



XVI Annual Meeting

28 April-2 May 1992

Emily Morgan Hotel

S



an Antonio, Texas

**In Conjunction with the Second
SAN ANTONIO
EARLY MUSIC FESTIVAL
27 April-3 May 1992**

AMERICAN MUSICAL INSTRUMENT SOCIETY

Cecil Adkins, Program and Local Arrangements

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FUTURE MEETINGS

1993: Nashville, Tennessee
Peggy F. Baird, Arrangements
1994: Elkhart, Indiana
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1995: Brigham Young University
Provo, Utah
1996: Smithsonian Institution
Washington, D.C.
1997: Shrine to Music Museum
Vermillion, South Dakota

AMIS

XVI Annual Meeting
28 April-2 May 1992

PROGRAM

Tuesday, 28 April

2:00-8:00: Registration,
Lower Lobby, Emily Morgan Hotel,

6:00- 7:30: Opening Reception, Lower
Lobby (Cash Bar)

Wednesday, 29 April

8:30-12:00: Registration, Lower Lobby,
Emily Morgan Hotel

9:00-10:00: AMIS Session I (UNAM)¹

Plenary Session

Jose Antonio Guzman Bravo
(Universidad Nacional Auto-
noma de Mexico, Mexico City):
"The Use of Instruments in the
Music of New Spain"

10:30-12:30: Silent Auction (EMM)

10:30-11:00: Coffee Break (EMM)

11:00-12:30: AMIS Session II (EMM)

Strings, etc.

Chair: Martha Maas

Beryl Kenyon de Pascual
(Madrid, Spain): "Nineteenth-
and Twentieth-Century Spain:
A Living Museum of Musical
Instruments"

Robert Portillo (Univ. of
California, Los Angeles): "The

¹(UNAM): Universidad Nacional Autonoma de Mexico
(EMM): Emily Morgan Hotel, Majestic Room

Use of Radiography and Remote Visual Inspection Systems to Document and Examine Construction Techniques in 17th- and 18th-Century String Instruments from the Erich Lachmann Collection"

Henry M. Johnson (Kyoto, Japan): "Material and Conceptual Boundaries in the Study of Musical Instrument Form: Extensions of the Koto"

2:00-3:30 Development Subcommittee (EMM)

Thursday, 30 April

9:00-12:00: Silent Auction (EMM)

9:00-10:00: AMIS Session III (EMM)

Instrument Manufacture Chair: Allison Alcorn

Paul White (Oxford, England)
"The Post-Modernist Bassoon:
Problems with 'Authenticity in

Early Woodwind Reproductions
(Sex-Money-Marketing-Facade,
and the Early Music Industry)

Margaret Downie Banks
(Shrine to Music Museum): "On
the Cutting Edge: A Study of
Conn Company Engravers and
their Art"

10:00-10:30: Coffee Break (EMM)

10:30-12:30: AMIS Session IV (EMM)

Woodwind Instruments

Chair: Roger Widder

Eva Legêne (Indiana
University): "The Rosenborg
Recorders"

David Ross (University of
Texas at El Paso): "The
Chalumeau and *Wildrufe*"

Bruce Haynes (Montréal,
Canada): "A Progress Report on
a Study of Pitch in the Baroque
and Classical Periods"

Geoffrey Burgess (Cornell
University): "From the
Revolution to the Second Em-

pire: A Reassessment of Gustav
Vogt's *Methodes pour hautbois*"

2:00-3:00 AMIS Session V (UNAM)

Plenary Session

Eva Legêne (Indiana University): "Lecture-
demonstration: The Recorder in Transition,
1640-1680"

**3:30-6:30 AMIS Board of Directors Meeting
(EMM)**

Friday, 1 May

8:00-9:00 Editorial Board Meeting (EMM)

9:00-12:00 Silent Auction (EMM)

9:00-10:00 AMIS Session VI (EMM)

Flutes

Chair: Peggy F. Baird

Betty Hensley (Wichita,
Kansas): "Shakespeare's Flutes"

Mary Jean Simpson (Columbia,
Maryland): "Alfred Badger and
the Alto Flute"

10:00-10:30: Coffee Break (EMM)

10:10-10:25: Show and Tell(EMM)

**10:30-12:00 Annual Business Meeting
(EMM)**

2:00-3:00 AMIS Session VII (UNAM)

Plenary Session

Bernard Brauchli (Belmont,
Mass.): "The Seventeenth-
Century Evora Clavichord: A
Lecture Demonstration"



Saturday, 2 May

9:00-12:00 Silent Auction (EMM)

9:00-10:00: AMIS Session IX (EMM)

Plenary Session

Gerald Klickstein (University of Texas at San Antonio):
"Sixteenth-Century Music for the Vihuela"

10:30-11:00: Coffee Break (EMM)

10:40-10:55: Show and Tell(EMM)

11:00-1:00 AMIS Session VIII (EMM)

Keyboard Instruments

Chair: Gene Bruck

John Koster (Shrine to Music Museum): "A Distinctive Group of Sixteenth-Century Italian String-Keyboard Instruments"

Peggy Baird (Huntsville, Alabama): "Joseph Merlin (1735-1803): Instrument Maker and Inventive Mechanic"

Allen Lott (Southwestern Baptist Theological Seminary): "Nineteenth-Century American Piano Manufacturers and European Piano Virtuosos"

William E. Hettrick (Hofstra University): "The Dolceola: An American Story of Family and Friends"



**6:00-7:00 Cocktail Party with members of
Early Music America (No Host)
(Emily Morgan Yellow Rose Room)**

Announcement of Successful
Bidders in the Silent Auction

**7:00-9:30 AMIS Banquet (Yellow Rose
Room)**

Presentation of Frances Densmore
Prize Winner

Announcement of Sachs Award Winner

Remarks by Sachs Award Winner

AMIS Live Auction
(Laurence Libin, Auctioneer)

10:00-Concert (Central Christian Church)

Madrigals of Love and War
from Monteverdi's Book VIII

Les petits violons
Cecil Adkins, Director
University of North Texas

ABSTRACTS

SESSION II

Beryl Kenyon de Pascual (Madrid, Spain)

NINETEENTH AND TWENTIETH-CENTURY SPAIN: A LIVING MUSEUM OF MUSICAL INSTRUMENTS

Evidence acquired over the years shows that various types and models of instruments used in art music that became obsolete in other countries during the eighteenth and nineteenth centuries continued to be used in parts of Spain throughout the nineteenth and early twentieth centuries. Some, in pursuance of a centuries-old tradition, may still be heard today.

A brief survey is made of the types of instruments that outlived their foreign counterparts, their sphere of use and the reasons for their prolonged existence. (The transformation of art-music instruments into folk and popular instruments is not considered.) The majority of such instruments were bass members of the wind families, more specifically the dulcian/curtal, 4-8 key bassoons and the ophicleide, which long continued to be played in church music, particularly in the less industrialized areas. Among the contributory

factors were tradition, financial circumstances and royal or papal decrees. A similar phenomenon could be observed with the clavichord.

When players of 'early' instruments died or retired during the first half of the present century they were usually not replaced, although a few of the actual instruments survive. Nevertheless, shawms of the Renaissance type can still be heard in at least two small Spanish cities during specific ceremonies.

Robert Portillo (Los Angeles, California)

THE USE OF RADIOGRAPHY AND REMOTE VISUAL INSPECTION SYSTEMS (BORESCOPE) TO DOCUMENT AND EXAMINE CONSTRUCTION TECHNIQUES IN SEVENTEENTH- AND EIGHTEENTH-CENTURY STRING INSTRUMENTS FROM THE ERICH LACHMANN COLLECTION

Identification of extant historical instruments is a very important task before any restoration and conservation treatment, not only for detailed studies of a maker's technique, but also to clarify "authentic" construction practice before accurate modern copies can be made. This makes identification of construction technique very challenging and demands reliable well documented examples. In recent years the use of radiograph and remote

visual inspection systems (borescope) have proven to be effective tools for the examination and documentation of construction techniques in 17th- and 18th century string instruments. In this paper, particular instruments from the Erich Lachmann Collection of Historical String Musical Instruments at UCLA are critically analyzed. The knowledge gained from this ongoing study of the UCLA Lachmann collection, in comparison with sibling instruments in public and private collections, should add to a growing body of information designed to clarify our understanding of early music and performance through instrument design and proportion. Future efforts in this area will depend upon institutions' and individuals' becoming more actively involved in defining accurate examples of construction practice in historical string instruments.

Henry M. Johnson (Kyoto, Japan)

MATERIAL AND CONCEPTUAL BOUNDARIES IN THE STUDY OF MUSICAL INSTRUMENT FORM: EXTENSIONS OF THE *KOTO*

A musical instrument is traditionally viewed as an object of material culture with a fixed structure that has been influenced by the sound desired for music making. This definition, however, limits the extent to which one can attempt to understand the cultures in which such objects can be found. Extended

models, therefore, concerning the conceptualization of the instrument must be used in order to question previous views regarding what is or what is not a musical instrument.

In this discussion, the Japanese *koto* is examined in order to show that this particular music instrument can be seen as more than an object with a fixed structural form. Terminology is questioned so that unique information is revealed about the instrument's music and culture.

Two ideas underlie this approach: the first involves an examination of the structural form of the instrument, and the second a questioning of the conceptualization of that form. While the initial inquiry includes examples that physically show extensions of the instrument within its culture, the further level of inquiry questions the way the *koto* has historically been conceptualized by both insiders of the outsiders to Japanese culture.

The objective of this study is to extend the understanding of musical instrument culture. The *koto* is shown as one example where both an analysis of the conceptual approach to organology and the practical examination of the structural and conceptual boundaries of the instrument itself can further the study of the meaning of musical instruments, music, and culture.

Session III

Paul White (Oxford, England)

THE POST-MODERNIST BASSOON:
PROBLEMS WITH 'AUTHENTICITY' IN
EARLY WOODWIND REPRODUCTIONS:
(SEX, MONEY, MARKETING, FACADE. . . .
AND THE EARLY MUSIC INDUSTRY)

This paper takes the philosophical position that musical instrument technology plays an important role in determining musical composition and performance practice within any given period, therefore, if we are to continue to gain new insights into the interpretation of historical music, it is vital to reproduce 'period' instruments that closely adhere to original designs.

The period instrument 'movement' has evolved, rather haphazardly, during the last two decades into a major growth industry. Originally, performance on period instruments was approached with a sense of discovery and, more often than not, with an open mind intent on understanding and playing early instruments on their own terms, specifically for the interpretive insights they shed on composition of the past. Times have changed. The success of the period movement and its subsequent universal acceptance has created overriding pressures for reproduction

instruments to be primarily loud, even, and reliable. This opting for 'safety first' is often at the expense of subtlety, grace, exoticism, and close attention to period style: all, the key elements of 'nervy' performance that make period instruments so interesting. This is due in part to aggressive promotion by recording companies primarily concerned with ensuring the most efficient use of costly recording studio time; with promotional tours booked in large auditoriums, and to the recent influx of 'crossover' modern players desperately looking for work in an ever decreasing market--many of whom are completely uninterested in studying the basis of period performance practice or the technological development of their instruments. As a direct result of this, many reproduction instruments are not loosely based on original designs and have been 'improved' to make a 'modern' player's transition quick and easy. To this end we see extra keys fitted to early wind, modern bore characteristics cloaked under 'old' skins, tone holes enlarged and repositioned, and modern reed designs used. In combination these radically alter the timbre, acoustics, and performance characteristics of reproductions when compared to the originals from which they were copied. This has created false concepts and expectations about period music in both audiences and young musician. They are told the instruments are 'period'; the instrument looks old; but are they? Increasingly, the implications of this makes economic survival difficult for those few

musicians and builders still intent on exploring and 'purifying' both performance and reproduction along more historically based lines.

These, and related ethical problems, will be explored in the context of building and playing the reproduction bassoon, under the assumption that the same problems hold true for many other families of instruments. Finally, the question will be posed, "What can organologists do to help resolve these problems"?

Margaret Downie Banks (Vermillion, South Dakota)

ON THE CUTTING EDGE: A STUDY OF CONN COMPANY ENGRAVERS AND THEIR ART

The C.G. Conn Musical Instrument Manufacturing Company was founded in 1874 by Civil War veteran Charles Gerard Conn (1844-1931) in Elkhart, Indiana. During the next 41 years, Col. Conn succeeded in building a pioneering, million-dollar musical instrument manufacturing company whose name was synonymous with the best professional line of band instruments produced in America. The confident flamboyance of the company's leadership may be reflected in the opulent engravings found on most turn-of-the century brass instruments.

In 1915, Col. Conn sold the business to Carl D. Greenleaf, under whose direction the company redirected its production efforts to reflect significant changes which were taking place in the musical marketplace--notably the decline of the town band and vaudeville and the rise of jazz, the big band era, and the public school band and orchestra markets. Changes in the engraver's art kept pace, resulting in a move from an opulent, florid, and patriotic style to a more streamlined, geometric, and fashionable art deco style of ornamentation. The more businesslike and strait-laced Greenleaf family led the company's development for the next fifty-four years, through World War II, when the engraver's art, as it had once been known, essentially ceased to exist.

This presentation will provide a pictorial record and survey of nearly a century of continuity, change, development, and decline in the Company's engraving styles, as well as a brief history of its most outstanding engravers, including Charles and Julius Stenberg, whose service with the company spanned an amazing 72 and 64 years respectively. The artistry of Julius Stenberg, in particular, will be featured in an examination of his outstanding work on several instrument which are virtual encyclopedias of engraving styles for their times.

Session IV

Eva Legêne (Bloomington, Indiana)

THE ROSENBERG RECORDERS

According to legend, it was the music-loving Danish king Christian IV (1577-1648) who made the two recorders in narwhal tusk that are displayed in the Royal Collection in Rosenborg castle, Copenhagen (nos. I.74 and I.75). This is partly confirmed by the Australian recorder maker Frederick Morgan, who characterizes no. I.75 as a master's instrument and no. I.74 as a student's fairly childish copy. The instruments are mentioned for the first time in the first inventory of the Kunst-kammeret, the collection of the royal castle in Copenhagen, in 1673.

According to Morgan, no. I.74 has the natural inner bore of the hollow narwhal tusk, whereas no. I.75 has a typical Renaissance choke bore down to about the lowest hole. The choke increases markedly below the lowest hole, allowing the bell to be shortened. The bell has been glued to the end of the recorder and is an important part of the choke, since its inside diameter is somewhat smaller than the immediately adjacent bore. Because of these features, the Rosenborg recorder no. I. 75 plays b''' and c''' with the fingerings mentioned in a method associated with Jacob van Eyck's *Der*

fluyten lust-hof (1646-49). These fingerings later became the standard Baroque fingerings of Hotteterre and others.

The recorder depicted in *Der fluyten lust-hof* is unusual in having a cylindrical appearance, with a short flared bell. The identical measurements of the recorder printed in *Musica getutscht* by Sebastian Virdung (1511) and the van Eyck print lead us to suggest that the common practice of borrowing material from prints has been used for the recorder depicted in *Der fluyten lust-hof*.

The mystifying recorder print in *Der fluyten lust-hof* is a seventeenth-century modification of the sixteenth-century Virdung print. The "van Eyck recorder" did not exist. The Rosenberg recorder therefore cannot be called a van Eyck recorder, as has been frequently done, even though it lends itself perfectly to van Eyck's music.

Bruce Haynes (Montreal, Canada)

A PROGRESS REPORT ON A STUDY OF PITCH IN THE BAROQUE AND CLASSICAL PERIODS

Pitch has apparently always fluctuated, and continues to do so now. Present controversy surrounding $A=440$ indicates the degree of variation that probably existed in the past. The same situation as the old Chorton/Cammerton

system is observable in the modern orchestra with "transposing instruments" like horn and trumpets.

Differences in length measurement standards could have been par of the cause, but pitch has continued to vary (though less extremely) since the introduction of the metric system. As flatness is more easily perceived than sharpness, there may be a natural tendency for pitch to rise.

Pitch affects tone quality, character, and technical ease. The survival of clarinets in B \flat and A is an example. The current standard of A=415 is a distinguishing feature of early music performances. Concerns for the current rise in pitch (which is small compared to differences in the eighteenth century) are being expressed by opera singers and violin makers. Modern editors of Baroque music often deal with sources originally notated in more than one key, and are forced to make a decision for only one of them.

The present study is motivated by the author's activities as a builder and maker of Baroque woodwinds and his conviction that previous historical pitch studies, admirable as they are, have made important mistakes. The subject can be focussed in time, but it is difficult to divide geographically. Positive proof must usually be replaced by a comparison and evaluation of probabilities, evidence being fitted

together as in a jigsaw puzzle.

A number of contemporary reports of pitch standards survive in word form as well as musical notation. They are more or less in agreement, and imply the general recognition of levels of absolute pitch, though they merely indicate relationships (eg., Chorton being a second or minor third higher than Cammerton, etc.) rather than numerical values. In order to anchor these standards to absolute pitch levels, they can then be compared to data from tuning forks and pitchpipes, musical instruments whose pitch is relatively difficult to alter (organs, recorders and clarinets), and reports by physicists. Comparison is made easier by the relatively narrow range (a major third) into which all standards fall. Since variables like temperature can significantly raise or lower pitch, a scale of accuracy of less than $\frac{1}{4}$ tone is as meaningless now as it was then. The most interesting sources: Agricola compared to Quantz, Silbermann, Telemann and Mattheson.

David Ross (El Paso, Texas)

THE CHALUMEAU AND WILDRUFE

Among the several newly developed or redesigned wind instruments to appear around the beginning of the eighteenth century was the chalumeau. Modeled after the recorder family, these new chalumeaux essentially placed a single reed/mouthpiece combination on

top of a recorder body. The recorder parentage is clear, but where did the idea of a detachable single reed mouthpiece come from? Several models have been proposed--organ reed pipes, certain folk instruments--yet something does not quite ring true about these candidates, and most writers on the chalumeau have glossed over this problem.

Tradition has credited J.C. Denner with the development of the chalumeau, mostly on the basis of Doppelmayr's biographical entry. Doppelmayr states that Denner first learned his craft from his father a horn turner and game call maker. These game calls or *Wildrufe* were apparently a specialty of Nürnberg craftsman, and Doppelmayr even patriotically ascribes the invention of *Wildrufe* to another Nürnberger, one Georg Grün.

For all practical purposes, one finds inside a disassembled goose call a clarinet/chalumeau mouthpiece with a carved-out chamber and detachable wood reed. My hypothesis holds that Denner would be just the sort of experimenter to make this type of hybrid instrument from available parts lying about the workshop. The principal missing link in this is the paucity of seventeenth or eighteenth century *Wildrufe*. The only one I have found is located in Dresden, and is an ornately decorated seventeenth-century example from southern Germany. Inside is a single reed mouthpiece such as I have described.

Geoffrey Burgess (Ithaca, NY)

FROM THE REVOLUTION TO THE SECOND
EMPIRE: A REASSESSMENT OF GUSTAVE
VOGT'S *MÉTHODE POUR HAUBOIS*

Today, Gustave Vogt (1781-1870) is remembered as the father of the modern French school of oboe playing and the teacher of Henri Brod (1799-1839) and Apollon M.R. Barret (1804-1879), who were both responsible for significant changes to the design of the oboe.

Despite being a pivotal figure in early nineteenth-century Paris, worthy of the title *Premier Hautboist d'Europe*, Vogt's vast compositional output is only beginning to be rediscovered, and the incomplete *Méthode pour Hautbois* (c1816-26) remains unpublished and its implications misrepresented in what references have appeared in modern scholarship. This paper focuses on correcting some inaccuracies which have distorted our view of this great oboist and the developments which the oboe underwent during his lifetime.

Evolutionist accounts of the history of the oboe have tended to refer to Vogt in disparaging terms, overshadowing his importance by that of his students because of his conservative choice of instrument. They did this without considering the factors which prompted him to resist adopting a "state-of-the-

art" oboe.

From the *Méthode* we learn that Vogt was dissatisfied with the "improvements" adopted by German makers of the time, which--for him--sacrificed the virtues of the four-keyed modified Delusse instrument which had been developed by his teacher François-Alexandre Sallantin (1775-1826). It is thus an important statement of the aesthetic considerations which governed the technical modification made to wind instruments in the early part of the nineteenth century.

The specifications of Vogt's early instrument have been misread and the function of one of its keys falsified. The *Méthode* also includes a detailed description of fingerings, which demonstrate that a sensitive approach to intonation did not depend upon the addition of any more keys, and from which it is possible to gain an accurate impression of Vogt's intonation system.

Marginal annotations the *Méthode* made by Antoine-August Buyant (1827-1900) allude to Vogt's instrument of the 1840s, testifying that Vogt later endorsed some of his students' technical modifications.

Session VI

Betty Austin Hensley (Wichita, Kansas)

SHAKESPEARE'S FLUTES

A search of Shakespeare's complete works documents all of his references to woodwind instruments, especially the flute, recorder, pipe, and whistle. This paper demonstrates his wide knowledge of the instruments and performance practices of his time. Because pipe was the generic name for wind instruments some interpretation is necessary to determine which instrument is meant in the sources. For example, F.W. Sternfeld points out in *Music in Shakespearean Tragedy* that "wind instruments . . . even flutes" were considered loud and piercing, while "still flutes" meant a soft sound. "Broken consort" referred to a combination of strings and winds.

In this presentation a correlation between the Shakespearean quotes, the instruments, appropriate music, and visual art is made.

Shakespearean sources are:

Flute: *Antony and Cleopatra* 2.3 & 2.7

Recorder: *A Midsummer Night's Dream* 5.1; *Hamlet* 3.2; *Richard III* 4.4; *The Two Noble Kinsmen* 5.3

Fife: *Coriolanus* 5.4; *Henry IV, Part 1*, 3.3;
Much Ado about Nothing 2.3; *Othello* 3.3;
The Merchant of Venice 2.5; *Timon of Athens* 4.3

Pipe: *A Midsummer Night's Dream* 2.1;
Henry IV Part 2 Induction; *Henry V* 3.6;
Love's Labour's Lost 5.2; *Much Ado About Nothing* 2.3; *Othello* 3.1; *Romeo and Juliet* 4.4; *Sonnet* 3; *The Tempest* 3.2;
Winter's Tale 4.3

Whistle: *Henry V* Chorus before 3.0

Wind instrument: *Othello* 3.1

Additional uses of these names actually refer to a place, such as "Thane of Fife," or the "song of a bird," and so forth. Through it all Shakespeare's wit and use of the double entendre shine.

Instruments used include: Bosun's Whistle, Fife, Galoubet (replica), Nay, Pipes, Recorder, Renaissance Flute (replica), and Traversa.

Mary Jean Simpson (Columbia, Maryland)

ALFRED BADGER AND THE ALTO FLUTE

Alfred Badger has long been recognized for the extremely fine concert flutes he produced. His connection with the nineteenth-century American flutist Sidney Lanier has also long been well-known. Lanier's letter speak of a Badger alto flute (now in the possession of a

Lanier descendant)--until recently apparently the only one known to exist. Recently a second Badger alto flute emerged; it will be the focus of this presentation. Included will be a discussion of Alfred Badger as an alto flute maker and a comparison of his instrument construction to that of Theobald Boehm. Badger's interaction with Sidney Lanier and the alto flute will be touched upon, and the flute, itself, will be demonstrated in a brief performance.



Session VIII

John Koster (Vermillion, South Dakota)

A DISTINCTIVE GROUP OF SIXTEENTH-CENTURY ITALIAN STRING-KEYBOARD INSTRUMENTS

Five anonymous instruments, including two clavichords in the Leipzig collection, harpsichords at the Museum of Fine Arts in Boston and at the Metropolitan Museum of Art in New York, and an octave virginal at the Shrine to Music Museum in Vermillion, South Dakota, together with a virginal by Alexander Fabri, Naples, 1598, in the Tagliavini collection, share various characteristics which indicate that all were made within the same workshop tradition. Features in common are the positioning of the bottom, raised above the lower edge of the case walls; similar molding profiles; the use of maple for the walls; in clavichord and virginals, rectangular cases with dovetailed corners; in harpsichord, pointed tails and similar soundboard ribbing; and the positioning of virginal wrest planks behind the jack rail. Although it has been maintained that the two clavichords now in Leipzig were made in Germany, none of the reasons given by Hubert Henkel for their non-Italian origin is irrefutable. The inscription of the Fabri virginal, corroborated by the iconographical evidence of a woodcut depicting a clavichord in

Antonio Valente's *Intavolatura de Cimbalo* (Naples, 1576) and the organological evidence of the later virginals made by Onofrio Guarracino, indicates that the entire group of instruments was made in Italy, probably in Naples.

The apparent evolution of certain details among the six instruments allows a relative chronology to be established. The Vermillion virginal, Boston harpsichord, and one of the Leipzig clavichords were probably made between 1520 and 1540. Thus, these are among the earliest extant examples of their types, and the school from which they stem can be seen as rivalling in importance the better known Venetian school.

Peggy F. Baird (Huntsville, Alabama)

**JOHN JOSEPH MERLIN (1735-1803):
INSTRUMENT MAKER AND INVENTIVE
MECHANIC**

John Joseph Merlin, a native of Huy, Belgium, spent most of his life working in London both as a musical instrument maker and as an inventor of mechanical devices. he built several unique keyboard instruments, including a combined pianoforte-harpsichord with a notating machine, and a claviorganum which was a combination square piano and organ. he also designed such mechanical devices

as the wheel chair, roller skates, the Dutch oven and personal scales.

Merlin enjoyed an active life in and around Hanover square and counted Dr. Charles Burney as both a friend and valued customer. Another friend was the artist Thomas Gainsborough who not only painted Merlin's portrait, but also included one of his keyboard instruments in the portrait of the oboist, Johann Christian Fischer.

For some members of the audience, this lecture will serve as a sometimes-humorous introduction to the life and work of an eighteenth-century genius; for others, there will be new information about Merlin that has not been widely shared until now.

R. Allen Lott (Fort Worth, Texas)

NINETEENTH-CENTURY AMERICAN PIANO MANUFACTURERS AND EUROPEAN PIANO VIRTUOSOS

When European piano virtuosos began to tour the United States in the 1840s, grand pianos were rare in this country and no American piano firm had an established reputation. Most visiting pianists, therefore, brought instruments with them from Europe. Leopold de Meyer, for example, who toured the United States from 1845 to 1847, performed on several of his own Erards, and Henri Herz

brought with him pianos from his own factory, which he actively marketed while in America from 1846 to 1850.

Sigismond Thalberg, who toured here from 1856 to 1858, also brought his own Erards, but he soon began to play on the Chickering piano and became the first European pianist to perform regularly on an American instrument. Through an informal agreement, Chickering sent pianos intended specifically for Thalberg's use directly from the factory to the cities on his itinerary; the pianos were usually sold or auctioned after the concerts. This agreement soon developed into a standard procedure for most major piano manufacturers: the seeking of an endorsement by an important concert pianist, preferably European, in exchange for providing pianos.

In the 1870s, both Chickering and its primary rival, Steinway, sponsored tours of the two leading pianists of the time: Hans von Bülow and Anton Rubinstein. This reflects not only the aggressive advertising techniques of the two firms and the growing interdependence of business and art, but also the international reputation recently achieved by the instruments of Chickering and Steinway.

This paper will document the relationships between these American firms and the visiting pianists, examining agreements, publicity techniques, procedures of supplying pianos, and

the pianists' reactions to the instruments. Important sources for this paper include local newspaper reports of approximately 1,000 concerts, correspondence of Hans von Bülow, the diary of William Steinway, and the contract between Steinway and Rubinstein.

William E. Hettrick (Hempstead, New York)

THE DOLCEOLA: AN AMERICAN STORY OF FAMILY AND FRIENDS

On February 3, 1903, the brothers David P. and Leander F. Boyd of Toledo, Ohio, were issued a U.S. patent for their "cheap, simple, durable, and effective" piano action designed to be applied to "instruments of the type known as the 'autoharp.'" A modified form of their downstriking hammer mechanism was used on a small keyboard instrument bearing the mellifluous name "Dolceola," which the Boyds manufactured in some volume and marketed for several years until their business failed in about 1908. My personal interest in the Dolceola is longstanding, as David Boyd was my father's uncle, and his ingenious little instrument was the subject of one of my father's favorite family stories. More recently, with the help of a number of friends in AMIS (demonstrating the aptness of our Society's acronym), I have been able to acquire a very well-preserved Dolceola and collect information pertaining to its history. Supplemented with

slides, handouts, and recorded demonstrations, my paper will relate my own story of this brief but fascinating chapter in the chronicle of American musical enterprise in the early twentieth century.

