

Vassar 1909

AMERICAN MUSICAL INSTRUMENT SOCIETY

28th Annual Meeting



Vassar 1887

Belle Skinnin playing violin

The American Musical
Instrument Society



Program, Abstracts, Concerts

Twenty-eighth Annual Meeting
17-20 June 1999
Vassar College
Poughkeepsie, New York

AMIS 1999 Annual Meeting

Curt Sachs Award

Cecil Adkins

Bessaraboff Prize

Stephen Bicknell: *The History of the English Organ*
(Cambridge University Press, 1996)

William E. Gribbon Memorial Awards

Susana Caldeira, University of South Dakota

Jayson Dobney, University of South Dakota

Bethany Foemmel, Trinity International University

Lee Raine Highum, University of South Dakota

Heather Trickel, Trinity International University

Paul Wargaski, North Bennet Street School, Boston

Shanon Zusman, Fulbright Scholar, Vienna

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A. Green (Northern Illinois University), Laurence Libin
(The Metropolitan Museum of Art)

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Programs (Vassar College), Kathryn L. Shanks Libin
(Vassar College)

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The American Musical Instrument Society would like to extend its deep gratitude to friends whose financial contributions have provided special support for this year's meeting.

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PROGRAM

Wednesday, 16 June

- 10:00-5:00 Early Registration (Main Building lobby)
- 6:00-10:00 Board of Governors' Meeting; dinner
(President's Conference Room, 2nd fl. Main)

Thursday, 17 June

- 8:00-5:00 Registration (Glass Kiosk, Frances Lehman
Loeb Art Center) and Exhibits (Taylor Hall)
- Bring Auction items to Taylor Hall
- 10:00-12:00 Tour of art collections (Frances Lehman
Loeb Art Center)
- 12:00-1:30 Lunch (Off Meal-Plan)
- 1:30-5:30 Tour to Woodstock, NY
- 6:00-8:00 Opening Reception (Frances Lehman Loeb
Art Center)

Friday, 18 June

- 8:00-5:00 Silent Auction (Taylor Hall)

- 9:00-10:30 Session I: Wind and Brass Topics (Taylor Hall); Beth Bullard, Chair
Ardal Powell, "Military Flutes of the Sixteenth Century"
Herbert Heyde, "An Explicatory Approach to the Sound Qualities of Brass Instruments"
Ellen Powley, "The Viennese Horn: Lebt es noch?"
- 10:30-11:00 Refreshment Break
- 11:00-12:30 Session II: Keyboard Topics (Taylor Hall); Darcy Kuronen, Chair
Benjamin Vogel, "*To the delight of the ears and soul: A Discussion of a Swedish Square Piano*"
Brian Thompson, "The Henry Miller Piano"
E. Michael Frederick, "Pianos, Evolution, and Progress in the Late 19th Century: From Canoes to Ironclads"
- 12:30-2:00 Lunch (Dining Center)
- 2:00-3:30 Session III: Austro-German Topics (Taylor Hall)
John Koster, "*The Spitzharfe*"
Stephen Birkett and William Jurgenson, "*Geometrical Methods in Viennese Pianos 1780-1840*"
Shanon Zusman, "Stringed Bass Instruments of the Basso Continuo"

Ensemble in Vienna 1700-1800"

- 3:30-4:30 Concert-Lecture: Ralph Lee Smith,
Appalachian Dulcimers
- 4:30-5:30 Show and Tell Session
- 5:30-7:00 Dinner (Dining Center)
- 7:00-7:30 Pre-Concert Talk: "Vassar's 1610
Harpsichord by Vincentius
Pratensis," Walter Burr (Thekla Hall)
- 8:00 Concert: Robert Zappulla, harpsichord
(Skinner Recital Hall)

Saturday, 19 June

- 8:00-9:15 JAMIS Editorial Board Meeting; breakfast
(Dining Room A, Dining Center)
- 8:00-12:00 Silent Auction
- 9:30-11:00 Session IV: Panel and Presentations (Taylor
Hall); Kathryn Libin, Chair
"Instrument Collections at Colleges and
Universities," Susan Thompson,
Joseph Lam, John Koster, Susana
Caldeira, Jayson Dobney, Lee Raine
Highum, Susanne Skyrn
- 11:00-11:30 Refreshment Break; AMIS Authors Book

Signing

- 11:30-12:30 Concert: Jane Schatkin Hettrick, organ
(College Chapel)
- 12:30-2:00 Lunch and Business Meeting (Dining Room
A, Dining Center)
- 2:00-3:30 Session V: Demonstrations (Treasure
Room and Thekla, Skinner Hall)
"Historic Keyboard Instruments in Vassar's
Collection," Walter Burr, Merellyn
Gallagher, Kathryn Libin, Susanne
Skym
- 3:30-4:00 Refreshment Break
Pick up Silent Auction items
- 4:00-5:30 Session VI: Assorted Topics (Taylor Hall);
Allison Alcorn-Oppedahl, Chair
James Bohn, "A Brief Survey of Selected
Theatrical Musical Instruments, with
an Emphasis on the *Plaid Jacket
Based Midi Controller*"
Roger Widder, "Folk Shawm-Oboes of the
World"
Cecil Adkins, Film: *Les Eléments*
- 6:00-7:00 Cocktail Reception, Cash Bar (Alumnae
House)
- 7:00 Banquet: Presentations of Curt Sachs Award
and Bessaraboff Prize; Auction (Alumnae

House)

Sunday, 20 June

9:00-12:00 Private viewings, Vassar collections
(Skinner Hall)

ABSTRACTS

Session I: Wind and Brass Topics

Beth Bullard (Dickinson College), Chair

Ardal Powell (Folkers & Powell, Makers of Historical Flutes): "Military Flutes of the Sixteenth Century"

The earliest printed instructions for playing musical instruments treat the transverse flute as a military instrument, a fact incompatible with the modern view of the Renaissance flute as a particularly soft-voiced member of the *bas* instrumental group. Sebastian Virdung's *Musica getutscht* (Basel, 1511) calls the instrument *Zwerchpfeiff*, reserving the word *Flöten* to refer to recorders. Likewise the *Musica instrumentalis deudsch* (Wittenberg, 1529; 1545) of Martin Agricola names transverse flutes *Schweitzerpfeiffen* as well as *Querpfeiffen*. Beyond Switzerland and Germany, documentary and iconographical sources in Italy, France, England, and Sweden attest to the spread of the military flute and to its continuing association with the Swiss from the mid-fifteenth century onward.

Despite its evident popularity in the sixteenth century, the military flute has received scant attention. The semantic distinction between "flute" and "fife" leaves the less sophisticated instrument marginalized in the study of European art music and its instruments, while a lack of printed music and of surviving instruments makes any inquiry seem unpromising. On the other hand, iconographical evidence from the period, including fine works by Hans Burgkmair, Brueghel the Elder, Urs Graf, and others, reveals a great deal about the

construction of military flutes and how they were used.

This presentation discusses sixteenth-century military flutes from the details given in documentary and pictorial sources, and gives musical examples played on reconstructed sixteenth-century flutes and drums, as well as on the military flute's modern descendant, the "Basel piccolo."

Herbert Heyde (The Metropolitan Museum of Art): "An Explicatory Approach to the Sound Qualities of Brass Instruments"

The general approach to understanding the sound qualities of musical instruments involves description and evaluation. We describe the sound as it appears to our ears, and we evaluate its aesthetic qualities; but commonly we do not question the historical causes that helped in shaping the sound. In this paper an attempt is made to explain the sound qualities in European art music as resulting from its historical and extramusical context.

Ellen Powley (Provo, Utah): "Das Wiener Horn: Lebt es noch?"

From the perspective of an American-trained horn player, who has lived in Vienna and performed on the Vienna horn, this discussion considers the traditional Viennese single F horn: its sound, style, and effect on horn players in America today. Undoubtedly, the Viennese horn is unique and holds special tonal and performing characteristics that are interconnected with the instrument's construction, a strong musical tradition, and the personality of the individual musician.

Stemming from a rich and long tradition of hunting music, the instrument and its sound are considered by many Viennese horn players as a national treasure.

Heard in the Wiener Philharmoniker, Staatsoper, and Volksooper orchestras, the sound of the Viennese single F horn is believed to best represent the sound concept of central European horn music during the past two hundred years. Currently the Institute for Wiener Klangstil of the Vienna University for Music seeks to explain the unique sound of the Viennese horn from scientific acoustical perspectives. These findings assist both the instrument maker and the performer to achieve the desired standard of intonation and sound peculiar to the Viennese musical tradition. In addition, amateurs and professionals throughout Austria celebrate the historic tradition of the Viennese horn through the Wiener Waldhorn Verein (WWV), an organization formed in 1883. Units of the organization practice weekly, perform regularly, record occasionally, and publish a small journal in Vienna. The most important task of the WWV is to maintain the sound of the Viennese F horn.

The question that we ask here is "Das Wiener Horn, lebt es noch?" Perhaps the best way to begin this examination is to consider the Viennese horn style, with its influences on horn making, performing, and teaching in America during the past century.

Session II: Keyboard Topics

Darcy Kuronen (Museum of Fine Arts, Boston), Chair

Benjamin Vogel (Lund University, Sweden): *"To the delight of the ears and soul: A Discussion of a Swedish Square Piano"*

The Culture History Museum in Lund, Sweden, possesses an unsigned square piano from the early eighteenth century. The nameboard of this instrument bears a Latin inscription: *Delectamentum/aurium & animi*. For many years it was acknowledged as a Swedish made instrument and as such exhibited in the museum and described in its inventories. The inner construction of this piano, as well as its outside appearance and decoration, all suggest English provenance. The author will discuss all these elements that speak against Swedish and for English origin.

Brian Thompson (University of Hong Kong): *"The Henry Miller Piano"*

This presentation examines the history of the Henry F. Miller Piano Company of Boston. Miller established the company in 1863, making square pianos for the New England market. The company grew steadily, and in the 1870s it moved into a large, specially constructed building on Washington Street. From the 1880s Miller expanded his line of instruments to include square pianos, grands, uprights, and pedal-pianos. This demanded still larger facilities so the firm moved manufacturing to nearby Wakefield, and acquired the former Chickering Hall on Tremont Street for its showrooms. Miller's five sons ran the company through the 1890s and into the twentieth century, but experienced

the same difficulties as most other quality instrument makers. Production finally ended around 1930 as the company merged with Ivers and Pond, and later, with the Aeolian Corporation.

This presentation charts the company's growth and the evolution of the instruments that it produced. It also examines some of the factors that influenced Miller's position, and eventually led to its demise. The major sources of information are three catalogues that the company published in 1868, 1883, and 1886. They not only contain numerous illustrations of the instruments themselves, but also valuable details on how they were marketed. This information is supplemented by histories, biographies, and advertisements, as well as personal correspondence with current owners of Miller pianos.

The evidence leads one to conclude that, at its height, Miller's concert instruments rivaled those of the leading piano makers. Perhaps more important, Miller became a New England institution, and made a substantial contribution to Boston's reputation as a musical center, through its community of professional and amateur pianists.

Edmund Michael Frederick (Ashburnham, MA):
"Pianos, Evolution, and Progress in the Late 19th
Century: From Canoes to Ironclads"

The late nineteenth-century language of evolution and progress shapes many of the sources for the history of the piano in that period. Now that the nineteenth century is well behind us it is possible to see this as one more aspect of the history of the instrument. Unfortunately, much contemporary writing on the

subject uncritically accepts the vocabulary of evolution and progress as an adequate description of what happened, rather than as one element of what happened.

Session III: Austro-German Topics

Robert Green (Northern Illinois University), Chair

John Koster (Shrine to Music Museum, University of South Dakota): "The *Spitzharfe*"

The history, design, and use of the *Spitzharfe* (*arpanetta*) have been little studied. A particularly beautiful one by Johann Karp, Copenhagen (1709), recently acquired by the Shrine to Music Museum, is a typical example. It consists of a slender upright wing-shaped box with a soundboard on both sides. The metal strings, running vertically, have a compass of c to e^2 on the bass side, to the left, while the treble compass is g to a^3 . The bass is single-strung, while most of the diatonic notes of the treble are double-strung. The accidental strings are slightly closer to the soundboard than the diatonic strings. *Spitzharfen* were placed on tables and plucked with the fingernails or plectra of silver or quill.

Signed instruments and written sources suggest that *Spitzharfen* were made and used almost exclusively in Germany and Scandinavia from the late seventeenth until the mid-eighteenth century. The Flemish and Italian origins ascribed to some examples are doubtful. Although the *Spitzharfe* has a technical resemblance to medieval psaltery-harps, its immediate origins are closely related to a type of double harp first described by Michael Praetorius in 1618. Some of these double harps had a separate second set of metal strings in the treble.

An analogous arrangement is found in some *Spitzharfen*, in which there is a second, single-strung treble section.

Although no repertoire is known for the *Spitzharfe*, except for some pieces preserved in a unique mechanized instrument, the refined decoration of most examples suggests that they were used by middle- and upper-class amateurs.

Stephen Birkett (Wilfrid Laurier University) and William Jurgenson (Germany): "Geometrical Methods in Viennese Pianos 1780 to 1840"

It is generally believed that early keyboard instruments were constructed by transferring their predetermined shape and dimensions from a master reference design of some sort. This transfer would have had to be accomplished by a measurement process, or, in general, using some technique that compared two dimensions ("Messen heißt vergleichen"). If this approach was indeed used, we are forced to conclude that: 1) some method existed for developing the original reference design; 2) a mechanism was needed for recording and storing the reference design; and 3) the transfer of dimensions could be accomplished with adequate and repeatable accuracy.

The usual organological solution proposed, though this only meets the recording and transfer requirements, is that early builders used reference "sticks," or diapasons, on which the dimensions were recorded, and these were physically transferred directly to the instrument under construction. We propose that a different approach was used to solve these problems. In particular, it is very likely that proportional geometry

was used extensively, not only to develop the original design in accordance with acoustical, practical and aesthetic requirements, but also to record, retrieve, and transfer this to an instrument under construction. In this way, it is possible to dispense altogether with measurement in any form, both direct and indirect, while at the same time producing repeatable and highly self-consistent and accurate results.

We discuss simple geometrical techniques for the construction of case designs which have been derived from our analysis of many extant keyboard instruments. These methods rely only on fundamental practical knowledge that was well known and commonly employed in related crafts. The focus of the paper is on the layout schemes pertaining to Viennese pianos from 1780 to about 1840. To illustrate and to demonstrate the only significant change in this period, our full reconstructions of the methods used by David Schiedmayer (1790) and Nanette Streicher (1814) are presented, compared, and contrasted.

Shanon Zusman (Fulbright Scholar, Vienna): "Stringed Bass Instruments in Vienna: Observations on Organology and Iconography, 1700-1760"

Choosing the most appropriate stringed bass instrument(s) to perform a basso continuo line is at times very challenging. In Vienna a wide variety of stringed bass instruments, often with unusual names, were in common use; a 1706 inventory assembled by Georg Reutter, Sr., of the Wiener Hofkapelle lists several such instruments. Johann Jacob Prinner, a colleague of Reutter's, may provide the key to deciphering such terminology in his 1677 *Musicalischer Schlissl*, based on

the Viennese performance practices of his time.

Iconography may offer us more hints. Frescoes by Johann Michael Rottmayr and Bartolomeo Altomonte, in churches throughout Austria including Vienna's Karlskirche, feature details of large and small viole da gamba and other large stringed bass instruments. Engravings and paintings of more secular settings, such as a ballet pantomime at the Burgtheater in 1758, and the well known commemoration of the marriage of Joseph II and Isabella of Parma in 1760, present detailed illustrations in which the instruments of the basso continuo can easily be discerned.

Likewise, the study of organology offers some insight into the performance practices of the day. Examination of several stringed bass instruments from Viennese makers--including Nikolaus Leidolff, Anton Posch, and Johann Georg Thir--makes evident that the larger instruments were in fact gambas, that the bass fundament was fortified by the greater corpus and resulting string length, and that the pitch was made clearer with the use of frets.

Thus, concerning the instrumentation of the basso continuo in Vienna in the first half of the 18th century, we may surmise that: 1) contrabass viole da gamba, most often with five strings and fitted with frets, were the leading stringed basses of the continuo, 2) instruments playing at 8' pitch were equally active in secular settings, 3) smaller viole da gamba may have played some role in sacred settings, in earlier times perhaps independently, and later as an 8' complement to the contrabass.

Session IV: Panel and Presentations
Instrument Collections at Colleges and Universities

Kathryn Libin (Vassar College), Chair

Joseph S.C. Lam (Stearns Collection, University of Michigan); Susan Thompson (Yale University); John Koster, Susanne Skyrn, Susana Caldeira, Jayson Dobney, Lee Raine Highum (Shrine to Music Museum, University of South Dakota)

This panel will focus on the diverse and special functions of an instrument collection within an educational setting, and the significant role such a collection may play in the cultural life of a college or university. The panelists will address this topic from a number of perspectives, including: the history of academic collecting, and the extent to which the formation of such collections has been motivated by educational goals; use of instruments in the collections (including historical pieces, replicas, folk or non-Western instruments), whether for teaching, research, or performance; classroom curricula that are specifically designed to include instruments from the collections; educational programs apart from the classroom that involve instrument collections; use of collections beyond music departments, in the broader context of the college/university and its extended community.

Session V: Demonstrations

Walter Burr (Hoosick, NY); Merellyn Gallagher (Vassar College); Kathryn Libin (Vassar College); Susanne Skyrn (University of South Dakota)

The following keyboard instruments from Vassar's collection will be featured in this afternoon's demonstrations:

Chamber organ, Thomas Hall (New York, c. 1820). The organ was given to Vassar by Louis F. Mohr & Co. and Joseph M. Priaulx, son-in-law of James Kemp, who may have rebuilt it in the generation after Hall. The single-manual organ contains 54 notes (C-f³), and the 17-note pedal is permanently coupled to the manual. The five stops include: open diapason, stopped diapason, dulciana, principal, fifteenth. The case is Dominican mahogany and the keys ivory. It employs a modified mean-tone temperament. The organ was restored by Susan Tattershall in 1990-95 and inaugurated by Merellyn Gallagher on 8 October 1995 (reports on the restoration appeared in the *Newsletter of the American Musical Instrument Society*, Feb. 1996).

Square piano, Charles Albrecht (Philadelphia, c. 1790). This five-octave (FF-f³) fortepiano possesses two knee levers, the right one operating a Venetian swell at the right of the keyboard, and the left operating the dampers. Albrecht was active in Philadelphia between 1789 and 1824; though the piano is undated, the year 1790 was passed down by the woman who donated it to Vassar in 1978, Ruth Lamb Atkinson, Class of 1918. It was restored by Walter and Berta Burr in 1992.

Square piano, Broadwood (London, 1796). This piano was presented to Vassar College in 1898 by Lewis

Wiethan, a Poughkeepsie piano manufacturer. Its compass is five and one-half octaves (FF-c⁴), and it contains no levers or pedals. The piano originally belonged to the Hon. Edmund Livingston of New York, who bought it in 1799 from Broadwood's agent John Jacob Astor. It was sold by Livingston's heir, Col. Henry Livingston, to Lewis Wiethan's father in 1837. The piano was first featured at Vassar in a "Lecture on Early English Music (1200-1600)" given on 14 December 1898 by Professor George Gow. It has been restored by Wolfgang Staub.

Clavichord, Arnold Dolmetsch/Chickering (Boston, 1909). Arnold Dolmetsch visited Vassar College during his first American tour in 1903, and presented a lecture-recital on a variety of instruments. He returned to Vassar for a concert on 3 November 1909, when he inaugurated the new clavichord that Vassar had ordered from him, and for which the music department paid \$200. The *Vassar Miscellany* recorded the event, noting that "with the enthusiasm of a devotee he [Dolmetsch] asserted that, in spite of its manifest limitation in volume of tone the clavichord is the most perfect musical instrument in existence, and can produce most of the effects of other instruments. This he illustrated by imitating upon the little instrument the sound of the trumpet, hunting horns, the violin, the bassoon, and the human voice." He also performed pieces by Galuppi, Purcell, Bach, and Mozart. The clavichord has the typical range of five octaves, and its inner lid displays the motto *PLVS FAIT DOVCEVR/QVE VIOLENCE*.

Session VI: Assorted Topics

Allison Alcorn-Oppedahl (Trinity International University), Chair

James Bohn (Illinois State University): "A Brief Survey of Selected Theatrical Musical Instruments, with an Emphasis on the *Plaid Jacket Based MIDI Controller*"

Music is, with few exceptions, a "performing art." Given this reality, it is easy to consider music's relationship to theatre. One of the many trends that has surfaced in this century has been the incorporation of theatrical elements in musical performances. One means toward this end is the use of musical instruments designed primarily for theatrical reasons rather than for timbral production or ease of performance.

This idea has occupied the remnants of my mind for the past year or so, due primarily to my association with Emergorchestra (previous incarnations of which include: The Disposable Art Ensemble, The Kenneth Patchen Experience, The Calumetville Volunteer Fire Department and Indeterminant Consort, The Neo-Tonality in Early Minimalism Community Band, and The Society for Pleasant Music in the Suburbs). This ensemble is a consort of cohorts involved in experimental music, frequently employing theatrical elements in their performances. Their most recent concert consisted of works based on anonymous phone calls made to Madison, Wisconsin's newspaper, *Capital Times*.

The culmination of my efforts in this area has led to the creation of the "Plaid Jacket Based MIDI Controller," which is not only very silly, but can also serve as a model for relatively inexpensive home-built

alternate controllers. The electronic premise for the instrument came from Dr. Frank L. Clark (University of South Alabama). It involves using inexpensive parts purchased from Radio Shack as triggers for a MIDI drum module, which can in turn be used to control any type of MIDI sound module. Since its creation, the one and only "Plaid Jacket Based MIDI Controller" in material existence has been used in performance with the Digital Arts Consort of Illinois State University. It has been used both as a percussion controller, and as a controller of pitched sounds, and was most recently used in concert with this ensemble at the 1998 Association for Technology in Music Instruction conference in Puerto Rico. While other potentially interesting applications for this technology exist, the creator is currently concerned with trying to get optical switches to do neat things.

Roger Widder (Fayetteville, AR): "Folk Shawm-Oboes of the World"

The kaleidoscopic varieties of folk shawm-oboes from around the world are closely related in sharing a double reed sound production and typical woodwind fingering systems. This presentation focuses on some of these instruments in lecture and playing demonstrations. The instruments to be included are the musette/bombard of France, the duduk of Turkey, the doulzaina of Spain, the shahnai of India, the sona of China, the surnai of Afghanistan, the zurla of Macedonia and Turkey, and the chirimia of America.

Cecil Adkins (University of North Texas): Film, *Les Eléments*

Les Eléments is a choreographed symphony

composed by Jean-Féry Rebel (1666-1747) in 1737. It was the last of seven such symphonies designed to combine the talents of the dancers and musicians of the Académie Royale de Musique. The first version, which consisted of a series of nine dances, was danced in September 1737. The following March it was performed with the newly composed *Chaos* (Chaos) at a benefit for the actors of the Académie, and was "avowed by the greatest connoisseurs to be one of the most beautiful symphony pieces of its kind."

Chaos, according to Rebel, represents the seven days of creation, which begin with all of the notes of the D-minor scale sounded at once and lead to a perfect chord at the end of the last day. The elements are represented musically by various instrumental groupings and visually by individual dancers who take part singly and in ensemble in the working out of the story.

The video performance was produced as a joint project between Les Petits Violons, the Baroque orchestra of the University of North Texas; the Dance Department of Texas Women's University; and Oklahoma Early Music Television. The choreography was done by Catherine Turocy, leader of the New York Baroque Dance Company, and the production was directed and edited by Eugene Enrico of the University of Oklahoma. *Les Eléments* was filmed at the Dallas Arboretum in May 1997, and publicly screened for the first time in February 1999. Les Petits Violons is the premier ensemble of the Collegium musicum of the University of North Texas, which was established as a part of the musicology curriculum in 1963 and has been directed by Cecil Adkins since its inception.

CONCERTS

"The Village Band Comes to Church"
Christ's Lutheran Church, Woodstock, NY
Thursday, 17 June, 2:45 pm

This program features a Hook & Hastings organ built in 1885, housed in a church that dates from 1897, played with brass instruments made between 1880 and World War I. Thus the setting, instruments, and music provide a glimpse of life in an American village at the end of the nineteenth century. This "village band" will be playing American church music from that period.

Mark Anderson, B-flat cornet (Boston Musical
Instrument Manufactory, c. 1890)

Don Burr, B-flat cornet (J.W. Pepper, 1885)

Jane Hettrick, organ (Hook & Hastings, 1885)

Paul Newsome, E-flat alto trombone (Moses Slater,
c. 1888)

Don Pessia, euphonium (unknown maker, c. 1900)

Robert Zappulla, harpsichord
Skinner Recital Hall, Vassar College
Friday, 18 June, 8:00 pm

Pavana
Galiarda
*(The Fitzwilliam Virginal Book,
MS, 1609-19)*

Ferdinand Richardson
(c. 1558-1618)

Pavana: Sir William Petre
Galiardo
(Parthenia, 1613)

William Byrd
(1543-1623)

Toccata decima
*(Il secondo libro di toccate,
1627)*

Girolamo Frescobaldi
(1583-1643)

Capriccio sopra la bassa fiammenga
(Il primo libro di capricci, 1624)

Gagliarda prima

Gagliarda seconda

Gagliarda terza

Gagliarda quarta

Gagliarda quinta

(Il secondo libro di toccate)

Suite in C

Prélude

Allemande

Courante 1

Louis Couperin
(c. 1626-1661)

Courante 2
Sarabande
Chaconne
(*Bauyn and Parville MSS*, second half of
17th century)

Tocatta VI
(*Libro quarto di toccate*,
MS, 1656)

Johann Jakob Froberger
(1616-1667)

Fantasia II
(*Libro secondo di toccate*, MS, 1649)

Suite I in a
Allemande
Courante
Sarabande
(*Libro secondo di toccate*)

Selections from Première Suite
(*Pièces de Clavecin*, 1747)

Antoine Forqueray
(1671/2-1745)

La Forqueray
La Cottin
La Portugaise
La Couperin

The single-manual Italian harpsichord was made by
Vincentius Pratensis, near Florence, in 1610; the name
and date are inscribed on the instrument. Its range is
four octaves with a short octave in the bass. Though it is

possible that the harpsichord originally had only one set of strings, it survives with two sets of 8' strings and a lute register. Though the decorative outer case is probably original, its painted designs are quite likely the work of the well known 19th-century forger Leopoldo Franciolini. The harpsichord was owned in this century by James Henry Darlington, Bishop of Harrisburg; his heirs donated his collection of musical instruments to Vassar College in 1939.

The double-manual French harpsichord is a copy by Walter and Berta Burr of the 1760 instrument by Benoist Stehlin, now part of the collection at the Smithsonian Institution in Washington, D.C. It features the standard disposition for Parisian harpsichords throughout the eighteenth century: upper manual 8', buff; lower manual 8', 4'; manual coupler. The Burr/Stehlin harpsichord is featured on a new recording of J.S. Bach's English Suites by Peter Watchorn (Titanic, 1999).

Jane Schatkin Hettrick, organ
Vassar College Chapel
Saturday, 19 June, 11:30 am

"Nun freut euch, lieben Christen g'mein"	Paul Manz
Concerto in G Major Allegro Grave Presto	Johann Ernst (c. 1695-1715) arr. J.S. Bach
Chorale Partita: "Was Gott tut, das ist wohlgetan!"	Johann Pachelbel (1653-1706)
Prelude and Fugue in A Minor, BWV 543	J.S. Bach (1685-1750)
"Epilogue" from <i>Hommage à Frescobaldi</i>	Jean Langlais (1907-1991)

The chapel organ was built by Gress-Miles (Princeton, NJ) in 1967 and fit into the existing carved wood case designed by the chapel's architect, Charles Coolidge, for the original organ, a 1904 Hutchings-Votey instrument. The Gress-Miles includes four manuals, pedal, 66 voices, 106 ranks, 99 stops, and 5,710 pipes. Its specifications, designed by Donald M. Pearson (College Organist 1952-82) are universal in style for a broad scope of organ literature.

PARTICIPANT BIOGRAPHIES

Cecil Adkins is a distinguished scholar in various fields of music history and organology, as well as a maker and restorer of organs and baroque string instruments, and a performer of early music. In collaboration with his wife, Alis Dickinson, he has written the definitive work on the trumpet marine, and over the last decade has established himself as a leading expert on the eighteenth-century oboe; his article in the *AMIS Journal*, "Oboes Beyond Compare: The Instruments of Hendrik and Fredrik Richters," won the Society's Frances Densmore Prize in 1992. He has for many years directed the Collegium Musicum of the University of North Texas in numerous performances, based on his own editions, of works from the 16th through 18th centuries.

Mark Anderson of Woodstock, NY, has played with numerous brass bands, including Thursday Night Brass, Yankee Band, Rhinebeck Band, Ulster County Community and College Band, Ars Choralis, and AFM (Kingston, NY) Concert Band, and is active as a freelance performer. He is author of *A Sourcebook of Nineteenth-Century American Sacred Music for Brass Instruments* (Greenwood Press, 1997).

James Bohn received his D.M.A. from the University of Illinois in 1997, and his B.M. from the University of Wisconsin. He is Coordinator of Labs and Web Services at the Office of Research in Arts Technology at Illinois State University, where he is also a member of the Digital Arts Consort, an ensemble that performs exclusively on electronic instruments. His compositions

have been widely performed in North America, Puerto Rico, and Germany. Recent commissions include *Implosion for Vibraphone and Computer Generated Tape*, for the University of Illinois School of Music Centennial, and a new high-school orchestra piece for the Chicago Chapter of the American Composers' Forum that will be premiered this spring. James is also a poet, and is currently curating an exhibition of photography at the Pigeon Gallery in Normal, IL.

Stephen Birkett is a native of England who lives in Ontario, Canada. He holds adjunct faculty appointments in both the Faculty of Music at Wilfrid Laurier University and in Systems Design Engineering at the University of Waterloo. He completed undergraduate studies in mathematics, and a piano performance diploma at the Royal College of Music; he received a doctoral degree in Systems Engineering at Waterloo in 1990. As a musician Dr. Birkett specializes in historical performance practices on original pianos, and the close relationship between instrument and repertoire. He builds fortepianos and collaborates with William Jurgenson and other European builders in the study of early keyboard instrument design and technology.

Don Burr studied trumpet at Yale University with Robert Nagle. A former music educator and touring trumpet player, he has performed with Thursday Night Brass, Big Blue Big Band, Saugerties Community Band, Just the Brass, and Rhinebeck Band. He is a member of the International Trumpet Guild.

Walter Burr began his career as an instrument builder in

1962, when he went to work making tracker organs at the Schlicker Organ Co. in Tonawanda, NY. From 1966 through 1968 he worked with William Dowd in his Cambridge, MA, harpsichord shop, and the following year opened his own harpsichord building business in partnership with his wife, painter Berta Burr. Together the Burrs have made fifteen harpsichords, from five different historical models, in their workshop in Hoosick, NY. They have also performed extensive restoration work, including several keyboard instruments in the Vassar College collection.

Susana Caldeira is a student in the University of South Dakota's program for the M.M. degree with concentration in the history of musical instruments. Last year she received a degree in art conservation from the Escola Superior de Conservação e Restauro in Lisbon, for which her thesis project, undertaken through an internship at the Shrine to Music Museum, was the restoration of an 18th-century Swedish clavichord in the Museum's collections.

Jayson Dobney, a native of Iowa, is in his senior year at the University of South Dakota, studying music education with a performance emphasis in piano. His article about South Dakota's Bohemian musical heritage, based on his archival work at the Shrine to Music Museum, appeared in the February 1999 issue of the Museum's newsletter.

Edmund Michael Frederick, collector and restorer of period pianos, became acquainted with the late Frank Hubbard as a Harvard history major in the 1960s. From

Hubbard he learned fundamental principals of research into the design and construction of early keyboard instruments. During the past 25 years, Mr. Frederick has acquired examples of the major types of European grand pianos, and now owns perhaps the United States' most comprehensive playing collection of such instruments.

Merellyn Gallagher is Lecturer in Music and College Organist at Vassar College. She earned her A.B. at Smith College and M.A. at the University of Minnesota, and as recipient of a DAAD stipend studied in Germany in 1964-65. Her organ teachers have been Catherine Ames, Vernon Gotwals, Heinrich Fleischer, and Helmut Wacha. At Vassar since 1972 and Director of Music at Grace Church, Millbrook, since 1970, she was Acting College Organist at Smith and taught at Rye Country Day School. Ms. Gallagher has served in various capacities in the American Guild of Organists, including teaching at the 1990 Pipe Organ Encounters. She helped found the Concerts at Grace Church Series and began the Midday Musicales in the Vassar Chapel. She is married to the Rev. Daniel P. Gallagher.

Jane Schatkin Hettrick performs the Baroque organ repertoire, which she studied under Marilyn Mason and Anton Heiller. She has made a further specialty of concertos and pedal solo music. As a scholar, she has produced many articles and critical editions of sacred and instrumental works by 18th-century composers, most notably Antonio Salieri. Her editions are published by Doblinger, A-R Editions, Hildegard, Vivace, and in the *Denkmäler der Tonkunst in Österreich*. Professor of Music at Rider University, she established there "The

Salieri Project," a concert series that premieres newly discovered masterworks by 18th-century composers. Ms. Hettrick's research has garnered numerous grants, among them a Fulbright Scholarship, NEH Fellowship, and American Guild of Organist awards. This year, grant funding will enable her to investigate the music of Maria Theresia von Paradis.

Herbert Heyde worked for various musical instrument museums in Germany before coming to the USA in 1993. His many books include several volumes of the catalogue of musical instruments at the Karl Marx University in Leipzig as well as the catalogue of the Händelhaus collection in Halle; his books *Musik-instrumentenbau* and *Das Ventilblasinstrument* were published in 1986 and 1987. He received AMIS's highest honor, the Curt Sachs Award, in 1991. In America he has worked at the Streitwieser Trumpet Museum, the Shrine to Music Museum, and is currently employed by The Metropolitan Museum of Art.

Lee Raine Highum, a native of Minnesota, is in her junior year at the University of South Dakota, studying music education with a performance emphasis in bassoon and voice. She has worked at the Shrine to Music Museum for several years and last fall undertook a special project of measuring bassoons in the Museum's collections.

William Jurgenson is a native of Michigan who has lived and worked in Germany as an instrument maker since 1964. As a youth he trained in music and came into close contact with John Challis, which kindled an

interest in instrument making. He apprenticed with organ maker Richard Rensch in Lauffen am Leckar, and as a professional builder worked for that firm as shop foreman until 1982. Mr. Jurgenson also received luthier training with Eberhard Heinemann, and a Master in piano making in 1985. Since 1982 he has worked independently as an instrument maker, producing replicas of early pianos, stringed instruments, clavichords, a tangent piano, and harpsichords of various regions and periods. He also restores instruments and writes extensively on design and construction principles for early instruments.

John Koster is Conservator and Professor of Museum Science at the Shrine to Music Museum, University of South Dakota. He is author of *Keyboard Musical Instruments in the Museum of Fine Arts, Boston* (1994), which received the 1995 Nicholas Bessaraboff Prize. His numerous articles and reviews have appeared in *The Galpin Society Journal*, *Journal of the American Musical Instrument Society*, *Early Keyboard Journal*, and elsewhere. A graduate with honors in music from Harvard College, Koster held an Andrew W. Mellon Fellowship at The Metropolitan Museum of Art in New York.

Joseph S.C. Lam is Director of the Stearns Collection and Associate Professor of Music at the University of Michigan. He studies the Chinese seven-string zither (*qin*) and other Asian musical instruments. His research focuses on East Asian court music and Asian American music. His recent publications include *State Sacrifices and Music in Ming China: Orthodoxy, Creativity, and*

Expressiveness (SUNY), and articles in the *Journal of Asian American Studies* and *Ming Studies*.

Kathryn L. Shanks Libin teaches music history and theory at Vassar College. A graduate of the Oberlin Conservatory, she earned her Ph.D. at New York University. Her specialties include music of the late 18th and early 19th centuries, early keyboard instruments, and intersections between music and literature in early Romanticism. Ms. Libin has lectured and published on such topics as Mozart's notation, music in Jane Austen's novels, and Goethe's *Faust* in music. She received a 1998 IREX grant to support research in Kraków, Poland, for a book on Mozart's concertos. As a performer on fortepiano, clavichord, and harpsichord, Ms. Libin has given recitals at the Boston Early Music Festival, The Metropolitan Museum of Art, the Moravian Museum in Bethlehem, PA, and elsewhere.

Paul Newsome of Kingston, NY, has been a member of the University of Florida's University Orchestra and Symphonic Band and the Gainesville Civic Ballet Orchestra in Gainesville, FL, as well as the Ulster County Community and College Band. He is an active freelance performer and member of the International Horn Society.

Don Pessia of Wappingers Falls, NY, has appeared with Thursday Night Brass, Marist College Symphonic Band, SUNY College at New Paltz Symphonic Band, the Hudson Valley Philharmonic Orchestra, and Hudson Valley big bands. He is a freelance performer and CEO of Valley Music-Musical Instruments.

Ardal Powell researches historical flutes, their music, makers, and players. He has held an NEH Fellowship and his publications include books for Cambridge and Oxford University Presses and articles in *Journal of the American Musicological Society*, *Journal of the American Musical Instrument Society*, *Early Music*, *Tibia*, *The Flutist Quarterly*, and *The New Grove Dictionary of Music and Musicians*. He holds an M.A. degree from the University of Cambridge and a certificate in Baroque flute performance from the Royal Conservatory in The Hague. He builds historical flutes in the workshop of Folkers & Powell, established in 1984 by himself and another leading performer-maker, Catherine Folkers. He is currently writing a monograph on the flute for a new series on musical instruments from Yale University Press.

Ellen Lockwood Powley received a degree in horn performance at the Eastman School of Music and recently completed her doctorate in education at Brigham Young University. She has served as coordinator of volunteer and docent programs at BYU's Museum of Art, as well as acting for ten years as Executive Secretary of the International Horn Society. She has taught horn at BYU and performed with various ensembles in Utah, including Ballet West and the Utah Opera Orchestra, and with the Wiener Waldhorn Verein in Vienna, Austria.

Susanne Skyrn is Associate Professor of Music at the University of South Dakota, where she teaches piano, class piano, and piano literature. She holds a D.M.A. in

piano performance from the University of Colorado, as well as degrees from Albertson College and the University of Cincinnati. She has given numerous recitals on historical pianos in the Shrine to Music Museum's collections. Her CD of 18th-century Iberian keyboard music played on the Museum's piano by Manuel Antunes, Lisbon, 1767 (Music & Arts label) has received critical acclaim.

Ralph Lee Smith is a leading authority on the Appalachian dulcimer and traditional Appalachian music. His 1986 book, *The Story of the Dulcimer*, is the standard history of the instrument; most recently he has published *Appalachian Dulcimer Traditions* (Scarecrow Press, 1997). His many recordings include *Dulcimer: Old Time and Traditional Music* and *Songs and Tunes of the Blue Ridge and Great Smoky Mountains*. He writes a regular column, "Mountain Dulcimer Tales and Traditions," for *Dulcimer Players News*, and has taught classes and workshops at Appalachian State University, the University of Virginia, and Davis and Elkins College. He serves as editor of the American Folk Music and Musicians Series for Scarecrow Press.

Brian Thompson is currently a Ph.D. candidate in the music department at the University of Hong Kong. He earned a bachelor degree in music, and graduate degrees in musicology and library and information studies from Canadian universities. He has been a teaching assistant at McGill University and the University of Hong Kong, and has held positions at both institutions as a music librarian. He has published articles and reviews in *Notes* and *Opera Canada*, and is presently completing research

on the life of Calixa Lavallée (1842-91).

Susan Thompson grew up in northern Delaware, visiting museums in Wilmington and nearby Philadelphia, never once suspecting that someday she might have the privilege of working in one. However, a combination of early experiences--a summer's stay as an exchange student in Bangladesh, undergraduate study at Oberlin College and Conservatory, professional orchestral positions in South Germany, Louisville, and New Haven, and graduate study at Yale University--fostered more than a casual interest in the music and art of world cultures, such that museum work (the preservation of art and artifacts) ultimately became her choice of career. In her work behind the scenes at the Yale Center for British Art, Harvard University, and, since 1987, the Yale Collection of Musical Instruments, she has been exposed to virtually every aspect of museum and collections management that one might encounter in maintaining a highly specialized, independently housed operation within the academic environment.

Benjamin Vogel received his M.A. in 1973 and Ph.D. in 1977 from the Institute of Musicology at Warsaw University, where he also taught until 1994. From 1986 to 1992 he was curator of the Piano Division of the Museum of Industrial History in Opatówek, near Kalisz. Since 1997 he has been associate professor of musicology at Lund University in Sweden. He has published several books (in Polish), and many articles (in Polish, German, and English) on topics related to the history of music technology in Poland and historical keyboard

instruments in Poland and Sweden.

Roger Widder is emeritus professor of music at the University of Arkansas, where he taught oboe and bassoon for 41 years and served as chairman of the department of music for nine. An experienced orchestral oboist/bassoonist and a frequent recitalist on both instruments, he currently is principal oboe of the Ozark Festival Orchestra and a founding member of the Arkansas Early Music Players, where he plays on all Renaissance and Baroque woodwinds. He has developed an interest in folk woodwinds, especially shawms, and his many lecture-performances include presentations on the tarogato and the tenora for AMIS.

Robert Zappulla holds a Ph.D. in musicology from Utrecht University in The Netherlands and other graduate degrees in music (including one in harpsichord performance) from Duke and Rutgers universities. As a Fulbright Scholar he studied harpsichord with Gustav Leonhardt in Amsterdam for one year, and he has performed extensively as soloist and continuoist throughout North America and Europe. His book, *Figured Bass Accompaniment in France*, will be published by Brepols later this year as part of the musicological series, *Speculum Musicae*. Dr. Zappulla is currently affiliated with Zuckermann Harpsichords International in Stonington, Connecticut.

Shanon Zusman, an AMIS Gribbon Award recipient both this year and last, has recently returned from Vienna where he was a Fulbright Scholar in 1998-99. In Vienna he studied bass viol and g-violone with Jose

Vasquez, and music history at the University of Vienna. A graduate of Loyola Marymount University in Los Angeles, he received a dual B.A. degree in Music and European Studies in 1997 and plans to continue his studies in historical musicology at USC Los Angeles next fall.

Cover Photo: Vassar student ensemble for play performances, photographed by Vail Brothers, Poughkeepsie, NY, c. 1887. Courtesy of Vassar College Libraries, Special Collections.



