
(MFA no. 1977.60) and a copy made by Allan Winkler, Charlestown, Massachusetts, 1994  
Sonata in a minor (BWV 964) by J. S. Bach (transcription of violin sonata BWV 1003)  
Adagio, Thema–Allegro, Andante, Allegro

### *Viols* Laura Jeppesen

Bass viola da gamba, Richard Meares I, London, 1677 (MFA no. 1981.748)  
Bass viola da gamba, Arwitt Rönnegren, Kattarp (Sweden), 1733 (MFA no. 65.2685)  
Bass viola da gamba (7 strings), attr. to Claude Pierray, Paris, about 1710 (MFA no. 17.1717)

Prelude and untitled movement by Carl Friedrich Abel, about 1770  
*Harke, Harke* by Tobias Hume, about 1605  
Prelude by Christopher Simpson, about 1659  
Vivace from *der Getreue Musikmeister* by George Phillip Telemann, 1728  
Prelude by Demachy, 1685  
*Tombeau, de Maris le Père* by Charles Dollé (1737)

### *Lute and Guitars*

#### **Olav Chris Henriksen: Lute and Guitars**

Guitar, Jacopo Checchucci, Livorno (Italy), 1628 (MFA no. 2001.707)  
*Toccata* by Giovanni Battista Granata  
Guitar, Nicholas Alexandre Voboam II, Paris, 1680 (MFA no. 1993.576)  
*Prelude and Caprice de Chaconne* by Francis Corbetta  
Lute, Andreas Berr, Vienna, 1699 (MFA no. 1986.7)  
*Tombeau sur la Mort de Mr. Comte de Logy* by Sylvius Leopold Weiss  
Guitar, Jean-Baptiste Champion, Paris, about 1790 (MFA no. 17.1753)  
*Prelude ou Caprice* by Giacomo Merchi

### *Hybrid Guitars*

#### **Olav Chris Henriksen**

Lyre guitar, Pons fils, Paris, 1810 (MFA no. 2000.972)  
*Rondo Pastorale: andantino grazioso* by Mateo Carcassi  
Guitar-harp, Mordaunt Levien, Paris, about 1825 (MFA no. 2000.632)  
*Pastorale: andantino* by Mordaunt Levien  
Harp-lute-guitar, invented by Edward Light, London, about 1810 (MFA no. 17.1770)  
*Allegro Moderato* by Edward Light  
Guitar, René François Lacôte, Paris, 1827 (MFA no. 2000.629)  
*Reverie Nocturne* by Napoleon Coste

### *Glass Instruments*

#### **Peter Bloom, Alisa Nakasian-Holsberg, and Darcy Kuronen**

Flute, Claude Laurent, Paris, 1837 (MFA no. 1994.241)  
Variations on an Aria from *Acteon* by D.F.E.Auber,  
transcribed for flute by Jean Louis Tulou, about 1836  
Armonica, Germany, early 19th century (MFA no. 17.2047)  
*Adagio* (K. 356) by W. A. Mozart and *Auld Lang Syne* (traditional)  
Grand Harmonicon, Francis Hopkinson Smith, Baltimore, about 1830 (MFA no. Res.52.72)  
*Rousseau's Dream* from *Preceptor for the Grand Harmonicon* by Francis H. Smith, 1831

**THE NEW HUDSON SAXOPHONE QUARTET**

*Homage to Adolphe Sax*

Thursday, June 20, 4:30 p.m.  
Museum of Fine Arts, Boston

Program

Quartette: Andante-Allegro, 1879

Caryl Florio  
1843–1920

Selected movements from Premiere Quatuor, opus 53, 1857

Jean Baptiste Singelée  
1812–1875

Performers

Paul Cohen - soprano  
Avi Goldrosen - alto  
James Noyes - tenor  
Timothy Ruedeman - baritone

Instruments

All of the historical saxophones played in this concert were manufactured in Paris during the nineteenth century by the firm operated by Adolphe Sax (1814–1894), the instrument's inventor. Their dates and serial numbers are as follows:

B-flat soprano, 1869 (ser. no. 32453)  
E-flat alto, 1873 (ser. no. 37478)  
B-flat tenor, 1876 (ser. no. 39116)  
E-flat baritone, 1862 (ser. no. 22126)

**FINANCIAL SUPPORT FOR THIS CONCERT WAS GENEROUSLY DONATED  
BY SELMER USA (ELKHART, INDIANA), H & A SELMER (PARIS),  
AND RAYBURN MUSIC (BOSTON)**

**MEMBERS OF THE BOSTON MUSEUM TRIO**  
**Daniel Stepner, violin, and Laura Jeppesen, viola da gamba**  
**with guest harpsichordist, Peter Sykes**

*A Celebration of Baroque Music*

Thursday, June 20, 8:00 p.m.  
Museum of Fine Arts, Boston

- |  |                                     |
|--|-------------------------------------|
| Trio Sonata in a minor, op. 1, no. 3<br>Adagio-Allegro-Lento-Vivace-Large-Presto               | Dietrich Buxtehude<br>ca. 1637–1707 |
| Sonata in D Major for violin and basso continuo<br>Adagio-Allegro-Adagio-Allegro-Adagio        | Georg Muffat<br>1653–1704           |
| Trio Sonata in G Major after BWV 1027<br>Adagio-Allegro ma non tanto-Andante- Allegro moderato | Johann Sebastian Bach<br>1685–1750  |

INTERMISSION

- |  |                                      |
|--|--------------------------------------|
| Prelude in B-flat Major from <i>L'Art de Toucher le Clavecin</i><br>From the <i>Sixième Ordre</i> of the <i>Second Livre Pièces de Clavecin</i><br>Les Moissonneurs<br>Les Langueurs Tendres<br>Les Baricades Mistérieuses<br>Le Moucheron | François Couperin<br>1668–1733       |
| Prelude for unaccompanied viola da gamba<br>Plainte<br>Le Badinage<br>Le Basque  | Demachy<br>Marin Marais<br>1656–1728 |
| Troisième Pièce de Clavecin en Concert<br>La La Poplinière<br>La Timide<br>Tambourin   | Jean Philippe Rameau<br>1683–1764    |

## THE BOSTON VILLAGE GAMELAN

### *Music for Javanese Gadhon*

Friday, June 21, 4:30 p.m.  
Museum of Fine Arts, Boston

#### Program

Ketawang gendhing *Mérak Kesimpir* kethuk 2 kerep minggah ladrang  
*Randhat*, laras sléndro pathet manyura.

Gendhing *Gambirsawit* kethuk 2 kerep minggah 4 kalajengaken ladrang  
*Gonjang Ganjing*, laras sléndro pathet sanga.

#### Performers

I.M. Harjito - guest artist  
Barry Drummond - artistic director  
Jennifer Caputo  
Deni Harjito  
John Loud  
Danielle Lussier  
Sam Quigley  
Alan Robinson  
Mark Simmons  
Anne Stebinger

This concert is performed on selected instruments from a *gamelan* manufactured in Central Java in 1840. The largest gong (not featured here) in a *gamelan* is frequently given a proper name that reflects its musical or spiritual personality, and the entire ensemble is referred to by the name of that gong. The Museum's *gamelan* is known as *Kyai Jati Mulya*, which translates as the "Venerable Truly Noble." This set of instruments was acquired by the Museum of Fine Arts in 1990 with funds donated by Mr. and Mrs. Bradford M. Endicott and Mr. and Mrs. Richard M. Fraser in honor of Jan and Suzanne Fontein.

## RENAISSONICS

### *A Renaissance Ball*

Friday, June 21, 8:00 p.m.  
Simmons College, Alumnae Hall

#### Program

From *Nobilta di Dame* by Fabritio Caroso, 1600

*Contrapasso nuovo*

*Nido d'Amore*

Improvisations on *Passamezzo*

*Passo e mezzo*

The audience is invited to learn French Branles, Italian Balli, and English Country Dances.

#### REFRESHMENT BREAK

From *Le Grazie d'Amore* by Cesare Negri, 1602

*So ben mi ch'a bon tempo*

#### Performers

Douglas Freundlich - lute

Nancy Hurrell - harp

James Johnston - violin

Reinmar Seidler - violoncello

Miyuki Tsurutani - virginal

John Tyson - recorder, pipe & tabor

Charles Garth & Maris Wolff - dancers

## ABSTRACTS

### *Michel Amlingue and the Development of the French Classical Clarinet During the Eighteenth Century*

**Albert R. Rice**

During the 1750s, the Classical clarinet evolved from the earlier Baroque clarinet in three distinct clarinet-making schools: Belgian, German, and French. The Belgian and German schools produced four-key clarinets with an A-flat/E-flat key; makers in Belgium included the Rottenburgs and the Willems of Brussels, and makers in Germany included August Grenser (Dresden) and the Stinglwagners (Triftern). French makers, such as Johann Gottfried Geist and Michel Amlingue, produced differently designed clarinets with an F-sharp/C-sharp key.

The four-key clarinet was popular in Paris from the 1750s through the 1780s, but by the end of this period all Parisian makers had adopted the new five-key clarinet developed by English makers by the mid-1760s. Unlike flutes, oboes, and bassoons, very few examples of French clarinets from the 1760s and 1770s are extant, so we must augment our historical analysis of the development of the clarinet by using written sources such as general encyclopedias, instrumentation treatises, tutors, and fingering charts.

This paper examines the historical development of French four- and five-key clarinets and Michel Amlingue's specific contribution to that development. Special attention is given to a rare and exquisite example of a five-key B-flat clarinet with a *corps de rechange* for tuning to A by Michel Amlingue owned by the Museum of Fine Arts, Boston.

### *Early New England Woodwinds* **Douglas Koeppe**

New England holds an important place in the development of woodwind production, and the diversity of the early instruments made there attests to the industriousness and ingenuity of the Yankee craftsmen. Using examples from his own collection, the presenter discusses woodwind instruments by makers in Massachusetts, Connecticut, Vermont, New Hampshire, and Western New York, focusing on design changes from 1800 to 1850 and suggesting correlations between design and date of manufacture.

The type of wood chosen for an instrument body provides some information about the instrument's date of manufacture and its relative cost. The material used for the ferrules provides information on the place and date of manufacture. The choice of metals employed for keys, when related to other design characteristics, yields insight into the markets for which early woodwinds were produced.

The changing design of tone holes exhibits Yankee ingenuity, as early makers tried one style after another in an effort to secure tight closure of the keys. The earliest instruments used a split-leather covering to seal the key flap against the tone hole. Later, stuffed pads were used with cup-keys. Flat brass springs were universally used on the early instruments. On finely crafted later exhibition instruments, and on some otherwise exceptional instruments, double steel springs were employed. Keys underwent changes in design during this period; the shapes of the touch, the shank, and the flap are important in estimating dates of manufacture. The method of

mounting keys on the instrument is also important in classifying and dating these early woodwinds. "Systems" of keywork for each family of woodwinds cover long time-spans; multiple-key systems were already being produced during the closing decades of the eighteenth century, while extremely simple systems persisted for another hundred years.

There are striking similarities between instruments of different shops. There was very likely a semi-mobile work force, and this, coupled with "Yankee Ingenuity", may have resulted in an early example of technology transfer.

***Instrument as Informant***  
**Bradley Strauchen-Scherer**

For the time before the advent of tools such as recordings and comprehensive concert reviews, many vital aspects of musical performance are difficult to ascertain. Among these aspects are the characteristic tone of an instrument, its level of sound production, its intonation, and its technical capabilities and idiosyncrasies. As well, contemporary terminology used to describe these attributes can be difficult to interpret. The study of historic instruments provides invaluable insight into these matters, and museums must consider their access and conservation policies to ensure that this information remains intact.

In the course of my doctoral research on the performance technique, repertoire, and reception of Giovanni Puzzi, the most celebrated virtuoso of the hand horn in nineteenth-century Britain, I had the opportunity to study contemporary horns in a number of museum collections. This paper examines the role of these instruments in my research and includes a brief summary of the types of information that I gleaned from studying them. The distribution of these horns in a range of museums offers a means to assess the effect of a variety of contrasting curatorial approaches and levels of access to the information "readable" in these instruments. An analysis of these different strategies points up key issues, including policies regarding the playing of instruments, the importance of communication between curators of playing and non-playing collections, and decisions about the cleaning and restoration of instruments. The examples presented in this paper offer a framework for constructing policies of access and conservation that will best suit the information that an individual instrument has to offer a researcher.

***How Brass Instruments were Invented***  
**Arnold Myers**

The engineer and acoustician David James Blaikley (1846–1936) is best known for the compensating pistons used to this day on many large brasswinds. Amongst other inventions, he introduced new models of brass instrument in the final third of the nineteenth century with varying degrees of success. This paper reviews these inventions, drawing on archival documents and surviving specimens, and throws light on the process of invention.



***Orphicas: Genuine, Less Genuine, and Forged***  
**Benjamin Vogel**

The orphica is one of many enigmatic instruments from the Romantic period. Its name was inspired by Orpheus, and it recalls the shape of his lyre, while its sound is reminiscent of another famous Romantic instrument—the glass harmonica. The orphica was invented by the well-known harmonica virtuoso Karl (Carl) Leopold Röllig in Vienna about 1795. Over twenty-five specimens are preserved in various musical instrument collections all over the world. Of these, a few are signed by Joseph Dohnal, one by Joseph Klein, and one by Johann Schantz. There are also records of instruments built by other makers that did not survive to the present day. Most of the specimens preserved in collections, whether signed or unsigned, have been mistakenly attributed to Röllig. He had had exclusive rights to sell the instrument he invented, but never to make it; he was neither an instrument maker nor even a craftsman.

Based on construction and outside appearance, most of the preserved specimens can be divided into two main groups. Seven are signed by or can be plausibly attributed to Dohnal and were made before Röllig's death in 1804. Six instruments are signed by or can be plausibly attributed to Klein, and were made after 1813 when Klein was active in Vienna. Six further instruments that are not classified (because of lack of data) can very likely be attributed to Klein and were made after 1813. A very few instruments were built by other known makers, and there are also some forgeries that bear Röllig's name.

***Exploring Lemuel Gilbert's Square Piano No. 6943***  
**Irwin B. Margiloff**

This mid-1850s Boston-built piano came into my hands dirty, in poor condition, and unplayable. It had been owned by cartoonist Burr Shafer, who was also a piano dealer in southern California. He gave or sold the piano to Catherine Jackson, a harpist and painter, whom he had known since childhood. Jackson died in 1991; I acquired the instrument at that time and decided to study it intensively.

To analyze the bass strings, a new mathematical expression for the weight of wound strings was developed; this was used, together with careful measurements of string length, diameters of core wires, and of the wound portion, to estimate the full length and weight of installed strings, including their coiled ends. Weighing the strings demonstrated the correctness of the new expression. Computer analysis shows clearly that the instrument had been restrung carelessly, pairs of strings of essentially the same weight being split between adjacent notes rather than used on a single note. The bare strings had been replaced in the past with new wire whose gages varied irregularly, not regularly, as Gilbert indicated on the plate.

Based on comparison with squares of the period (the mid-1850s), damper felts had also been replaced, in some cases by felts several times the appropriate size. Computer correlation established a most probable original thickness of the hammer felts. Many parchment hinges were broken, mostly in the damper assembly but also a few in the underlevers of the action. A technique was developed for reinserting new parchment hinges where required. DNA analysis could be used to identify the species from which the parchment was made.

The cast-iron plate in this ordinary piano is extraordinary. Instead of the usual geometric pattern, it has a remarkable artistic scene of cherubs tightening the strings and holding a banner

identifying the piano maker. The gilding, or bronzing, on the plate has a significant gold content, showing that the instrument was gilded with a bronze made with the relatively impure copper typical of the period before the introduction of modern copper refining in the late nineteenth century.

Several inscriptions have so far not led to more knowledge of the instrument's history or of the craftsmen who built it, but the balance rail shims were cut from Boston newspapers of the period, and in principle could help to establish a correlation between serial number and date, something now lacking for Lemuel Gilbert's pianos.

### ***The Early Development of the Saxophone, 1840-1855***

**Robert S. Howe**

The saxophone was invented circa 1842, and much information regarding its early history has been lost or misinterpreted. The available literature has never been collected and critically assessed; modern observers relate early documents to modern, not archaic, forms of the instrument; the terminology used by Sax to describe the various species of saxophone changed in the 1840s; and the earliest documents by Sax and his friends are often self-aggrandizing. Writings by neutral observers, such as Berlioz and Escudier, are in better agreement with the verifiable record than those of Sax, Kastner, and Commetant.

I will describe the first fifteen years of the history of the saxophone, using contemporary writings, patents, tutors, criticism, and specimens. I will discuss why Sax invented the saxophone; why he first developed the bass saxophone; the Boehm flute as Sax's intellectual model; the reasons why he used a metal body and a single-reed mouthpiece; the derivation of the key system from Boehm's 1832 flute, Müller's thirteen-key clarinet, and the Triébert *ystème 3* oboe; and the saxophone's relationship to other woodwinds and to the ophicleide.

The first saxophones, basses in B-flat and C, were in the shape of the ophicleide (1842). However, musical, commercial, and legal concerns soon led Sax to develop the baritone saxophone in its modern form (1844), to refashion the bass into modern form (1849), and to introduce the alto, soprano, tenor, sopranino, and contrabass saxophones (in that order) between 1848 and 1855. Parallel families of band and orchestral saxophones were envisioned but proved redundant, as the instrument is fluent in most keys.

Morphological changes in the early saxophone inevitably served industrial or musical advantages, making life easier for the maker, player, or both. These changes will be shown, using early and modern specimens. A review of the genealogy of the saxophone and a survey of extant instruments by Sax will conclude the talk.

### ***Addison or Blunt: Who Made the MFA's "Lyra Viol"?***

**Thomas MacCracken**

The collection of musical instruments at the Museum of Fine Arts, Boston, includes an English tenor viola da gamba formerly owned by Rev. Francis W. Galpin. It came to this country in 1917, when his collection was purchased and donated to the museum in memory of Leslie Lindsey Mason, who had died in the sinking of the ocean liner *Lusitania* two years earlier. In his 1941 catalogue Nicholas Bessaraboff listed this instrument as "Lyra viol, England, ca. 1665,

attributed to Addison, London.” Since no label is quoted, we can assume none was present at that time; but there may still have been one in 1904, when Galpin loaned this viol (and several others also now in Boston) to the Music Loan Exhibition held in Fishmonger’s Hall, London, whose catalogue stated confidently that this instrument was “By William Addison. London. 1665.” The only other extant viol bearing Addison’s name is a bass now owned by a friend of mine in San Francisco. Several years ago, when she still lived in Boston, we arranged to compare these two instruments side by side at the museum, and all present agreed that they did not appear to be the work of the same maker. More recently, the English luthier and researcher Michael Fleming has recognized that the back of the MFA’s tenor resembles that of another instrument so closely as to suggest they may have been cut from the same log. This is the so-called small bass of 1605 by Richard Blunt in the Hill Collection at the Ashmolean Museum in Oxford; however, it too currently lacks any label to support its traditional attribution. Moreover, it likewise presents a strikingly different appearance from its unique supposed sibling, a bass in Zurich’s Bellerive Museum.

In this paper I will examine the evidence, both physical and documentary, for shared or differing authorship of these four instruments, as well as what can be reconstructed of their modern history. In addition, I will summarize the results of recent research, by myself and others, on the better-known English viol-makers Richard Meares and Barak Norman, and will place the MFA’s examples of their work in the context of other instruments by them to be found in public and private collections both in this country and abroad.

### ***Cutting Corners: Reformed Violins of the Early Nineteenth Century*** **John Koster**

During the first few decades of the nineteenth century there were radical changes in the design and construction of most instruments, and many of these innovations found permanent acceptance in wind instruments, pianos, and organs. Stringed-instrument makers were no less inventive, and numerous attempts were made to improve the violin and other members of its family. While radically reformed violins, often with cornerless outlines and simplified f-holes, were afforded considerable interest in their day, posterity, retaining the traditional complex curves, has accepted only a few comparatively minor changes, such as a slight lengthening and increased angling of the neck. Nevertheless, reformed violins of the early nineteenth century are of considerable historical interest and can be appreciated as remarkable products of engineering and visual design.

The best known alternative design is that of Francis Chanot (1788-1825). After a distinguished career as a naval engineer, he turned to redesigning the violin and the larger instruments of the family. His cornerless model, in which the strings were attached to an ebony plate set in the belly, was imitated by makers as far away as Vienna, Bohemia, and the United States. Also active in Paris shortly before 1820 was Félix Savart, a scientist who developed a violin with a trapezoidal body.

Perhaps the most remarkable new violin design, with upper and lower bouts of equal width, simplified corners, and crescent-shaped holes, was presented in an article, signed only with the initial “P,” in the Leipzig musical journal *Allgemeine musikalische Zeitung* in 1808. Two violins and a cello in this form were made in the 1820s by Johann Georg Stauffer (1778-1853). This Viennese maker is best known today as a guitar maker and as the inventor, in 1823, of a hybrid

guitar/cello, for which Franz Schubert wrote his “Arpeggione” sonata. The cornerless form of the arpeggione and of some of Stauffer’s violins suggests that he was inspired by Chanut’s work in addition to P’s.

Although there was precedent for the cornerless form in the work of earlier makers, including even Stradivari, scientific violin reformers such as Chanut and Savart justified their designs by reasoning that the wood fibers should be as long as possible. The clean curves and simple proportions of the early nineteenth-century reformed violins, however, might have been less motivated by science or historical precedent than has been supposed. These objects, which as products of informed industrial design retain a certain timeless modernity, were made in the same spirit as the furniture of the period in Empire and Biedermeier styles.

***Voboam Guitars in America:  
Their Specifications and Place in the Genealogy of this Family’s Workshop***  
**Florence Gétreau**

For the past twenty-five years I have been studying the Voboam workshop in an attempt to reconstruct its genealogy and work. It seems quite certain that at least four makers with the name Voboam specialized in guitar making in Paris between 1630 and 1730; their general style epitomizes the Parisian Baroque guitar. Among the more than thirty known guitars by these makers, six are preserved in the USA: three by Alexandre and three by Jean-Baptiste Voboam. This paper will examine these instruments in the context of the style of their makers; some display the ordinary, plain style of their maker, but others, certainly specially ordered, are among the most magnificent instruments produced by the Voboam workshop. Further, the paper will show, based on an examination of other instruments in American collections, how the prominence of the Voboam workshop left other French guitar makers of the period in the shade.

***The Haynes (Powell?) Thermos Clarinet***  
**Deborah Check Reeves**

Through the years, the clarinet has been constructed from many different materials including wood, plastic, and ebonite. Metal has long been a favorite material: double-wall models date back to the mid-1800s, with the skeleton models particularly popular in the 1920s and 1930s. Metal clarinets were used by some musicians in the top orchestras in the United States, including Gaston Hamelin in the Boston Symphony Orchestra.

One of the most interesting and unusual metal clarinets is the “thermos” clarinet developed by the famous Boston flute maker Haynes. This clarinet has been surrounded by controversy; without the turmoil that enveloped this clarinet, perhaps the instrument manufacturing world might be different today.

William S. Haynes established his own independent flute-making workshop in Boston in 1900. In 1913, after hiring Verne Q. Powell, Haynes started making a new model of silver flute. In 1926 the firm began production of a silver Boehm-system clarinet; this was the only non-flute instrument they ever made. In total, 334 of these clarinets were produced, the last one in 1942. Powell, who was co-director of Haynes in 1926, claimed to have invented certain aspects of the instrument. Never having received any public credit—his name is totally absent from the 1926

patent—Powell resigned. He opened his own flute-making workshop in Boston in 1926, and his business was firmly established by 1931.

This presentation will closely examine the unique features of the Haynes “thermos” clarinet. Slides will be used to detail the intricacies of construction. The relationship between William S. Haynes and Verne Q. Powell will be explored, and the details surrounding Powell’s resignation will be discussed. Finally, one of the three Haynes “thermos” clarinets from the more than 1000 clarinets in the collections at America’s Shrine to Music Museum on the campus of The University of South Dakota in Vermillion will be demonstrated.

***Chinese Instruments in the MFA’s Galpin Collection***  
**Mitchell Clark**

The one hundred Chinese musical instruments included in the Leslie Lindsey Mason Collection in the Museum of Fine Arts, Boston, constitute the largest non-Western portion among this gift of 560 instruments donated to the Museum in 1917. As is the case for the entire Mason collection, these instruments had previously belonged to the pioneering English collector and organologist Francis W. Galpin. Always a completist, Galpin (1858-1945) sought out as wide a variety of instruments as possible for his collection. But the Chinese instruments include (as a whole) an unusual—and unusually interesting—variety of sound-makers, including musical toys, utilitarian sound-makers, and hawkers’ instruments. Altogether, over one quarter of the Chinese items fall into this category. These sound-makers represent a slice of the Chinese urban soundscape at the turn of the century, and constitute a unique and valuable treasure.

In this presentation, the roles of the various sound-makers in traditional China will be discussed. An attempt will be made to unravel the provenance of the instruments, giving special attention to the role that appears to have been played by Arthur C. Moule in assembling the Chinese instrument collection. Moule (1873-1957) described and illustrated many of the very instruments now in the Museum of Fine Arts in his extended essay “A List of the Musical and Other Sound-Producing Instruments of the Chinese,” first published in 1908 in the *Journal of the North China Branch of the Royal Asiatic Society*. Moule’s essay is remarkable and significant for the attention that he paid to the wide variety of Chinese sound-makers. Selected examples of these sound-makers will be demonstrated.

***The MFA’s Nineteenth-century Javanese Gamelan***  
**Sam Quigley**

The 1840 Javanese gamelan at the Museum of Fine Arts, Boston is one of only a handful of nineteenth-century examples to be found in the West. As such, it is a rich resource for investigation and interpretation of this important orchestral tradition, both as it exists today, and as it existed in the not-too-distant past. Close examination of both the casework and the bronze sounding elements reveals that the ensemble is not entirely what it initially appears to be. In addition to recounting the story of the Museum’s acquisition of the Gamelan in 1990, this talk will present some of the more surprising attributes of these instruments. The talk also serves as a prelude to a short concert by the Boston Village Gamelan.

## ABOUT THE SPEAKERS & PERFORMERS

**Leo L. Beranek** is one of the world's foremost experts in acoustics. Co-founder, in 1948, of the firm, Bolt, Beranek & Newman in Cambridge, Massachusetts, he has specialized in concert hall and opera house acoustics in recent years, and in 1996 wrote *Concert and Opera Halls: How They Sound*. Dr. Beranek has received numerous prestigious awards in his field, and continues to serve as a consultant for the construction of major concert halls throughout the world.

**Peter H. Bloom** is a soloist and ensemble flutist whose repertoire ranges from period-instrument performances to new music premieres. He was founder of D.C. Hall's New Concert and Quadrille Band, a nineteenth-century chamber ensemble that *The Boston Globe* called "an absolutely first-rate artistic enterprise." Winner of the American Musicological Society's Noah Greenberg Award for distinguished contribution to early music, he performs widely and appears on twenty CDs. He holds a Master of Music degree from the New England Conservatory of Music.

**The Boston Village Gamelan** was formed in 1979 by Sam Quigley and Alan Robinson, graduates of Wesleyan University. It was one of the first independent gamelan ensembles in America dedicated to traditional music of Central Java. The ensemble has been mentored by prominent Javanese musicians including the late K.R.M.T. Bojrodiningrat (R.M. Soekanto Soedarsono), I.M. Harjito, Sumarsam, and Wakidi Hardjo Martoyo. Since 1994 the ensemble has been in residence at Tufts University. Rehearsals are open to the public and new participants are welcome.

**Tina Chancey**, co-director of Hesperus, has performed with the Folger Consort and the Ensemble for Early Music. A specialist in early bowed strings, she has received grants from the National Endowment for the Arts for *pardessus de viole* performances at Kennedy Center and Carnegie Recital Hall. She attended Oberlin College, and received Master's degrees from Queens College (NY) and NYU, and a PhD from the Union Institute. Her articles appear in scholarly and popular publications, and she has recorded and produced recordings for a score of labels.

**Mitchell Clark** is an ethnomusicologist and organologist, having studied these, along with composition, at Oberlin Conservatory and Wesleyan University. His specialty is Chinese music, particularly the seven-string *qin* zither. He has contributed essays to the books *The Resonance of the Qin in East Asian Art and Sound and Light*, as well as to the journal *Experimental Musical Instruments*. Presently, he is a cataloger of non-Western instruments and department assistant for the Department of Musical Instruments at the Museum of Fine Arts, Boston.

**Florence Gétreau** is Keeper of the Music Department in the Musée National des Arts et Traditions Populaires. She teaches organology and musical iconography at the Conservatoire de Paris and elsewhere. As a researcher at the Institut de recherche sur le patrimoine musical en France (a group of musicologists sponsored by CNRS, the Bibliothèque Nationale de France, and the Ministère de la Culture), she created the journal *Musique-Images-Instruments*. Her main

fields are the history of French collections, French instrument makers, and French iconographical sources.

**Olav Chris Henriksen** has been acclaimed throughout Europe and North America as a soloist, lecturer, and ensemble player. He has performed on lutes and early guitars with the Boston Camerata, the Handel & Haydn Society, the Waverly Consort, and Boston Baroque. His solo recording, *La Guitarre Royale*, performed on instruments from the collection of the Museum of Fine Arts, Boston, is on the Museum Music label; he has also recorded for Centaur, Erato, Nonesuch, and Telarc. He teaches at the Boston Conservatory.

**Robert S. Howe** has published articles on woodwind history in the *Journal of the American Musical Instrument Society* and the Society's *Newsletter*, *The Double Reed*, and *Larigot*. He studied oboe with Jon Dlouhy and Felix Kraus, Baroque oboe with Stephen Hammer, saxophone with Lyn Klock, and acoustics with the late Arthur Benade; his academic degrees are in chemistry and medicine. Dr. Howe plays oboe and English horn in community orchestras and is one of a dozen heckelphone players in the United States. He lives in Wilbraham, MA with his wife Joyce (a recovering bass clarinetist) and their four children.

**Nancy Hurrell** is a professional harpist, teacher, and arranger. She studied harp at the University of Texas, T.C.U. (M.M. in harp performance), and in Wales, living in Britain for ten years. She has published two books of harp ensemble arrangements, and presents workshops to harp groups around the country. A trustee of the Historical Harp Society of America, she has given gallery talks on the harp collection of the Museum of Fine Arts, Boston. She performs with the *Renaissonics* for dances in Cambridge.

**Laura Jeppesen** is a graduate of the Yale School of Music. She has appeared in international festivals with the Boston Museum Trio, the Handel & Haydn Society, Boston Baroque, and the Boston Early Music Festival Orchestra and has been a soloist under conductors Christopher Hogwood, Edo de Waart, and Seiji Ozawa. She has received awards from the Woodrow Wilson and Fulbright foundations and the Bunting Institute at Radcliffe College, and she is on the faculty of Wellesley College.

**Doug Koeppe** is a physicist and a mechanical engineer whose music career includes twenty years as a performer with the Clear Lake Symphony, composition studies with Michael Horvit, and public performances of original works. An AMIS member for twenty-eight years, he has collected and studied woodwinds for forty years, performing at meetings in 1976 and 1997 on the contrabass sarrusophone and heckelphone.

**John Koster** has been Conservator and Professor of Museum Science at America's Shrine to Music Museum since 1991. Previously he was active for many years in the Boston area as a harpsichord maker and restorer. In 1990-91 he was an Andrew W. Mellon Fellow at The Metropolitan Museum of Art in New York. He is the author of many articles and of *Keyboard Musical Instruments in the Museum of Fine Arts, Boston*, which received the Bessaraboff Prize of the AMIS in 1997. During his current sabbatical year as an NEH Fellow and Visiting Scholar at Harvard University he is completing a book, *Early Netherlandish Harpsichord Making from Its Origins to 1600*.

**Thomas MacCracken** earned a doctorate in musicology from the University of Chicago and subsequently taught music history and historical performance courses at the University of Virginia. He has been the recipient of a fellowship from the Smithsonian Institution in support of his research on the viola da gamba, and is active as a keyboard continuo player in the Washington, DC, area. Since 1996 he has served as editor of the *Journal of the American Musical Instrument Society*.

**Irwin B. Margiloff** is a professional engineer with long experience in design, management, and consulting. He believes that the application of technical knowledge and analytical techniques employed elsewhere, to the study of the development of the piano, will yield important new information.

**Richard Menaul** holds a Bachelor of Music degree from Ithaca College and a Master of Music degree from Northwestern University. He enjoys a wide-ranging career as a horn player and teacher in the Boston area: he is a member of Boston Baroque and the Handel & Haydn Society, and he appears regularly with the Boston Symphony Orchestra. He has also performed with the Albany, Syracuse, and Pittsburgh Symphony Orchestras. Concert tours have taken him to more than fifteen countries on four continents. He teaches at Boston University.

**Arnold Myers** is the Director and Curator of the Edinburgh University Collection of Historic Musical Instruments, having been Honorary Curator since 1980, and edits a Catalogue of the Collection that has been in publication since 1990. He has contributed several articles to *The Cambridge Companion to Brass Instruments*, *The New Grove Dictionary of Music and Musicians*, 2nd edition, and the Oxford University Press book *The British Brass Band: A Musical and Social History*.

**Alisa Nakashian-Holsberg** discovered her passion for music early in life, after performing in a grade-school musical. A graduate of Bentley College, she was a student of music theory, studying with composer and conductor Rouben Gregorian. In 1984, she was introduced to the glass armonica by scientific glass blower Gerhard Finkenbeiner of Waltham, MA. Immediately captivated, she researched its history, personally tuned and assembled her own instrument, and has since been performing throughout New England.

**The New Hudson Saxophone Quartet** was formed in 1987, and is dedicated to presenting the saxophone and its music as a serious concert medium. Members are specialists on their instrument and are active as soloists and orchestral players. The unique ensemble blend and musical rapport of the NHQ has been celebrated in concerts throughout the country, especially where tonal purity and refined playing are prized. In addition to solo concerts and recitals, the NHQ has appeared with the Charleston SC, Long Island Philharmonic and the Greenwich, Connecticut orchestras.

**Sam Quigley** is the former Keeper of Musical Instruments and Associate Curator of European Decorative Arts at the Museum of Fine Arts, Boston, and is now working at the Harvard University Art Museums (the Fogg, the Sackler, and the Busch-Reisinger) where he is Director of Digital Information and Technology. A devotee of Javanese gamelan ever since he first heard



one at Wesleyan University, where he studied for his Bachelor's and Master's degrees, he co-founded the Boston Village Gamelan in 1979.

**Deborah Check Reeves** is the Curator of Education at America's Shrine to Music Museum and Assistant Professor of Clarinet at the University of South Dakota. She holds a doctorate in clarinet performance from the University of Iowa. She has presented papers at the annual meetings of the AMIS and at the International Clarinet Association's ClarinetFest, where she was awarded second prize in 2000. Her column, "Historically Speaking" appears in *The Clarinet*.

**Renaissomics** has appeared at the Festival Cenomanies in Le Mans, France, and may be heard on Ken Burn's PBS Documentary "The West". They were a featured ensemble for the 1999 Christmas Revels where they performed for a public of over 15,000. Other appearances include the Boston Early Music Festival, the Cambridge Society for Early Music's International Candlelight Concerts, the Castle Hill Pop Music Series, the Indianapolis Early Music Festival, the New England Conservatory of Music's Improvisation Festival, Plimouth Plantation, and at Boston's First Night Celebration.

**Albert R. Rice** is the curator of the Kenneth G. Fiske Museum of Musical Instruments at The Claremont Colleges. He also works as a librarian for the Los Angeles Public Library system, and as an appraiser of all types of musical instruments. Dr. Rice has written over fifty articles and reviews concerning musical instruments, and his second book, entitled *The Classical Clarinet*, will be published by Oxford University Press in 2002. He was the first recipient of the Anthony Baines Memorial Prize from The Galpin Society in 1999.

**Bradley Strauchen-Scherer** is the Deputy Keeper of Musical Instruments at the Horniman Museum in London, where she works extensively with the Carse Collection of historic wind instruments. She recently completed her doctorate in musicology at the University of Oxford. In addition to her research interests in historical performance, organology, and concert life in nineteenth-century London, she is an active performer on the hand horn. Recent publications include articles for the *Historic Brass Society Journal* and *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> edition.

**Daniel Stepper** is a member of the Boston Museum Trio, which has given an annual period instrument concert series at the Museum of Fine Arts for more than a quarter of a century. He is also the first violinist of the Lydian String Quartet (in residence at Brandeis University), concertmaster of the Handel & Haydn Society, and a chamber music coach at Harvard University. During the summer he is Artistic Director of the Aston Magna Festival in the Berkshires.

**Peter Sykes** performs widely on the harpsichord, organ, clavichord, and fortepiano. He has made ten solo recordings of organ and harpsichord music, including his prizewinning transcription of Holst's *The Planets*, and also performs and records with Boston Baroque. The 1993 laureate of the Erwin Bodky Award, he is Director of Music at First Church in Cambridge and a member of the faculties of the Longy School of Music, Boston University, and the New England Conservatory.

**Benjamin Vogel** holds a doctorate in musicology from Warsaw University (1977). For many years he was an associate professor there, and from 1997 he held the same position at Lund University, Sweden. He specializes in the history of the musical instrument industry and he has contributed many articles on that subject to Polish and Swedish music journals, as well as to the *Journal of the American Musical Instrument Society* and *The Galpin Society Journal*. Dr. Vogel is the author of four books on Polish musical instruments.

**Webb Wiggins** is coordinator of the Early Music Program at the Peabody Conservatory and a faculty member at the Oberlin Baroque Performance Institute and the Amherst Early Music Institute. He has taught harpsichord at Princeton, George Mason University, the University of Pennsylvania, and Oberlin Conservatory, and he performs with the Baltimore Consort, the Dryden Ensemble, the Violins of Lafayette, Apollo's Fire, the Philadelphia Classical Orchestra, Pomerium Musices, Hesperus, and NY Baroque.

**Allan Winkler** has been making harpsichords and clavichords for over thirty years based on extensive research in the United States and Europe. Educated in Boston, he grew up around the beginnings of the early music movement through his father's performance and teaching in the field, and worked for Eric Herz Harpsichords in Cambridge, MA from 1971 to 1977. He is a consultant and keyboard instrument technician for the Department of Musical Instruments in the Museum of Fine Arts, Boston.

**Douglas Yeo** has been the bass trombonist of the Boston Symphony Orchestra since 1985 and is a regular performer with Boston area ensembles on serpent and ophicleide. The Boston Globe has referred to Yeo as "the leading public defender of the serpent." A graduate of Wheaton College (IL) and NYU, he maintains an award-winning website at [www.yeodoug.com](http://www.yeodoug.com). His recent article, "Serpentists in Charles Wild's 'Choir of the Cathedral of Amiens,'" appears in the 2001 *Historic Brass Society Journal*.





## Addison or Blunt: Who Made the MFA's "Lyra Viol"?

(With additional remarks on the museum's viols by Meares and Norman, and their makers)

AMIS Annual Meeting  
Museum of Fine Arts, Boston

Thomas G. MacCracken  
June 21, 2002

### Ex. 1: The four viols of the Addison/Blunt complex

Size	Location	Collection	Label	Provenance
Tenor	Boston	Museum of Fine Arts	["Addison fecit Londini 1665"]	Francis W. Galpin, 1917
Bass	San Francisco	Lynn Tetenbaum	"William Addison in Long Alley, over against Moorfields, 1670"	Eli Potash, 1986; Gustav Leonhardt, early 1980s
Tenor	Oxford	Ashmolean Museum	["Richard Blunt, dwelling in London in Fetter Lane, 1605"]	Hill & Sons, 1939; Miss Oliphant, 1914
Bass	Zurich	Museum Bellerive	"Richard Blunt in London 1591"	Hug & Co., 1963

Ex. 2: Entry for Boston tenor in *An Illustrated Catalogue of the Music Loan Exhibition at Fishmonger's Hall, June-July, 1904* (London: Novello, 1909), p. 148.

### LYRA VIOL, English, tenor, six strings. By William Addison.

LONDON. 1665.

Rev. F. W. Galpin.

The Lyra Viol was of a size smaller than the Division Viol, and was used for Lyra or Tablature playing, in which the composer varied the tuning of the Viol and employed tablature instead of staff notation for the convenience of the player.

Ex. 3: Entry for Boston tenor in Nicholas Bessaraboff, *Ancient European Musical Instruments: An Organological Study of the Musical Instruments in the Leslie Lindsey Mason Collection at the Museum of Fine Arts, Boston* (Cambridge, Mass.: Harvard University Press, 1941), pp. 276-77.

#### 273. LYRA VIOL

England, ca. 1665, attributed to Addison, London

Standard pattern. Flat back of maple, in two pieces with purfling. Ribs of maple. Belly of soft pine, slightly arched, with two C-holes. Neck of maple with peg-box and carved head of blind-folded woman at the top. Finger-board of maple, veneered with ebony; twenty German silver frets inserted in it. Hook-bar of maple, affixed to the bottom block by two turned pins with heads; tail-piece of maple veneered with ebony. Six strings with movable bridge (violoncello type). *Internal construction* (as found before restoration): back reinforced by two cross-bars and cross-strip 8 cm. wide and 6 mm. thick; the bend line of back reinforced by rough linen strip; regular lining at the joint of ribs and belly, but the joint of ribs and back formed of rough linen strip glued to both; circular fillets in corners; the ends of both cross-bars supported by small brackets glued to the ribs and cross-bars. Bass-bar and sound-post. Dark reddish-brown varnish. No maker's label. Restored by Messrs. John A. Gould & Sons in 1936. *Note on restoration.* The back was warped, cracked, and the joints opened. The reinforced linen joint of back and the ribs was found inadequate for keeping the instrument in shape, so the regular linings were glued to the ribs; old cross-bars were replaced by newer and stronger ones. The instrument after restoration gives a tone of fine quality. Length, total, 103 cm. Body, length, 56.5 cm.; width, upper bouts, 26.75 cm.; middle bouts, 19 cm.; lower bouts, 32 cm. Ribs, height, 11 cm. Vibrating length of strings, 60 cm.

(17.1718)

Plate XI

Ex. 4: Sizes of English 17th-century viols

Name	Tuning	Body lengths (extant viols)	Body lengths (Talbot MS, 1690s)*
Treble	d-g-c'-e'-a'-d''	33-43 cm	[15 inches (38 cm)]
Tenor	G-c-f-a-d'-g' (or A-d-g-b-e'-a')	48-59 cm	23 inches (58.5 cm)
Bass**		62-77 cm	
Lyra	[variable]		27 inches (69 cm)
Division	D-G-c-e-a-d'		28 inches (71 cm)
Consort	D-G-c-e-a-d'		30 inches (76 cm)

\*Robert Donington, "James Talbot's Manuscript (Christ Church Library Music MS 1187), II. Bowed Strings," *Galpin Society Journal* 3 (1950): 27-45. [NB: I have switched Talbot's reported body lengths for lyra and division viols, because elsewhere he states that the former is one inch shorter than the latter.]

\*\*John Playford, *An Introduction to the Skill of Musick* (London, 7/1674), p. 101:

"There are three sorts of Bass-Viols, as there are three manners of ways in playing. First, a Bass-Viol for Consort must be one of the largest size, and the strings proportionable. Secondly, a Bass-Viol for Divisions must be of less size, and the Strings according. Thirdly, a Bass-Viol to play Lyra-way, that is by Tablature, must be somewhat less than the two former and strung proportionably."

Ex. 5: First part of entry for Oxford tenor in David D. Boyden, *Catalogue of the Hill Collection of Musical Instruments in the Ashmolean Museum* (Oxford: Oxford University Press, 1969), p. 12.

6 (D. 7:1) SMALL BASS (LYRA) VIOL by Richard Blunt, London, 1605.  
 Plate 6 (a, b, c, d, e, f)  
 Label: none in the instrument at present. However, Mr. Desmond Hill says: 'my records state that it is the work of "Richard Blunt, dwelling in London in Fetter Lane, 1605". This is the wording of the manuscript label which should be inside.'

Ex. 6: References to the most recent research on 17th-century English viols

Michael Fleming, "Viol-Making in England c. 1580-1660" (Ph.D. dissertation, The Open University, 2001; Oxford: published by the author on CD-ROM, 2002).

Benjamin Hebbert, "Three Generations of the Meares Family in the London Music Trade 1638-1749" (M.Mus. thesis, University of Leeds, 2001).

Benjamin Hebbert, "A Catalogue of Surviving Instruments by, or ascribed to, Barak Norman," *Galpin Society Journal* 54 (2001): 285-329.

Ex. 7: Important dates for Meares and Norman

	Meares I	Meares II	Meares III	Norman
Born	c. 1638	1671	after 1700	1651
Apprenticeship	?-c. 1659	1686[-1693?]	?	1668
Own shop	c. 1659	c. 1699	c. 1726	c. 1690
Extant dated viols	1664-1679	none	none	1689-1723
Married	c. 1664	1700	?	1684, 1701, 1702
Died	c. 1699	c. 1725	after 1749	c. 1725 (≤ 1730)

Ex. 8: The nine surviving bass viols by or attributed to Richard Meares (I)

(All have double purfling front and back, with a floral ornament on the table between soundholes and fingerboard and inlaid geometrical designs on the back.)

<i>Date</i>	<i>Location</i>	<i>Collection</i>	<i>Provenance (with date sold)</i>	<i>Remarks</i>
1664	New Haven, CT	Yale University	Martha Whittemore, 1984; Hill & Sons, c. 1930	Head, neck not original; 5-piece table, 2-piece back
1665	Chicago, IL	Roberta Guastafeste	Jones/Klein, early 1970s	Scroll, neck not original; 3-piece table (by B. Norman?) and back
1675	Mishawaka, IN	Mary Anne Ballard	Hannah Hammitt, 1992; A. Dolmetsch, c. 1930	Head (by N. Dolmetsch), neck not orig.; 5-piece table, 2-piece back
1677	Boston, MA	Museum of Fine Arts	Allen Rowland, 1991; Edward Searles, 1920; Hill & Sons, 1892	Head (Tielke school?) and neck not orig.; 5-piece table, 2-piece back
1677	London	Victoria and Albert Museum	Carl Engel, 1875	5-piece table; 2-piece back and ribs not original
1677	Glasgow	Alison Brown	(Sotheby's, 1974: "Property of a Gentleman")	Scroll, neck not original; 3-piece back
1679	Switzerland	Private collection	[unknown]	[No details available]
[n.d.]	London	Dietrich Kessler	Charles Brackenbury (loan to Dennis Nesbitt), 1979	Very original condition, including neck; 5-piece table, 2-piece back
[n.d.]	Lisbon	Conservatorio Nacional	[unknown]	Now has cello neck, with old head; 5-piece table, ornamented ribs; Latin label, as used by Meares II

Ex. 9: Twelve bass viols by Barak Norman now in the USA

(All likewise with double purfling, table ornament, and inlay on back—after 1695, normally a "BN" monogram in center. Tables and backs either 2- or 3-piece.)

<i>Date</i>	<i>Location</i>	<i>Collection</i>	<i>Provenance (with date sold)</i>	<i>Remarks</i>
1689	Claremont, CA	Carol Herman	Michael Heale, 1977; Maurice Card, 1975; Arnold Dolmetsch, before 1940	New neck, pegbox, scroll; earliest dated viol by Norman
1692	New York, NY	Metropolitan Museum of Art	Dennis Nesbitt, 1990	New neck, original scroll
1699	Oberlin, OH	James Caldwell/Catharina Meints	(Sotheby's, 1972)	New neck, head; ornamented ribs
1702	[Oregon]	Private collection	Sally Pinchot, 1993; John Hsu, 1978; Vernon Swan, 1969; Marco Pallis, 1966	
1713	Ann Arbor, MI	Univ. of Mich., Stearns Coll.	John Hsu, 1977; Dolmetsch, 1967	New neck, pegbox; old head
1713	Boston, MA	Museum of Fine Arts	Francis W. Galpin, 1917	New neck, pegbox, scroll
1718	Arlington, VA	John Moran	(Sotheby's, 2001)	New neck, pb; arch back, sq. shoulder
1718	Washington, DC	Smithsonian Institution	Mabel Chaplin, 1965; Hill & Sons, 1915	Original neck, pegbox, head; orn. ribs
1722	Staten Island, NY	William L. Monical	[unknown]	New neck, pb, head; no "BN"
[n.d.]	Mishawaka, IN	Mary Anne Ballard	Tony Bingham, 1980	New neck, head; no "BN"
[n.d.]	[New Hampshire]	Private collection	Alice Robbins, 1992; Dolmetsch, 1981	New neck, head; no "BN"
[n.d.]	Newton Centre, MA	Laura Jeppesen	(Sotheby's, 1984)	New neck, pb, scroll; c. 1710?

## List of VOBOAM instruments

I

In *italic* instruments quoted but destroyed or with unknown location

### René VOBOAM

born before 1606 - † after 1671

- R.1. Guitar, 1641. Oxford, Ashmolean Museum. Hill coll. "René Voboam/1641"
- R.2. Attributed : Guitar, n.m. n.d. Nice, Musée Masséna.
- R.3. Attributed : Guitar, n.m. 1668. Former Charles Petit coll, Maurice Leroux coll., Public auction Paris, Me Tajan, 19. 12. 1997, n° 40. [Identical with Loup coll, A. ? or J. ? 1688 ?]
- R.4. Attributed : Guitar, n.m. n.d. Londres, RCM.

### [Nicolas] Alexandre VOBOAM

born after 1633 - † c. 1693

- A. 1. Guitar, 1652. [Jean frère, 1651]. Paris, Former Laniau coll. "Alexandre Voboam"
- A. 2. Guitar, 1652. Paris, André Bissonnet coll. "Alexandre Voboam".
- A. 3. Guitar, 1652. Wellington, Harvey Hope coll. "Alexandre Voboam"
- A. 4. *Theorbo*, 1661. *Caternberg, Priv. coll. (Lütgendorff)*. "Alexandre Voboam"
- A. 5. Guitar, 1670. Vermillion, The Shrine to Music Museum. "A. Voboam"**
- A. 6. *Guitar*, 1673. Paris, *Marquis de Lusignan, 1793. Bruni/Gallay. Destroyed ? "Alexandre Vogeant Lejeune"*
- A. 7. Guitar, 1675. Wellington, Harvey Hope coll. "Alexandre Voboam Lejeune"
- A. 8. Guitar, 1676. Paris, Musée de la Musique. E. 1532. "Alexandre Voboam Le Jeune"
- A. 9. Guitar, 16\*9. New York, Jacques Français coll. "Alexandre Voboam Le Jeune"**
- A. 10. Guitar, 1680. Boston, Museum of Fine Arts. "Alexandre Voboam".**
- A. 11. Guitar, 1682. Paris, musée de Cluny ; Ecoen, Musée de la Renaissance ; Paris, Musée de la Musique. D. E. CL. 92.19. "Alexandre Voboam"
- A. 12. ? *Guitar*, 1688. Paris, *Former. Loup coll. ; Public auction, Paris, 28-30 may 1888. Marked without firstname. [Identical with R. 3 ; or J. 6 ?]*
- A. 13. Double Guitar, 1690. Wien, KHM. "Alexandre Voboam"
- A. 14. Guitar, 1692. Paris, Musée de la Musique. E. 980.2.295."Alexandre Voboam"
- A. 15. ? [and or J-B. ?] Guitar, 1693, made with a tortoise carapace . Paris, Musée de la Musique. "Voboam à Paris"



## List of VOBOAM instruments

### II

In *italic* instruments quoted but destroyed or with unknown location

#### Jean VOBOAM

born after 1633 - † c. 1692

- J. 1. Guitar, 1676. Paris, Musée de la Musique. E. 1036. "Jean Voboam"  
J. 2. Guitar, 1681. Saint Petersburg. Institut Teatra Muzyki i Kinematografi, n° 892. "Jean Voboam"  
J. 3. Guitar, 1681. Wellington, Harvey Hope coll.  
J. 4. *Guitar, 1683. Blois, Former Charles Petit coll. Unknown location.*  
J. 5. Guitar, 1687. Paris, Musée de la Musique. E. 2087. "Jean Voboam"  
*[J.6. ? Guitar, 1688. Paris, former. Loup coll. ; Public auction, Paris, 28-30 may 1888. Marked without  
firstname. Identical with R. 3 ; o r A. 12 ?]*  
J. 7. Guitar, 1689. Paris, Musée de la Musique. E. 979.2.70. "Jean Voboam"  
J. 8. Guitar, 1690. Paris, Musée de la Musique. E. 2087. "Jean Voboam"  
J. 9. *Guitar, 1692. Former Penard y Fernandez coll. "Jean Voboam"*

#### Jean-Baptiste VOBOAM

born after 1671 - † between 1731-1736

- [J-B. 1 [and, or A. 15] ? Guitar, 1693, made with a tortoise carapace . Paris, Musée de la Musique. "Voboam à Paris"]  
**J-B. 2. Guitar, s.d. Washington, Smithsonian Institution. 65.591. "Voboam à Paris".**  
**J-B. 3. Guitar, 1697. New York, Metropolitan Museum. "Voboam à Paris".**  
J-B. 4. Guitar, 1699. La Haye, Gemeentemuseum. "Voboam à Paris"  
*J-B. 5. Guitar, 1699. Berlin, Institut für Musikforschung. Destroyed. "Voboam à Paris"*  
*J-B. 6. Guitar, 1705. Londres, Former Miss Pollard coll. "Voboam à Paris"*  
J-B. 7. Guitar, 1708. Paris, Musée de la Musique. E. 999.15.1. "Voboam à Paris"  
  
J-B. 8. Pardessus de viole, 1719. Paris, Musée de la Musique. E. 998.11.1. "Voboam à Paris".  
**J-B. 9. Guitar, 1730. Washington, Smithsonian Institution. 60.136. "Voboam à Paris"**  
J-B. 10. Bass gamba, 1730. Paris, CNAM. n° 1606. "Voboam à Paris"