

**THE LEGACY OF VIRDUNG: RARE BOOKS ON MUSIC FROM THE COLLECTION OF
FREDERICK R. SELCH**

March 2006 – June 2006

INTRODUCTION FREDERICK R. SELCH (1930-2002)

Collector, scholar, performer, advertising executive, Broadway musical producer, magazine publisher, and editor (*Ovation*); organizer of musical events, including seven exhibitions (two at the Grolier Club), president and artistic director of the Federal Music Society, music arranger, musical instrument repairer and builder; book binder; lecturer and teacher; and most of all, beloved raconteur who knew something about almost every subject. He earned a Ph.D. from NYU in American studies just before his death, writing a highly praised dissertation: “Instrumental Accompaniments for Yankee Hymn Tunes, 1760-1840.” In short, Eric (as he was known) did it all.

Eric was a practitioner of material culture, studying the physical and intellectual evidence found in objects, images, the written word, oral history, sound, and culture. Consequently, his interpretations and conclusions about musical topics are especially immediate, substantive, and illuminating. He has left a great legacy for those of us interested in organology (the scientific study of musical instruments) and in particular, American music history.

As a collector, Eric’s first serious instrument purchase (aside from those he regularly played) was a seventeenth-century European clavichord he acquired from an extraordinary dealer, Sydney Hamer, in Washington, D.C., where Eric was stationed during the Korean War. Hamer helped focus his eye and develop his taste. Following his service, he worked in London, then studied music and opera stage production and set design in Milan, and opera staging and voice in Siena. He mounted his first exhibition of musical instruments and books at Mary Washington University, Fredericksburg, in 1959.

Professor Victor Yellin, a musicologist, sparked Eric’s interest in American music while Eric was earning a master’s degree at NYU in the early 1960s. They became fast friends and Victor continued to mentor Eric throughout Eric’s life.

In the summer of 1965 Eric purchased two New England bass viols (oddly shaped, oversized violoncello-like, bowed stringed instruments); these changed the course of his scholarly and collecting activities for the rest of his life. (The final tally of just his New England bass viol collection is fifty-nine.) He was also intensely interested in theater, especially American.

An acquisition was only the beginning of an inquiry for Eric: he wanted to know why it was created, by whom, where and when; he studied skills with which it was made, related objects, and its historic, social, political, economic, religious, and cultural contexts.

His collection of over 6,000 books—many of which are extremely rare and important—750 instruments; some thirty fine American paintings of musical subjects; over 300 prints and drawings, and a large body of ephemera is generously being given by his family to the Library at the University of Maryland, where it will be established as the Frederick R. Selch Center for the Study of American Music History. Because the collection has such breadth and depth and covers so many facets of American history and subcultures, the University of Maryland’s library is its

overseer, emphasizing its interdisciplinary nature and making it available to a wide spectrum of departments, scholars, students, and members of the public both in and outside the university.

The University of Chicago expresses its appreciation to Patricia Selch, alumnus Jason Selch (MBA '88, AB '82) and a member of the Library Society Steering Committee, and other members of the Selch family, which has strong ties to the University, for making this exhibition possible.

CASE 1 EARLIEST BOOKS ON MUSICAL INSTRUMENTS

1.

Sebastian Virdung (ca. 1465-ca. 1512). *Musica getutscht*. Basel, 1511. Facs. Kassel, Barenreiter, 1931. Quarter morocco binding by Frederick R. Selch.

Virdung's work, the earliest printed treatise on musical instruments, inspired Frederick R. Selch's book collection. Written in German and arranged in two organological categories – *haut*, or loud instruments heard mostly outdoors, and *bas*, or soft indoor instruments – this practical book contains the rudiments of music, depicts and describes instruments, and gives instructions on how to play clavichord, lute and recorder. All known originals belong to institutions. Boston Public Library owns the only original copy in the United States; its copy is also the only surviving example with woodcuts hand colored at the time of publication.

2.

Ottomar Luscinius (1478/80-1537). *Musurgia seu Praxis Musicae*. First edition. Strassburg, Johannes Schott, 1536.

Written in scholarly Latin, this version of Virdung had the widest currency and the most influence of the three earliest publications. Reusing Virdung's woodcuts, it is expanded with corrected captions. It includes the same music as Virdung: a motet, both in mensural notation and tablature for clavichord and lute.

3.

Martin Agricola (1486-1556). *Musica instrumentalis Deudsch*. Wittenberg, Georg Rhaw, 1529. Full morocco binding by Frederick R. Selch.

This second volume ever published on musical instruments reworks Virdung in doggerel verse for easy memorization. Its woodcuts are copies of Virdung's, placed in slightly different page layouts.

4.

Michael Praetorius (1571-1621). *Syntagma Musicum*. Three volumes and supplement. Wittenberg, Johannes Richter and Wolfenbüttel, Elias Holbein, 1614-1620.

Previous volumes about musical instruments were small, practical handbooks for performing musicians. Praetorius's large work is the first to encompass all aspects of musical performance. The first volume, in Latin, examines the earliest sacred and secular music. The second, *De Organographia*, in German, is the definitive work on musical instruments to date. The third volume, also in German, examines contemporary performance practice and composition in Italy, France, and England, as well as Germany. A fourth volume of composition lessons was never published.

Its supplement, *Theatrum Instrumentorum seu Sciagraphia*, 1620, contains forty-two woodcuts accompanying volume II. Drawn to Brunswick scale (1" = 23.78 mm.), the illustrations detail all instruments known at that time, and are so accurate that careful reconstructions can be made from them. This encyclopædic masterwork is the most important treatise on musical instruments of the pre-Classical era.

5.

Marin Mersenne, Order of Minim (1588-1648). *Harmonie Universelle Contenant la Theorie et la Pratique de la Musique*. Paris, Sebastien Cramoisy, 1636/37.

Mathematician, philosopher, and music theorist, Mersenne scientifically explored musical instruments, the theory and practice of music, sound as motion, harmony, and composition. Dr. Selch's collection contains both the French and Latin version of this monumental encyclopædia, offering the luxury of first-hand comparison. The Latin version is much clearer and more generally accessible than the vernacular French; it is easy to understand why it was more useful in the seventeenth century. However, the French version's pages are softer to the touch, exhibiting much more use.

6.

"Marin Mersenne de l'ordre des peres Minimes", engraving. Claude Duflos (1665-1727), from Marin Mersenne, *Traité de la Harmonie Universelle*, Paris, 1636/7.

7.

Angelo Roccha [Bishop of Tagasti] (1545-1620). *De Campanis Commentarius*. 1st ed. Rome, Guglielmo Facciotti, 1612.

This scholarly discussion of bells covers their diversity, history, consecration and care, how they function in church liturgy and rites and bell ringer's responsibilities, as well as their secular uses such as signaling and time-keeping. Bells are depicted rung by hand with ropes, from a carillon keyboard, and mechanically including the famous automatic clock in St. Mark's Square, Venice.

CASE 2 ATHANASIUS KIRCHER (1601-1680) and FILIPPO BUONANNI (1638-1725)

1.

Athanasius Kircher. *Musurgia Universalis Sive Ars Magnæ Consoni et Dissoni in X. Libros Digesta*. 2 vols. in 1. Rome, Hæredum Prancisci Corbelletti, 1650.

A Jesuit like Mersenne, Kircher, spent most of his professional life in Rome. He viewed music theologically, and conservatively as part of the medieval Quadrivium. An archeologist, philosopher and mathematician, he scientifically examined acoustics, the production of sound animatedly through vocal production and inanimately through musical instruments, as well as the music history of ancient cultures, the therapeutic value of music, and performance practice through extensive musical examples by prominent 16th- and 17th-century composers. His Museum Kircherianum in Rome, contained antiquities and musical curiosities.

2.

Athanasius Kircher. *Musurgia Universalis Sive Ars Magnæ Consoni et Dissoni in X. Libros Digesta*. 2 vols. in 1. Rome: Hæredum Prancisci Corbelletti, 1650.

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Rare Book Collection

3.

Reproduction of a plate from

Georgius de Sepibus (fl. 1678). *Romani collegii Societatus [sic] Jesu musæum celeberrimum*. Amsterdam, Ex officina JanssonioWaesbergiana, 1678.

University of Chicago Library, Special Collections Research Center
Rare Book Collection

The distinguished Jesuit scientist Father Buonanni became curator of the Musæum Kircherianum upon Kircher's death in 1680, publishing a catalogue of its remaining collections in 1709. Kircher, depicted here in his museum, conceived it as a "workshop of Art and Nature, ...treasury of the Mathematical Disciplines, ...Epitome of practical philosophy." Even though its holdings were somewhat scattered, still by the early 20th century enough survived to serve as "seed collections" for several national museums in Rome.

4.

Filippo Buonanni (1673-1725). *Gabinetto Armonico, Pieno d'Instromenti Sonori*. First edition. Rome, Giorgio Placho, 1722.

A spectacular combination of bowed harpsichord or *Geigenwerk* joined with an organ, a virginal and two octave spinets built by Michele Todino in 1673 is illustrated. (See also Case IX for a mid-eighteenth-century *Geigenwerk*, the lyrichord.)

Buonanni's *Gabinetto* is based on musical instruments described in Kircher's and Mersenne's tomes about music, as well as in church records and traveler's accounts to distant lands. This volume contains 150 depictions of art as well as folk instruments in typical settings engraved by Arnold van Westerhout. Although the most comprehensive work illustrating musical instruments until the early twentieth century, most of the renderings are generalized, especially in comparison to those so precisely rendered in Praetorius, Mersenne and Kircher.

CASE 3 EARLY SONG

1.-2.

Reproductions from Athanasius Kircher (1601-1680). *Musurgia*. Two volumes in one. Rome, Hæredum Prancisci Corbelletti, 1650.

Photographs of two plates of animate sound illustrate on the left: how the human voice, insects (cicadas and crickets) and frogs produce sounds; and on the right: how various birds (chickens, cuckoo, partridge and parrots) produce sounds.

3.

Scipione Cerreto (ca. 1551-1633). *Della Prattica Musica*. Naples, Iacomo Carlino, 1601.

A traditional composer, theorist and lutenist never veering from the medieval eight-mode system, Cerreto considered instrumental music on a par with vocal. This treatise recommends that instrumentalists adopt vocal ornaments in their performances.

4.

John Playford (1623-1687). *Select Ayres and Dialogues for One, Two, and Three Voyces; to the Theorbo-Lute or Basse-Viol*. London, W. Godbid for John Playford, 1659; bound with: Henry Lawes (1596-1662). *Select Ayres and Dialogues to Sing to the Theorbo-Lute or Basse-Viol*. Book II. London, William Godbid for John Playford, 1669; bound with: John Playford (1623-1687). *Choice Ayres, Songs*

& Dialogues to Sing to the Theorbo-lute or Bass-Viol, being Most of the Newest Ayres and Songs Sung at Court and at the Publick Theatres. 2d ed. London, W. Godbid sold by John Playford, 1675.

Publisher, bookseller, clerk to and with a shop in one of the Inns of Court, the first John Playford published a variety of music books: instructions on dancing and playing individual instruments (flageolet, viol and violin, cittern and gittern and virginals and harpsichord), as well as *A (Breefe) Introduction to the Skill of Musick*, 1654, to 1730, *The Whole Booke of Psalmes*, 1661 on, and a variety of sacred and secular songbooks.

The volume by Henry Lawes contains 43 songs. Henry was primarily a composer of song, while his brother William (who tragically died at the Battle of Chester—both brothers Loyalists to Charles I) was a fine composer of instrumental music as well as vocal. All songs in these volumes are secular, to be performed at home with bass viol or bass lute accompaniment. The first volume contains an early printing of the first music published in England by a woman composer: Lady Deering (Mary Harvey, 1629-1704).

5.

Thomas Morley (1557 or 1558-1602). *A Plaine and Easie Introduction to Practicall Musicke*. Second edition. London, Humfrey Lownes, 1608.

Printed on two facing pages, three to five singers can all use this book by standing around its edges reading their respective part facing each other. In addition to the music, this is the first important English treatise on music theory, the rudiments of notation used between ca. 1450 and 1600, counterpoint, and extemporization. Following Virdung's lead, Morley conveys the lessons in questions and answers from himself as master and his two pupils, Philomathes and his brother Polymathes.

6.

George Bickham (1706?-1771). *The Musical Entertainer*. Two volumes in one. London, George Bickham, 1737-39.

First issued in fortnightly parts of four plates each from January 1737 to December 1739, *The Musical Entertainer* brought great notoriety to Bickham. The songs are preceded by illustrations engraved in the style of, and even copied from Gravelot and Watteau. Imitations quickly followed such as Lampe's *British Melody*, engraved by Benjamin Cole. The title page displayed here is detached from another copy of this book.

CASE 4 MUSIC THEORY AND HISTORY

1.

Aurelio Marinati, (d. 1650). *Somma di Tutte le Scienze*, Rome, 1587.

Little-known Italian Renaissance lawyer and philosopher Marinati discusses music's place among the seven Liberal Arts in this rare treatise. Musical tones and notes are considered in relationship to mathematics, cosmology and symbolism.

2.

Pietro Aaron (1480-1545). *Toscanello, Opera dell'Eccellentiss. Musico*. Venice, Domenico Nicolini, 1562.

One of the most progressive theorists of his time, Aaron was the first to suggest that polyphonic parts be conceived simultaneously rather than one line at a time. In a section on tuning stringed keyboards, he gives what is possibly the earliest description of meantone temperament.

3.

Giuseffo Zarlino (1517-1590). *Le Istitutioni Harmoniche*. First edition. Venice, con privilegio dell'Illustriss. Signoria di Venetia, 1588.

Zarlino reproduced Glareanus's modal system without crediting him. Published during the period of highly chromatic and enharmonic music, Zarlino, chief defender of polyphonic music, advocated strict control of dissonances. His treatise had far-reaching effects in musical theory, on composition and in the construction of musical instruments, and it led the way to the new tonality that has governed music since.

4.

Colonna, Favio Linceo (1580-1650). *La Sambvca Lincea*. Naples, Constantino Vitale, 1618.

Modes, tuning and temperament were being hotly discussed, when Colonna invented an enharmonic harpsichord or archicembalo with eight keyboards. Its purpose was to rectify pitch. Dividing the octave into seventeen parts, Colonna explains his division of the monochord, publishes samples of his enharmonic music (to more accurately tune notes played together), and also gives a brief description of the hydraulic organ.

5.

Alexander Malcolm (1685-1763). *A Treatise of Music, Speculative, Practical and Historica*. First edition, second printing. Edinburgh, printed for the author, 1721.

In this first music history in English, Malcolm advocates equal temperament (today's system of tuning) a full year before Bach's *Well-Tempered Clavier*, 1722. He immigrated to America around 1734, serving as rector of St. Anne's Parish Church, Annapolis, and actively participating in social music.

CASE 5 PLUCKED STRINGS

1.

"Auditus", an engraving by Crispijn de Passe I, a. 1564-1637, Holland, ca. 1590.

2.

Thomas Mace (1612/13-1706). *Musick's Monument:.... First Part... Singing Psalms Well... Second Part... the Noble Lute... use of the Theorboe... in Consort & Invention... Third Part, the Generous Viol, in Its Rightest Use...* London, T. Ratcliffe and N. Thompson, 1676.

Principally an instruction manual for the lute and its care, Mace advises such things as keeping one's lute in a dry warm bed to better preserve the instrument and its strings. His florid writing and execrable verse encourage reading this work for the wrong reasons. However it is an important source of information on music in England in the 17th c.

3.

[Juan Carlos Amat] (ca. 1562 or 1572-1642). *Guitarra / Española, y Vandola en dos maneras de Guitarra, Castellana, y Cathalana de cinco Ordenes....* Gerona, Joseph Bró, ca. 1765.

Published in both Spanish and Catalan, this guitar tutor is one of the earliest and most influential works describing Spanish guitar playing techniques.

4.

Gaspar Sanz (mid-17th c. early 18th c.). *Instruccion de Musica Sobre la Guitarra Española*. Second edition. Zaragoza, Diego Dormer, 1697.

Sanz, priest, composer and guitarist, provides instructions on stringing, tuning, playing with both plucked and strummed techniques and accompanying on the five-course, double strung guitar. He also includes works of increasing difficulty for the guitar.

5.

Manoel da Paixao Ribeiro. *Nova Arte de Viola*. Coimbra, Officina da Universidade, 1789.

Ribeiro documents the guitar's obsolete musical practices, including notating its music in tablature (showing finger positions rather than pitches). A five course, 12-string guitar: two strings each for the first three courses and three strings each for the fourth and fifth courses is illustrated.

CASE 6 HARPS

1.

Joseph Walker (1761-1810). *Historical Memoirs of the Irish Bards.... Also An Historical and Descriptive Account of the Musical Instruments of the Ancient Irish. And... Select Irish Melodies*. Dublin, for the author, 1786.

Britons were fascinated by their heritage in the late eighteenth- and early nineteenth centuries. Walker's history, the earliest on Irish music, contains material from scattered sources as well new information about famous bards and harpers including Turlough Carolan, fifteen engraved tunes and descriptions of typical Irish instruments.

2.

Edward Jones (1752-1824). *Musical and Poetical Relicks of the Welsh Bards: Preserved by Tradition, and Authentic Manuscripts....* London, for the author, 1784.

A Welsh harpist, Jones, when young moved to London and became well-known as a harp player and teacher. Fascinated by national musical styles, he collected traditional Welsh tunes and published them in beautiful editions, ensuring their survival. The engraving "Musical Instruments of the Welsh" depicts from left to right: a kettle drum; frame drum; pibgorn or capped single-reed pipe with cow's horn cap and bell, a triple harp, hunting horn; and crwth, or 6-string bowed lyre.

Jones considered the bowed, rectangular-shaped crwth a violin ancestor, "used as a tenor accompaniment to the harp". The unorthodox tuning of the 6 strings was: d", d', c', c", g', g. The three lower strings were sometimes plucked with the thumb in accompaniment to the bowed strings. One foot of the bridge served as a sound post.

3.

John Gunn (ca. 1765-1824). *An Historical Enquiry Respecting the Performance on the Harp in the Highlands of Scotland*. First edition. Edinburgh, J. Ballantyne & Co., 1807.

Harps and other Scottish instruments were repressed by the English for political reasons in the eighteenth century. Although not entirely accurate, Gunn and other antiquarians aim was to preserve their heritage.

4.

Xavier Désargus (ca. 1768-1832). *Traité General sur l'Art de Jouer de la Harpe*. Paris, the author, ca. 1825.

Désargus, was a popular instructor of and composer for the harp, a parlor instrument fashionable especially among upper-class ladies. His tutor describes the harp, its playing technique and notation, and provides a series of progressive studies in different genres, some with *ad libitum* violin accompaniment.

5.

Johann Baptist Krumpholtz (1742-1790). *Three favorite sonatas for pedal harp* (Bb major, opus 13, no. 1; F major, opus 15 exhibited; C major, opus 13, no. 3; plus Eb major) *with an accompaniment for violin... selected and humbly dedicated to Mrs. Musters by Philp. Jas. Meyer Junr.* London, ca. 1795. Parts for harp and violin.

Bohemian harp virtuoso, prolific composer and instrument designer, Krumpholtz studied composition with Haydn and served as soloist to Count Esterházy in Vienna before embarking on a long concert tour ending in Paris, where he remained. He drowned himself in the Seine in 1790 after his harpist wife eloped with Dussek, the composer and brilliant young pianist. Erard incorporated Krumpholtz's last improvements into the modern double-pedal action harp.

CASE 7 THE VIOLIN

1.

"Violinist in blue tails", ink and watercolor. Signed MHB, United States, ca. 1820.

Violin-in-elbow, this violinist probably played for dancing. Holding the scroll below the tailpiece, the player's grasp of the neck between the thumb and first finger makes it difficult to leave first position or play with much vibrato. Because of the simplicity and narrow range of the tunes he probably played, there was no need to play in other positions. This was known as the "Geminiani grip" in the 18th c., because the composer's tutor was so influential.

2.

Septimius Winner. *Winner's Improved Method for the Violin*. Philadelphia, Lee & Walker, 1854.

Predominant folk instrument in North America since the late 18th c., the fiddle inspired many an ephemeral tutor. This volume provides basic instructions and dance tunes. The fiddler is still holding his instrument loosely, now on his shoulder with scroll pointing down, indicating that he rarely left first position—the repertoire didn't require it.

3.

The Compleat Tutor for the Violin. London, Messrs. Thompson, ca. 1795.

This basic gentleman's violin tutor for the second half of the eighteenth century was credited to Geminiani to increase sales. It was actually largely plagiarized from Prelleur (cat. no. 32; see case XIV for the complete Prelleur, and a second printing of just the oboe tutor). The foldout "Rules for Shifting" [hand positions], page 5, is very similar to Prelleur's opposite his page 4. This copy is quite special because it includes some 200 pages of ms. tunes for the violin collected by an early owner.

4.

Bartolommeo Campagnoli (1751-1827). *A New and Progressive method on the Mechanism of Violin Playing ...* Boston, Oliver Ditson & Co., ca. 1870.

Campagnoli's *Metodo* of ca. 1797 summarized eighteenth-century Italian virtuoso violin- school playing. Translated into French and published in Leipzig in 1824, after 1856 it was translated into English many times. By then formal violin playing and instruments had advanced considerably. Campagnoli taught solid violin technique, beginning with the early nineteenth-century professional way to hold a violin: grasping it's left corner under the chin, freeing the right hand for virtuoso playing. His technique was still being practiced in Boston in 1870 and after. Note the string tied round his right arm and attached to a vest button. It restrained unnecessary bowing-arm movement.

5.

Violin by Samuel Brooks (1792-1872). Ashburnham, Massachusetts, 1854.

In the early nineteenth century violins began to change physically. To play louder and at higher pitch as orchestra intonation rose, the neck—previously in a plane parallel with its body—was angled back and the height of the bridge raised (in increments over the century), increasing string tension and consequently volume. This American-made violin by Brooks exhibits these tendencies still in moderation. Although a farmer, Brooks's town of Ashburnham was a woodworking center.

CASE 8 LOWER BOWED STRINGED INSTRUMENTS

1.

Christopher Simpson (1602/6-1669). *The Division-Violist: or, an Introduction to the Playing upon a Ground*. First edition. London, William Godbid for John Playford, 1659.

The most important English work on viola da gamba, a new edition was warranted with Latin text next to the English "to make it useful at Home as well as abroad". It describes the slightly smaller bass viola da gamba needed to play divisions or improvisations and provides examples.

2.

"Christophori Simpson Effigies", engraving. William Faithorne, Sr. (ca. 1616-1691) from Christopher Simpson, *Compendium of Practical Musick*, London, 1667.

3.

Jean Rousseau (1644-1699). *Traité de la Viole*. Paris, Christophe Ballard, 1687.

Bass violist, composer, theorist and well-known teacher, Jean Rousseau (not to be confused with Jean Jacques Rousseau, eminent Swiss philosopher and aesthetician, cat. no. 52), gives the viola da gamba's history and explains how to play, ornament and transpose on it.

4.

Hubert LeBlanc (d. ?1728). *Defense de la Basse de Viole Contre les Entréprises du Violon et les Prétensions du Violoncel*. Amsterdam, Pierre Mortier, 1740.

In the eighteenth-century the violoncello became the preferred bass instead of the viola da gamba. The viol was tuned in intervals of a fourth, the 'cello in fifths. The viol bow was held underhand, the 'cello's overhand, which allowed more string pressure and volume. The viol has sloping shoulders, a deeper body of thinner wood and C-holes; the cello has rounded shoulders, less deep sides, thicker wood and f-holes. Consequently, the viol's sound is quieter and reedy, the 'cello's richer and louder. Nonetheless LeBlanc defended the viol's usefulness.

5.

John Gunn (ca. 1765-1824). *Theory and Practice of Fingering the Violoncello*. Second edition, later printing. London, for the author, ca. 1817.

Gunn simplifies and makes uniform the “complicated and diversity of fingering” in this second edition. He retains from the first edition the origin and history of the cello and other stringed instruments, and adds musical examples in the second edition’s appendix.

6.

“A Sketch of [Domenico] Dragonetti Taken at the Music Festival in Edingburgh [sic] Novr. 5th 1815”, pencil and ink drawing with ms. memoir. By Joseph Gear, double-bass player. bound in: Archangelo Corelli. *Sonate a Violino e Violono o Cimballo*. London, Preston and Son, ca. 1795.

Joseph Gear, a fine double bass player himself, captured Dragonetti (1763-1846) in this fine drawing and memoir.

7.

Double-bass viol bow, Dragonetti-type, by T. Shaw, early 19th c.

The great double bass player Dragonetti invented this bow for playing solo concerts often of his own music on his awkward instrument. He played a three-string double bass by Gasparo da Salò tuned in fourths (A, d, g) rather than the more usual fifths that the violin family is tuned in. In fact, the double bass is a member of the viola da gamba family (hence its sloping shoulders) and was originally tuned in fourths. The wide space between the hair and stick allows easier double- and triple-stopping.

CASE 9 STRINGED KEYBOARD INSTRUMENTS

1.

“A Prospective View of the Lyrichord”, engraving of a later version of the *Geigenwerk*, designed by Roger Plenius, harpsichord maker, London, patented 1741.

A clockwork action turns fifteen wheels rotating at different speeds bowing a combination of fifty-nine gut and metal strings. This instrument is one in a long series of bowed stringed-keyboard instruments or *Geigenwerk*, the first invented by Hans Heiden, Nürnberg in 1575 and illustrated in Praetorius. (See Case II for Buonanni’s volume depiction of an extraordinary *Geigenwerk* combined with other keyboard instruments by Todini, 1673. See also cat. 10 for the Selch Collection copy, not exhibited here.)

2.

Denis Diderot (1713-1784) and Jean le Rond d’Alembert (1717-1783).

“Lutherie Contenant Trente-Quatre Planches, Dont une Double”, extract from *Encyclopédie, ou Dictionnaire Raisonné des Sciences, des Arts, et des Métiers*. Paris, ca. 1762.

The section on *lutherie* (making instruments) in Diderot & d’Alembert’s monumental *Encyclopédie* offers a complete history and dictionary of musical instruments specifying tuning and tablatures. Large engraved plates illustrate various aspects of musical instruments and carefully depict tools for making and maintaining instruments. This plate depicts a spinet (or pentagonal harpsichord), a psaltery—or dulcimer when played with hammers, and views of the frame for a wing-shaped harpsichord’s double keyboard.

3.

Carl Philipp Emanuel Bach (1714-1788). *Versuch über die wahre Art das Clavier zu spielen*. Two volumes in one. Leipzig, Schwickert Verlage, 1780.

This theoretical treatise by Emanuel Bach—for 30 years accompanist to Frederick the Great’s flute playing and of his court’s chamber music—is one of the most complete practical treatises on music in the eighteenth century. Widely used, it covers keyboard fingering (including the use of the thumb that his father Sebastian inaugurated), ornamentation, harmony, taste, continuo playing, accompaniment, and improvisation. The second part, *Exampels*, contains complete pieces increasing difficulty (not here displayed).

4.

Scipione Maffei (Verona 1675-1755). “Descrizione d’un Gravicembalo col Piano, e Forte” in *Rime e Prose del Sig. Marchese Scipione Maffei*. Venice, Sebastiano Coleti, 1719, pp. 309-315.

A highly respected writer on religion and history, Maffei understood the significance of the new stringed keyboard instrument that looked like a harpsichord but was sounded by hammers: the fortepiano invented about 1700 by Bartolomeo Christofori. Although not completely accurate, Maffei’s seven-page account and an engraving of the mechanism sheds light on the new invention.

5.

“Piano Recital”, watercolor and ink. Unknown artist, United States, ca. 1825.

Square pianos were *de rigueur* in middle-class American homes by the second quarter of the nineteenth century. American makers could hardly keep up the demand for them. Piano playing was a way to present a cultivated and accomplished daughter when guests called or at a family gathering.

6.

“Music Lesson at a Square Piano”, watercolor, ink and collage. Unknown artist, United States, ca. 1835.

7.

Claude Montal (1805-ca. 1865). *L’Art d’accorder soi-même son piano...*
Second edition? Paris, J. Meissonnier, 1836.

How to conserve and repair a piano, learn acoustics and the history of the piano are found in this manual. Montal, blinded at age 5, studied mathematics, music and the structure and mechanism of the piano. He was a fine piano tuner, explained equal temperament here, and later inventing the sostenuto piano pedal, inspired by Jean Louis Boisselot’s mechanism at the 1844 Paris Exposition. The plate displayed illustrates single, double, Petzold, English and upright piano actions to familiarize the repairman with the most common systems of the day.

CASE 10 WIND KEYBOARD INSTRUMENTS

1.

François Bedos de Celles (1709-1779). *L’Art du Facteur d’Orgues*. Three volumes. [Paris] 1766-1778.

The largest and most lavish book on building organs, this masterpiece describes in great detail French classical organ construction and performance practice. At the very end of volume III, he describes pinning cylinders to create an “organized” piano (combination piano/organ), organized harpsichord, and organized vielle or hurdy-gurdy based on Engramelle’s newly published system.

2.

[Marie-Dominique Joseph] Engramelle (1727-1805). *La Tonotechnie ou l’Art de Noter les Cylindres*. Paris, P.M. Delaguette, 1775.

The monk Engramelle developed a new means of transcribing music onto the rotating cylinders of mechanical instruments such as barrel organs by fixing different lengths of pins and staples around the wooden cylinders activating levers that in turn opened valves, allowing wind to sound organ pipes. Dom Bedos applied these principles (see no. 1 in this case and cat. no. 46). Engramelle's notation of a dozen tunes records the performance practices of his day including tempo fluctuations, notes inégals, and various articulation and ornamentation. The final leaf in this copy gives instructions for pinning a sérinette, a small French barrel-organ music box.

3.

Johann Christophe Weigel (1661-ca. 1700). *Neu Faconirte Orgel-Verkleidungen*, designs by Johann Jacob Weigel. [N.p., n.d.]

These six engraved plates were probably used by organ builders to help potential buyers chose the design of their organ case.

4.

Adolphe Adam and L.F.A. Frelon. *Les Orgues-Mélodium d'Alexandre Père & Fils. Exposition universelle de 1855*. Paris, Alexandre Père et Fils, 1855.

Harmoniums or reed organs sounded by pressure bellows are more musically expressive than melodeons and seraphines that work on suction / exhaust bellows. Europeans primarily made the former because they were so musically flexible; Americans almost universally made the latter because they were more stable and had a better sound quality.

The firm of Alexandre Père & Fils, founded 1829 by Jacob Alexandre (1804-1876), was one of the finest makers of harmoniums. This luxurious publication features ten double-page, tinted lithographs depicting the factory exterior and various interior workshops. It describes the Alexandre version of the "orgue expressif" and illustrates the different models of organs available for purchase as well as the organ's mechanisms.

5.

Handbill: "Don't Forget the Vocal and Instrumental Concert by Maj. Alfred Little, Celebrated American Melodeonist". Boston, ca. 1855.

Little improved the sound of reed organs by inventing reed voicing: he bent the reed points reducing their snarl. He worked for two fine makers in Concord, N.H.: Austin and the Prescotts (who also made bass viols and other instruments).

In 1852 Little also invented and manufactured his own instrument. It was said to have a powerful, sweet sound suggesting a miniature orchestra, hence its name: orchestral melodeon. A virtuoso of musical effects including a tremolo, he performed from 1846 on, delighting audiences from New England through Ohio, Indiana and Illinois.

6.

"Alfred Little (1823-1880) Playing Lap Organ or Rocking Melodeon," lithograph. Artist unknown, Concord, New Hampshire or Boston, ca. 1850.

The rocking melodeon, lap- or elbow organ, popular in America in the first half of the 19th century, was a small, portable reed organ with a compass of three octaves or less. First it had a button keyboard then the familiar keyboard. The case houses the keyboard, reeds, and a double-wedge bellows. Wind is supplied to

the reeds by pressing the bellows with the heels of ones hands or elbows. An internal spring returns the bellows to playing position.

CASE 11 FASHIONABLE INSTRUMENTS

1.

Edward Light (ca. 1747-ca. 1832). *The Art of Playing on the Dital Harp*. Second edition. London, for the author, [1819].

The patent dital harp and the harp lute were early nineteenth-century revisions of the cittern, guitar and lute in fashionable classical shapes. They combined ease of playing with harp-like sound.

2.

Harp-lute by Edward Light, London, first quarter of the 19th c.

3.

Vielle à roué, or hurdy-gurdy, maker unknown, France, early 19th c.

The strings are sounded by a wheel rubbing against them that serves as a bow. It has six strings: four are drones tuned in intervals of a fifth; a keyboard plays different notes on the other two strings tuned in unison. Bearing a fashionable American Indian head for its scroll, it appealed to aristocratic French women in the eighteenth century because it sounded like a bagpipe. It was also used to play ruddy, regional French folk tunes.

4.

“Woman Playing Hurdy-Gurdy in Pastoral Setting”, embroidery and watercolor. Unknown artist, France, ca. 1775.

CASE 12 POPULAR INSTRUMENTS: FREE REED

1.

“J. Jacobs, the Celebrated Accordionist”, lithograph. By F. Michelin, N.Y., Accordion Depot, 102 Chatham St., n.d.

2.

“A Very Thoughtless Girl with a French Accordion”, watercolor and ink. Attributed to R.D. Bennett, Northeastern United States, 1843.

Caption on back: “Ann Coburn, age 17 years and 9 months”, and in ms. twice: “A very thoughtless girl.”

3.

Gumbo Chaff. *The Ethiopian Accordeon Instructor, Containing New and Complete Instructions for the French Accordeon with All the Popular Ethiopian Melodies*. Boston, Elias Howe, 1848.

The French accordion was a popular instrument for minstrelsy too. In mid-century there was a clamor for methods like Chaff’s.

4.

Keith, Prowse & Co. *Instructions for the Accordion*. London, Keith, Prowse & Co., ca. 1840.

Portable, pretty and easy to play, the small French accordion quickly became the music-making rage during the first half of the nineteenth century. On it one could sing and accompany oneself at the same time. This rare method has an elegant folding title page.

5.

Instructions for the Aeolina. New York, 1830.

Free reeds (a thin sheet of brass with a three-sided, rectangular-shaped cut forming the reed) were introduced into America after 1820. The first application was the simple mouth organ, like the aeolina—precursor of the harmonica—followed by the accordion and concertina about 1830, then the seraphine and rocking melodeon about 1840. The parlor melodeon was introduced some ten years later. They were easily made, inexpensive and even easier played.

6.

Accordion, 19 diatonic and two bass keys, by Besson, Paris, mid-nineteenth century.

The invention of accompanying chords applied to bellows-sounded free reed melodies was patented as an accordion by Cyrillus Demian in Vienna in 1829. Made of rosewood with ivory and mother-of-pearl inlays and keys, this small instrument was pretty and relatively inexpensive to make. The earliest ones were diatonic: they had 10 to 12 treble notes with two bass buttons. Although the sound was weak, it was mellow and pleasing. Almost immediately manufacturers responded to the demand, making instruments widely available at relatively low cost.

CASE 13 WOODWINDS: FLUTE AND CLARINET

1.

John Simpson (d. ca. 1749). *The Compleat Tutor for the Flute...* London, John Simpson, 1746.

This tutor is actually for the fipple flute or recorder.

2.

Jacques Hotteterre le-Romain (1673-1763). *Principes de la Flute Traversiere, ou Flute d'Allemagne; de la Flute a Bec, ou Flute Douce; et d'Haut-Bois; Divisez en differents Traitez*. Sixth edition. Paris, J-B-Christophe Ballard, Seul Imprimeur du Roy pour la Musique, 1722.

This important treatise for transverse flute includes instructions for recorder and the first for oboe. The Hotteterre family included instrument makers as well as performers and teachers. Their improvements to the flute (and other winds) determined its form and usefulness for art music. The portrait of the flute player is that of the author.

3.

Alfred G. Badger (1815-1892). *An Illustrated History of the Flute... with a Description of the New or Boehm Flute*. New York: Firth, Pond & Co., Shaffenburg & Lewis, C. Bruensing, 1861

This inconspicuous pamphlet on the flute reports on recent improvements by Theobald Boehm, inventor of the wind-instrument system still common today, and introduces the American public to its advantages. Badger was the first American maker of improved Boehm-system flutes.

4.

Transverse flute, Boehm system by Alfred G. Badger, New York, made from 1865-1892. Gold nameplate on head joint: "A.G. Badger & Co. | Maker, | NEW YORK".

5.
Clarinet in C, 5 round keys, by William Whiteley (fl. 1810-1854), Utica, New York, ca. 1830. Boxwood, brass and ivory.

6.
Thomas Lindsay Willman (1784-1840). *A Complete Instruction Book for the Clarinet*. London, ca. 1825.

The clarinet was introduced only in the early eighteenth century. In the nineteenth century it began to be widely used including in orchestras. By the 1820s the 13-key clarinet became the standard form until the early twentieth century. Willman's handsome English tutor was based on an 1822 French tutor by the most influential performer of the time: Iwan Müller.

While Müller recommends playing the clarinet with the reed on the lower lip, Willman continued the tradition of playing with the reed against the upper lip. This likely remained the more common technique in England through the 1850s.

7.
George E. Blake (1775-1871). *A New and Complete Preceptor for the Clarinet... a Selection of the Newest & Most Favorite Airs, Song Tunes, Marches &c.* Philadelphia, for the author, 1810.

Blake's simple work is the first separate instruction book for the clarinet published in the United States.

8.
Francesco Antolini (b. 1771). *La Retta Maniera de Scrivere per il Clarinetto*. Milan, Candido Buccinelli, 1813.

Antolini's method advises how to write for the clarinet. It established the clarinet as the basic soprano military instrument replacing the oboe. Its six fold-out plates with musical exercises compares composing for the clarinet with other instruments such as the various ranges of flute and types of oboe.

CASE 14 WOODWINDS: DOUBLE REED

1.
Engraved trade card, ca. 1705, for wind-instrument maker Coenraad Rýkel, 1664-1726.

Nephew, apprentice to and later partner of the celebrated woodwind-instrument maker, Richard Haka (d. 1705), Rýkel made refined wind instruments for art music similar to those by the Hotteterre Family.

2.
"Gentleman playing a bassoon", ink, watercolor, fabric, matelasse, and embroidery, France, mid-eighteenth century.

This exquisite mixed media work depicts the type of refined bassoon made by Haka, Rýkel, and the Hotteterres.

3.
Peter Prelleur (1705-1741). *The Modern Music-Master.... In which is Included a Large Collection of Airs, and Lessons... Extracted from... Handel, Bononcini, Albinoni and other[s]*. London, 1731.

This finely-executed volume, both etched and engraved, provides tutors for voice and five of the most popular instruments of the day. Each has a title page and frontispiece depicting the specified instrument: a singer for the first tutor, then players of the recorder, German or transverse flute, oboe, violin and harpsichord. A brief history of music and a musical dictionary follow. *The Compleat Music-Master*, 1704, probably inspired the format. Prelleur borrowed from several sources, including *Nolens Volens*, 1695, for the violin, as well as the English edition of Hotteterre's *Principes de la Flute Traversiere* (1729, cat. No. 31).

4.

Peter Prelleur (1705-1741). *Instructions upon the Hautboy* from *The Modern Music-Master*. London, 1731.

The separately published oboe tutor from *The Modern Music Master* provides instructions for fingering and playing certain difficult notes, as well as some theory and suggestions for performing grace notes. It contains a "curious collection of marches, minuets, rigadoons and opera airs by Mr. Handel and other eminent masters."

5.

Etienne Ozi (1754-1813). *Nouvelle Méthode de Basson*. Later ed. Paris, l'Imprimerie du Conservatoire de Musique [1802-03].

Internationally celebrated French bassoonist, teacher and composer, Ozi enjoyed a remarkably varied career including service to the Duc d'Orleans, King of France and Napoleon. He played many public concerts and composed music for bassoon and wind band. After the Revolution he joined the music faculty that became the National Conservatory in Paris. His new bassoon method (an earlier one is dated 1787), widely praised for its clarity and thoroughness, is an important document on late eighteenth-century bassoon technique, reed making and musical ornamentation for all woodwinds.

6.

Benjamin de la Borde (1734–1794). *Essai sur la Musique*. Volume one of four volumes. Paris, Eugene Onfroy, 1780.

Volume one is devoted to world musical instruments, ancient and modern, and is illustrated with handsome copperplate engravings. It includes the important bassoon treatise by Pierre Cugnier (b. 1734). The other volumes contain articles on composing, song, poets, musicians, singers, actors, composers; some music; and even a table of the compasses of the various ranges of voice and instruments. La Borde, the violinist and composer who supervised the project, ended his days on the guillotine.

CASE 15 BRASS WIND

1.

Denis Diderot (1713-1784) and Jean le Rond d'Alembert (1717-1783). "Lutherie Contenant Trente-Quatre Planches, Dont une Double", extract from *Encyclopédie, ou Dictionnaire Raisonné des Sciences, des Arts, et des Métiers*. Paris, ca. 1762.

The section on *lutherie* (making instruments) in Diderot & d'Alembert's monumental *Encyclopédie* offers a complete history and dictionary of musical instruments specifying tuning and tablatures and even depicts the tools needed to make and maintain the instruments. Especially unusual and interesting is this detached plate on *chaudronnie* (making brass instruments) detailing how trumpets and tympani are constructed.

2.

New Instructions for the French-Horn... To which Are Added, All the Hunting Notes, and a Collection of Tunes, Marches, Minuets &c.... London: Longman & Broderip, ca. 1785.

This tutor distinguishes first from second horn parts, illustrates the “over the shoulder” playing position then current, and derides adjusting intonation of certain open notes by thrusting a hand into the bell. Successful music and musical instrument dealers, Longman & Broderip missed no advertising opportunities: their colophons list instruments and related music books for sale.

3.

L.F. Dauprat (1781-1868). *Partition des Trios, Quatuors & Sextuors pour Cors en differens Tons... Précédée de Tableaux et Instructions sur les deux genres duCor, l'Entendue de ses dix Tons, leur amalgame, et les différentes manières d' écrire pour cet Instrument.* Paris, ca. 1835.

Horn playing is based on the harmonic series. Mastering the entire range of notes in the horn's very large compass was difficult at best. Consequently players divided themselves initially into two categories: first horn or *cor alto* that covered from the 4th to the 24th harmonics, and second horn or *cor basse* that stayed within the 5 semitones below the 2d harmonic up to the 16th. The finest performers—the soloists—were the *cor basse* players. A third category, developed in the early 19th century, was the *cor mixte*. Those players played about two octaves in the center of the horn's compass. They were particularly agile in chromatic passages. This volume provides trios, quartets and sextets for all three categories of horn players.

4.

Foldout plate from Duprat, *Partition* (no. 3).

5.

Louis François Dauprat (1781-1868). *Méthode de cor-alto et cor-basse (premier & second cor)*. Paris, Schonenberger [1824].

Technique for playing natural horn is so carefully described that this remained its most important manual throughout the nineteenth century. The natural horn with its clear sound, full of overtones, remained the basic orchestral instrument in spite of stiff competition from the valved horn.

6.

V. Caussin, *Méthode de cornet ou bugle à trois pistons*. Paris: Launer, ca. 1836.

Recently invented valves applied to the post horn created the cornet, one of the first practical chromatic brass instruments. This book recommends using it in all kinds of music, including parlor songs.

CASE 16 MILITARY INSTRUMENTS FOR COMMANDERS AND ENLISTED

1.

“Ensemble of Royal Mounted Trumpeters” from the first festival book:
The Procession of Emperor Maximilian I, woodcut. Augsburg, 1526.
On loan from Jason Selch.

Emperor Maximilian I married Mary of Burgundy in 1475, instilling in his court the rich Netherlandish musical traditions. In 1493 he inherited the vast Holy Roman Empire and was crowned Emperor in 1508. A devoted patron of the arts, in 1498 he created one of the first permanent court musical organizations.

Obsessed with his own posterity, Maximilian I commissioned a lasting commemoration of himself beginning in 1508: a triumphal procession—not by actually parading through Roman-style arches into one of his cities—but by documenting on paper the splendor of a triumphal entrance of his magisterial court. He had himself portrayed as a hero returning from a military triumph, complete with pageant wagons and a huge musical entourage.

Executed in 135 woodcuts by Hans Burgkmair, Albrecht Altdorfer and Leonhard Beck, they were to be pasted together in a long scroll. Maximilian I personally conceived this monumental work including the accurate depiction of his musical court, dictating them to his secretary. Although Maximilian died in 1519, the festival scroll was completed in 1526.

Musicians who played natural trumpets and kettledrums were the personal entourage of rulers, commanders and the highest aristocracy, who dictated when, where and on what occasions the musicians would perform. This tradition was perpetuated behind closed doors in guilds and prevailed until the late 18th century when Alltenburg exposed it.

2.

Johann Ernst Altenburg (1734-1801). *Versuch einer Anleitung zur heroisch-musicalischen trumpeter- und pauker-Kunst*. Halle: Johann Chrifft. Hendel, 1795.

Trumpeters belonged to a guild that kept secret the techniques of trumpet playing. This last and most complete natural trumpet tutor describes Baroque technique and performance practice, disclosing the guild's social intricacies. Six fold-out plates of concertos for massed trumpets and timpani are tipped in the back.

3.

J.L. Rumrille and H. Holton. *The Drummer's Instructor; or, Martial Musician*. Albany, Packard & Van Benthuysen, 1817.

This early drum manual contains music for the fife, as well as instructions on beating both the side and bass drums. As enlisted musicians, drummers were expected to play the fife too.

4.

Alvan Robinson, Jr. (1802-1865). *Massachusetts Collection of Martial Musick*. Second edition. Exeter, N.H., J.J. Williams, 1820.

Robinson's instructions advocate rhythmic formulae memorization rather than reading the drum notation. Like the Rumrille and Holton manual, it also includes fife instructions.

5.

Aashel Seward. *A New and Complete Preceptor for the Fife*. Utica, N.Y., Seward & Williams, 1816.

Literate beginners used this small, fragile, ephemeral book to learn to play an instrument. It tells how to hold, blow and finger the fife, explains the rudiments of music in three pages, and provides sixty-five simple Anglo-American marches, patriotic airs and popular tunes.

6.

Fife by William Whiteley (fl. 1810-1854), Utica, ca. 1830.

Maple stained dark brown, 2 bone ferrules. Whiteley was one of the finest early American makers of wind instruments. Dr. Selch and Prof. Victor Fell Yellin discovered the contents of Whiteley's shop, boarded up in the attic of Whiteley's last house.

CASE 17 MILITARY MUSIC ENSEMBLES

1.

A View of the Court Yard, and Part of St. James's Palace London, -- With the Relief of the Guard", hand-colored engraving. Laurie & Whittle, London, 10th May 1798.

The Changing of the Guard is accompanied by the officer's ceremonial music [band of 8 instrumentalists on the left, employed by the officers]; a percussion section; and the enlisted band. The officer's musicians (who wear the same uniforms as the officers), play natural trumpet and serpent, two horns, two oboes and two bassoons. Mozart, Haydn and Beethoven wrote for these wind ensembles.

Elite, exotic Janissary (Ottoman) instruments—used only ceremonially, never in battle—recently introduced into Europe make up the percussion section: boys play triangle and kettle drum; turbaned Janissaries play cymbals, the *davul* or bass drum—struck with curved stick in one hand and a switch of twigs in the other—and tambourine.

The enlisted musicians follow playing fifes and side drums. The height of the musicians conveys their rank and importance. The whole led by a beedle or drum major with large baton; officers of the regiment draw up the right.

2.

"North Stratford Brass Band," photograph. Unknown photographer, Vermont, ca. 1875.

By this period, over-the-shoulder brass instruments of the kind invented by Adolphe Sax had become very popular among military musicians.

3.

Georges Kastner (1810-1867). *Manuel Général du Musique Militaire a l'Usage des Armées Françaises*. Paris, Firmin Didot Frères, 1848.

Historian of military music, regiments and their evolution, Kastner describes all types of military instruments from ancient times to his, and the evolution of military ensembles. He tells how to play the instruments and compose for mid-nineteenth-century ensembles. He was also the first to significantly evaluate Adolphe Sax's instruments and their place in military ensembles.

CASE 18 BRITISH MUSICAL THEATER

1.

"Interior of the New Theatre Royal Haymarket, as it appeared on the Night of its opening 4th July 1821." Robert Wilkinson, engraver, 125 Fenchurch Street, London, 1823.

The Little Theatre in the Hay was built in 1720. It served as the venue for Italian opera throughout the eighteenth century. In 1821 the Little Theatre was abandoned for a larger house, designed by John Nash and built next door. The façade remains the same to this day, even though its interior has been remodeled many times.

2.

[Interior of the] "Theatre Royal Covent Garden, as altered previous to the opening of 15th Sept. 1794. Destroyed by Fire. Sepr. 20th 1808" [and] "The Original Entrance from the Piazza to the late Covent

Garden Theatre destroyed by Fire Sepr. 20th 1808”, handcolored engraving. By Springsguth; Robert Wilkinson, publisher, London, ca. 1810.

Until the last third of the eighteenth century, English “opera” (mixed speech and song in English, often comic) was performed at the patent (licenced) Covent Garden and Drury Lane theatres, and Italian opera at the King’s Theatre, Haymarket. The third Covent Garden Theatre was altered in 1792 accommodating 3000. After the 1808 fire Covent Garden Theatre was rebuilt on a Robert Smirke design and opened a year later.

3.

“A Scene from the Beggars Opera”, etching by William Hogarth, 1697-1764, London, ca. 1730.

John Gay’s *Beggar’s Opera* opened in London in 1728 to rave audiences and forever changed English musical theatre. About highwaymen and whores, it satirized the government of Prime Minister Robert Walpole and the commercialism of English society. Sung to simple, familiar ballads, the *Beggar’s Opera* stood in stark contrast to Italian opera, immediately overshadowing the grandiose and florid performances about mythical and heroic subjects.

Scenes from the *Beggar’s Opera* were among the first of Hogarth’s topical pictures based on contemporary theatre. He began his career painting portraits and conversation pieces, moving on to series of pictures of subjects he devised, such as the pitfalls of marriage.

4.

“The Last Scene of the Triumph of Reform or the Fall of the Boro’ mongers, National Theatre, St. Stephens, 1832.” C. Grant, lithographer; T. MacLean, publisher, Haymarket, London, August 1832.

Using votes to control politics is nothing new. This print illustrates what the Brits do best: satirize current affairs with music on stage, this in the National Theatre, St. Stephens.

In 1830 England, Tory (republican) areas with dwindling populations held fast to the right to elect House of Commons representatives—hence known as “borough mongers”. The Whig (democrat) Earl Grey, recently elected prime minister, wanted to exchange representation of these “rotten boroughs” for representatives of the fast-growing industrial cities of Manchester, Birmingham, Bradford and Leeds. This Reform Act at last passed in 1832, doubled the English voters from 6% to 12%.

5.

Handbill: “Friday October 15, 1730 at the Theatre Royal, Covent Garden....” London, 1830.

The Duenna’s popularity continued well into the nineteenth century. “The next night’s performance” includes *The Duenna*, along with another comic opera and some melodrama. Handbills give a flavor of what an audience might expect of an evening’s entertainment: a tragic play—starring none other than some of the Kemble dynasty, a Beethoven overture and a comic opera.

6.

The Duenna or double Elopement, a Comic-Opera as performed at the Theatre Royal in Covent Garden for voice, harpsichord, or violin. Music selected and by Thomas Linley Sr. (1733-1795), and Thomas Linley Jr. (1756-1778). Libretto by Richard Brinsley Sheridan (1751-1816). First edition. London, C & S Thompson, [1775].

Singers specified in the score: Mr. DuBellamy, Mr. Wilson, Mr. and Mrs. Mattocks, Miss Brown, Mr. Leoni, Mr. Quick, Mrs. Green.

Sheridan's plot involves typical stock comedic characters and their misunderstandings, intrigue, disguises, buffoonery and innocent and debauched love set in Seville. The Duenna, a nobleman's bawdy and corrupt housekeeper, wishes to marry a rich Jewish merchant. However the merchant has been promised the hand of the nobleman's daughter. After much chicanery, all is resolved to everyone's pleasure at a masquerade ball. First performed in Covent Garden in 1775, this extremely popular opera reached America in 1786.

7.

Program: *The Duenna*, performed by the Federal Music Society, Frederick R. Selch artistic director.

The Federal Music Society, founded in 1975 by artistic director Dr. Selch, presented a restored version of *The Duenna* in concert performance at Alice Tully Hall in 1979, a little over 200 years after its London debut. The Federal Music Society, an ensemble of singers and instrumentalists, performed Colonial- and Federal-period music on period instruments. "The Feds" lasted almost ten years, presenting nearly eighty concerts and recording for New World Records.

CASE 20 MRS. ELIZABETH BILLINGTON (?1768-1818)

By the end of the eighteenth century, a sharp division existed between actors and singers; rare was the person who excelled at both. Singers, too, fell into two stylistic camps: 'great' and 'ornamented'. The 'great' singers were thought more tasteful because they sang simply, naturally and plaintively. 'Ornamented' singers sang Italian style with elaborate embellishments that many concert-goers thought too much and not good taste.

Mrs. Billington was one of the finest of the latter camp around the turn of the 19th century. English born, at the age of 18 in 1786 she stole the show as Rosetta in Arne's *Love in a Village* (see case XX for her lavish ornamentations printed in the bravura song). She remained a sensation throughout her long career. From 1794 to 1801 Mrs. Billington performed to much acclaim in Naples, Venice and Rome.

Returning to England in 1801 her performance as Mandane in *Artaxerxes* was so outstanding that she was engaged to perform alternately in both Drury Lane and Covent Garden theatres. Her compass was extensive: she had a range of three octaves from a to a'', her upper notes exquisite. Although her technique was extraordinary, her expressive powers were limited. She was not good at extemporizing: her ornaments were usually written out, as the *Love in a Village* score illustrates, then laboriously learned.

1.

"Mrs. Billington as St. Cecilia", mezzotint (proof). Jonathan Ward, London, 1803, after her portrait by Joshua Reynolds, London, 1789.

Reynolds portrayed Elizabeth Billington, the most celebrated singer and famous diva of the age, as Cecilia, patron saint of music. Joseph Haydn commented on seeing this portrait: "You have made her listen to the angels; you should have made the angels listen to her."

2.

"A Bravura Air Mandane", portrait of Mrs. Billington in the role of Mandane, hand-colored etching and stipple engraving. James Gillray, published by Hannah Humphrey, London 22 December 1801.

This more realistic portrait depicts the domineering Elizabeth Billington, in her brilliant performance of the role of Mandane in *Artaxerxes* on her return from Italy in 1801. It satirizes her command of the stage and the heat of her elaborate Italian ornamentation.

3.

Artaxerxes, full score by Thomas Arne (1710-1778); libretto by Pietro Metastasio (1698-1782). First edition. London, S., A. & P. Thompson, 1762.

Singers: Miss Brent as Mandane (Arne's extraordinary pupil); Mr. Tenducci as Artaxerxes, and Mr. Peretti as Arbaces (both castrati), Mr. Beard as the villain Artabanus; Mr. Mattocks as the treacherous Rimenus; Mrs. Mattocks as Semira, and Miss Thomas. Scored for tromba, corni, timpano, oboe primo, secondo; violino primo, secondo; viola, fagotti et bassi.

Artaxerxes was Arne's greatest dramatic success. Revived well into the nineteenth century it attracted overflowing audiences. Sung throughout and the only *opera seria* in the English language, it combines the florid Italian style and classical, heroic plot with an English libretto. This original *Artaxerxes* cast was a mix of Italian and English singers, the latter familiar to opera goers in the less musically demanding English comic and ballad operas including the *Beggar's Opera*. The starring role of Mandane, written for Arne's pupil Charlotte Brent to showcase her extensive coloratura abilities, remained a display work for successive extraordinary sopranos including Mrs. Billington and her rival Mme. Mara.

The work was first performed in 1762 in Covent Garden, a major change of venue for Italian opera. Before this Italian opera had been performed exclusively at the King's Theatre, Haymarket; Covent Garden and Drury Lane theatres had presented only English operas.

4.

Handbill: "Theatre Royal, Drury-Lane... April 10, 1802" Mrs. Billington's performance of her stellar role as Mandane in *Artaxerxes*, with her father, Mr. Weichsell, playing violin obligato.

5.

Libretto: *Artaxerxes, an English Opera. As it is Performed at the Theatres Royal in Drury-Lane, and Covent-Garden, the Musick Composed by Tho. Aug. Arne. A new edition.* London: G. Kearsley and W. Griffin, [1780].

6. – 7.

"A Bravura Dedication to Mrs. Billington", hand-colored satirical etchings. Roberts after Woodward, London, early 19th c.

In 1802 the Pic-Nic Society of aristocratic amateur thespians was founded by Lady Buckinghamshire. Its extravagant theatricals and lavish sets, costumes and jewels encouraged relentless attacks by the press and the Tory Evangelicals against the licentious, immoral decadence of these upper-class "unblushing matrons of fashion". Furthermore, they diverted aristocratic support from the professional actors and licenced theatre managers.

(6.) Mrs. Billington was a ready target of satire because of her weight and heavy ornamentation of Italian opera. The six illustrations in the "Bravura Dedication to Mrs. Billington" include "A Quintetto" with a quote from Rowe:

"E'en Age itself is cheard with Music. It wakes a glad Remembrance
o our Youth, calls back past Joys and warms us into Transport."

(7.) "A Thorough Bass" from the same series bears the lines from Shakespeare:

"That strain again! – O it came o'er my ear
Like the sweet South breathing on a bed of Violets".

CASE 20 AMERICAN THEATER

American theatrical performances began in Williamsburg in 1716, but were sporadic until the 1750s in Philadelphia and New York. Theater was more accepted in the 1760s, in part encouraged by British soldiers who sponsored and performed it. For nearly the entire Revolutionary War decade—from the 1770s to the 1780s—most American theatre ceased because of a Continental Congress resolution.

In the 1790s theater was reestablished as a popular form of entertainment. Many English and some American works were performed. New theatres were erected. Boston built two: the Federal Street in 1793 (the year the 1750 ban was lifted), and the Haymarket in 1796. Philadelphia's New Theatre on Chestnut Street opened in 1794, the year the Southwark Theatre was retired. Circuses performed in the Olympic Theatre beginning in 1812. In New York the Nassau Street Theatre was the first, constructed in 1753, followed by the John Street Theatre in 1767 and finally the Park Street Theatre 1798.

The first American play slated for the boards in 1767 Philadelphia, was cancelled because of its biting satire. Within two years of many first performances of English works, they were seen in America. For example Charles Dibdin's *The Padlock*, first performed in London in 1768, opened in New York in 1769.

1.

“View of Park Row, New York, including the Park Street Theatre”, hand-colored engraving by William D. Smith, after a drawing by C. Burton, New York, 1830.

The Park Street Theatre built in 1798 was New York's third theater.

2.

Playbill. Park Street Theatre, N.Y., September 21, 1832.

This playbill documents the third appearance of Fanny and her father Charles Kemble in America. They performed *School for Scandal*.

3.

Handbill: The Chestnut Street Theatre, Philadelphia, March 27, 1820.

Not just the last night of the season but the last performance ever in the elegant original Chestnut Street Theatre, which burned 2 April 1820. Built in 1792, it was inspired by London's Covent Garden Theatre. Although fitted with gas lighting in 1816, its demise was probably arson.

4.

“The New Theatre in Chestnut Street, Philadelphia”, hand-colored engraving. William Birch, engraver, Philadelphia, 1823.

The elegant first structure, built in 1792 burned to the ground April 4, 1820. This structure was erected shortly thereafter.

5.

A New Edition of Love in a Village, a Comic Opera as performed at the Theatres Royal Drury Lane & Covent Garden... To which is added the Celebrated Bravura Song introduced by Mrs. Billington, Composed by Sig.r Giordani. Score: Thomas Arne (1710-1778), libretto: Isaac Bickerstaff (1733-1808). London, R. Birchall [ca. 1801].

Love in a Village, a great favorite in Boston, is a pastiche form of comic opera, where borrowed tunes have new texts and new contexts. In this opera servants are relegated to singing old fashioned ballad tunes; the main characters have newer music. Arne contributed 19 new songs to the work; the rest of the music is borrowed from other English and Italian composers. Mrs. Billington's ornamentation is published in this edition.

6.

The Padlock a Comic Opera, music by Charles Dibdin (1745-1814), libretto by Isaac Bickerstaff (1733-1808). First edition. London: J. Johnston at his Music Shop...Covent Garden [1768].

An afterpiece, this work is through-composed by Dibdin. A characteristic of late eighteenth-century operas such as this is that the songs further the plot and the finales often include action. Don Diego hopes to marry his ward Leonora and padlocks her door to keep her from Leander.

Collaborating with Dibdin in three successful comic operas, Bickerstaff suddenly fled to France in 1772 to avoid prosecution for homosexuality. Dibdin's association with Bickerstaff may have contributed to Dibdin's lack of success in his next few 'dialogue operas' of about fifteen minutes in length. Dibdin then also fled to France to avoid imprisonment for debts. He excelled as a writer of songs about contemporary events.

In the quartet shown here, Dibdin sings the part of Mungo in blackface and Black dialogue (see page on right, third line down). Mrs. Arne (Cecilia Young 1712-1789) was wife of the composer. Dibdin said of Mrs. Arne: [she] "was deliciously captivating. She knew nothing in singing or in nature but sweetness and simplicity"—hence she was one of the "great" singers, in contrast to Mrs. Billington, an "ornamented" singer.

CASE 21 FANNY KEMBLE (1809-1893) ACTRESS and ABOLITIONIST, WRITER and SINGER

Bright and headstrong, Fanny was third generation in the celebrated Kemble Family of actors. Her grandparents had 12 children, 6 of whom went on the boards. The most stellar were her aunt Sarah (Kemble) Siddons, the extraordinary English Melpomene (muse of tragedy); her aunt Adelaide, a fine singer; her uncle John Philip Kemble, also a major tragedian and manager of Covent Garden; and her actor-parents Charles and Marie Thérèse (deCamp) Kemble. Her father followed her uncle as Covent Garden manager, presenting the highly successful *Der Freischütz* by von Weber and commissioning his *Oberon* in 1826. Still, by 1829 debt threatened again. In desperation 19-year-old Fanny was thrust on stage as Juliet and was an immediate sensation, compared only to her aunt, Sarah Siddons. A singer and unwilling actress, home-trained by her mother, Fanny was a natural, learning major roles for 25 plays in the next few years, along with writing one of her own: *Francis I*, staged at Covent Garden in 1832.

Fanny and her father came to America in 1832 to ply their trade. Music brought Fanny, a pianist, together with Pierce Butler, Philadelphia flutist and soon-to-inherit plantation owner. Marrying in 1835, Fanny willingly left the stage to write and be wife and hostess. Her outspoken *Journal of a Residence in America*, Paris, 1835, offended everyone causing a serious rift with her husband. Parodies and satirical prints ensued. Upon occupying Butler Place in Germantown, Pierce became outwardly controlling and possessive and Fanny more isolated. Her early preoccupation with Byron, nature and freedom contributed to her revulsion of her husband's treatment of his slaves on his Georgia Plantation. First she challenged him, then subversively acted against him to aid the people. When she could no longer prevail, in 1845 she fled to Rome. They officially separated in 1847; Fanny returned to Lennox, Ma. in the Berkshires in 1848 purchasing a cottage, and divorcing in 1849. After leaving Pierce she supported herself by stage readings and writing, including *A Year of Consolation*, 2 vols., 1847; *Poems* in 1859, *An English Tragedy* (written 1838) but published in 1863, the same year as her *Journal of a Residence on a*

Georgia Plantation appeared both in New York and London. Britain would have sided with Jefferson Davis's Confederacy had it not been for her *Journal's* enlightenment of public opinion.

Fanny's series of reminiscences in *The Atlantic Monthly* as "Old Woman's Gossip" were collected and published in 1878 in her three-volume *Records of a Girlhood*. Fanny was a favorite of writers. Longfellow, Thackeray, and Henry James doted on her and the Kembles. James paid tribute to her in his *Essays in London and Elsewhere*, 1893.

1.

"Miss Fanny Kemble", hand-colored lithograph. After a drawing by E.F. Lambert, T. Gillard, publisher, London, 1830.

Flattering prints of Fanny proliferated in London after her immediate celebrity as Juliet in 1829. Coloring her eyes blue made her appear more feminine than she actually was with dark eyes and a strong, powerful visage.

2.

Playbill: Park Street Theatre, New York, 7 February 1833.

3.

Playbill: Fanny Kemble Reading Shakespeare, Edinburgh, 1852/53.

Fanny's readings of Shakespeare was loved from Edinburgh to America. An anonymous reviewer marveled: "she acted the plays rather than read them. Instead of limiting her exertions to the representation of one character she played the parts of the whole *dramatis personae*".

4.

"Fanny Kemble's Readings of Shakespeare at the St. James Theatre, London," photo of a wood engraving from the *Illustrated London News*, 1850.

Beginning in 1847 as she was divorcing, Fanny supported herself on both sides of the Atlantic with series of Shakespeare readings, following the tradition of both her father and her aunt Mrs. Siddons. She kept her fees and ticket prices low, donating some of her earnings to charity. Fanny Appleton Longfellow recalled: "Mrs. Butler continues her readings to the delight and wonder of her crowded audiences... Her Queen Catherine was most touching—so much her own story... She came home with us afterwards [to Cragie House, Cambridge, Ma.]. I presented her with a bouquet and Henry with a sonnet which he read. She was much overcome...."

5.

Frances Anne Kemble, *Record of a Girlhood*, first of three volumes. London, Richard Bentley and Son, 1878.

6.

*Outlines Illustrative of the Journal of F***** A*** K******, Boston, D[avid] C[laypoole] Johnston, 1835. Eight plates.
Plate 2. "A London Audience Getting up in Compliment to 'My Dear Father'."

Fanny's outspoken and often uncomplimentary *Journal of a Residence in America*, included comments like "the women here... ripen very early and decay proportionably soon" and raised the ire of Americans. Thinly veiled by initials, acquaintances were easily recognizable. Even though published in London in

1835, the volume was widely circulated here, embarrassing her husband and encouraging retaliation. Satirical prints ensued such as this pointed insult to her beloved father.

7.

Invitation to “The Terrific Kemble”, an exhibition at the Grolier Club, New York, 1988, organized by Dr. Selch.

8.

Frances Anne Kemble, *Journal of a Residence on a Georgia Plantation in 1838-1839*, New York, Harper & Brothers, 1863.

9.

Henry James, *Essays in London and Elsewhere*. New York, Harper & Brothers, 1893.

CASE 22 ENSEMBLE INSTRUMENTATION

1.

“The Germania Musical Society”, lithograph. By P. Kraemer, published by Sinclair’s Lithography, Philadelphia, 1850.

In 1848 the Germania Society emigrated from Berlin to the U.S. escaping political and social upheaval, and in quest of musical freedom from aristocratic patronage. Its orchestral instrumentation was standard for the time: 4 violins, two violas, violoncello, double bass, two flutes, two clarinets, oboe, two bassoons, two horns, two trumpets, trombone and kettledrum.

The Society popularized orchestral concerts, establishing standard orchestral repertory including Beethoven, Mendelssohn, and some Wagner. Carefully programming appealing combinations of serious and light works, tirelessly playing concerts night after night (rather than a small annual series for a select audience), and keeping ticket prices low, they attracted huge audiences. Democratically run, promoting and marketing themselves, decisions were made communally by all the performers not just the director, and they shared equally in the rewards. Although the Society disbanded in 1854, it had performed in six years up and down the Atlantic coast over 900 concerts for some one million people and left a legacy of the Boston Symphony Orchestra and the Chicago Symphony.

2.

Hector Berlioz (1803—1869). *Grand Traité d’Instrumentation et d’Orchestration Modernes*. First edition. Paris: Schonenberger, [1843].

Berlioz championed diverse and newly created instruments such as the ophicleide, encouraging their use. This treatise describes each instrument’s capabilities, and explores, as do Berlioz’s many works, the rich orchestral palette available to composers.

3.

Ophicleide fingering chart , France, ca. 1830.

Ophicleides, (the name means keyed serpent) are lower members of the keyed bugle family. In the early 1800s Halary developed it from the serpent. (See Case XVII, no. 1, for a serpent.) Bass members of the cornetti family, serpents were made of wood wrapped in leather, with fingerholes placed for a player’s convenience rather than acoustically. Its sound

was soft and intonation challenging. The ophicleide's keys helped a performer reach acoustically placed tone holes. The key system is related to the valve system rather than woodwind fingerings. Berlioz recommends ways to orchestrate for them as well as for the cornet or bugle with valves.

4.
Keyed bugle player, artist unknown, American, ca. 1820.

CASE 23 USE OF MUSICAL INSTRUMENTS IN EARLY NEW ENGLAND PROTESTANT CHURCHES

1.
'Yankee' bass viol or violoncello, maker unknown, New England, 1780-1840.

This instrument has a very thin waist, shallow sides, and curvaceous body with a mottled, lozenge-shaped decoration on the belly. Three bone inlays on the fingerboard decisively mark the first three positions; the names of each string's notes are written on them upside down for the viewer but readable by the player.

Bass Viols or American Violoncellos

Inspiring him to focus his collection on American music and its worldwide sources, Dr. Selch defined American music as every type of music performed by any peoples resident in America. His collection includes 65 bass viols.

Derived from English parish church and village music practices, these homemade instruments were made in America for New England churches to support vocal music when no organ was available, and for rural bands. They are found in two sizes: the larger was primarily used to reinforce a vocal or instrumental bass line. Consequently they were usually played only in first or second position requiring only a short neck. The smaller size (today's standard violoncello) was more adept for solo playing: longer necks made it possible to more easily shift positions and play a wider range of notes.

The shapes of these hand-crafted bass viols are as diverse as human forms. It is unknown whether makers were experimenting with acoustics, or if they were simply making cello-sized instruments from memory. Few makers signed their work.

The most obvious physical characteristics include: 1) widely varying body proportions: thin and broad body widths, wide and narrow sides, sometimes disproportioned upper and lower body bouts; 2) quite distinctive f-holes, including their sizes, shapes and placement; 3) some tripartite f-holes with integral wooden tabs at the top and bottom perhaps thought to strengthen the belly, but often having the reverse effect of causing cracks; 4) no purfling (the thin decorative ink or inlaid line on the body's front and back); 5) wedged fingerboards; 6) flat-backed pegboxes, 7) widely varying scrolls; 8) use of whatever wood was at hand, and 9) bellies and backs made of slab-cut wood (see the first instrument on the left) instead of the finely-grained quarter-cut wood.

2.
William Billings (1746-1800). *Continental Harmony*. Boston, Isaiah Thomas & Ebenezer T. Andrews, 1794

The title page confirms Billings's approbation of the use of instruments in church: "Psalm lxxxvii. 7. As well the Singers as the Players on instruments shall be there. Psalm lxxviii. 25.

The Singers went before, the Players on instruments followed....” This volume includes Billings’s first instrumental ‘symphony’ (or interlude) in a psalm tune book. That in his “Anthem for Ordination” is used for harmonic modulation: “Sym to introduce b-flat”.

3.

Samuel Holyoke (1762-1820). *The Columbian Repository of Sacred Harmony*. Exeter, N.H., Henry Ranlet [1802].

The largest collection of popular sacred vocal music of its time, Holyoke compiled it from works by American and English tunesmiths. A note on the title verso affirms that the bass viol was expected to accompany sacred music. Several works including “Cronsberg” specifically call for “instrumental bass”.

4.

William Billings (1746-1800). *Singing Master’s Assistant*, Boston, self published, 1778.

Billings, singing master, poet, printer, tanner, sometimes scavenger and hogreeve, was the first and most creative of the early Yankee tunesmiths, modeling his music on that of the English parish churches. This work was so popular it was often plagiarized. Its dictionary defines: ORGAN...[as the] grandest of instruments; SYMPHONY, an air, played before the song begins; and VOLUNTARY, an air which is played on an organ, it is performed in the Church before service begins, to soothe the minds and calm the passions of the Audience, for the fit worship of God.”

5.

John Newte (1655-1716). *The Lawfulness and Use of Organs*. Pamphlet. London, Freeman Collins, 1696.

During the Protestant Reformation, instruments in churches were banned, organs often destroyed, and music and texts simplified, all in favor of The Word’s clarity. Late in the century Newte, Rector of the Tiverton Parish Church in Devon, reassured the congregation that organs were not only lawful but helped improve congregational singing.

CASE 24 USE OF MUSICAL INSTRUMENTS IN EARLY NEW ENGLAND PROTESTANT CHURCHES

1.

Hans Gram (1754-1804); Samuel Holyoke (1762-1820); Oliver Holden (1765-1844). *The Massachusetts Compiler of ...Sacred Vocal Music... Selected or Adapted from Modern European Publications*. Boston, Isaiah Thomas and Ebenezer T. Andrews, 1795.

The first American book on harmony, this is the first to *mention* the tenor viol and viola in an American tunebook. The introduction states “The part set for bass viol or tenor violin is not to be played by the primo violin.... The good instrumental performer produces the sounds and periods of his part without any of his own alterations or additions.” It provides complete instructions for realizing figured bass. Its dictionary defines “*Viola*, the instrument between the bass viol and the violin”, and “*Violencello*, [sic], the instrument on which the bass parts are played, called bass viol, the four strings of which when tuned are called C, G, D, A.”

2.

“Oliver Holden”, wax polychrome relief portrait by John Christian Rauschner (fl. 1799-1810), Boston, ca. 1805.

3.

Tenor violin, maker unknown, Northeastern United States, 19th c.

A large viola, this instrument, like American bass viols, was likely used in church orchestras and village bands to sound the tenor voice. Only three examples are known to have survived.

4.

Ezekial Goodale (b. 1780).

The Instrumental Director, Rules for All Musical Instruments in Common Use. 4th ed. Hallowell, Me., Glazier, Masters and Smith, 1836.

This method, providing instructions and music for most instruments used at the time, is the first American one to offer a method for tenor viol (large viola).

5.

Bartholomew Brown (1772-1854). *Columbian and European Harmony; or Bridgewater Collection of Sacred Music*. 2d ed. Boston, Isaiah Thomas and Ebenezer T. Andrews, 1804.

Composer, singing master, instrument teacher, writer, editor, poet and lawyer, Brown compiled this influential collection of American and English works. Sometimes he calls for bass viol or, in this instance, bassoon accompaniment of the bass vocal line.

6.

Samuel Holyoke (1762-1820). *The Instrumental Assistant. Containing Instructions for the Violin, German-Flute, Clarionett, Bass-Viol, and Hautboy. Compiled from Late European Publications. Also a Selection of Favorite Airs, Marches &c.* Exeter, N.H., Henry Ranlet [1800].

The first comprehensive American tutor for musical instruments, it includes the first *manual* for the bass viol or violoncello. It was the principal bowed bass stringed instrument built by Northeastern American makers between ca. 1780 and 1850.

7.

Bass viol, 5-string, by Cornelius Dillingham, Freeport, Maine, 1833.

One of the few signed bass viols, Dillingham was clearly proud of his instrument. It has very deep sides, a puffy, balloon-like, stout body with a short almost stunted lower bout, and tripartite (tabbed) F-holes characteristic of New England makers. The fifth string was tuned a fifth below or to F. This instrument was probably used for solo performances.

CASE 25 BILLINGS, BROWNSON AND PITCH PIPE

1.

William Billings (1746-1800). *Psalm-Singer's Amusement*, J[ohn] Norman, engraver. Boston, self published, 1781.

This work was written expressly for experienced psalm singers. Although most of Billings' works are for unaccompanied chorus, this title page depicts a singing master with pitch pipe, and three of four church spaces inhabited by instrumental ensembles: the upper right by players of a tenor or bass viol, two flutes and a violin; the lower left by players of a bassoon or flute, flute, violin and keyboard. Seven elegant women look on from the left gallery, and 5 male singers are accompanied by a keyboard player on the lower left level. Billings clearly countenanced the use of instruments in church.

Billings' definition of "PITCH-Pipe" in his *Singing-Master's Assistant*, 1778, cautions: "Observe not to blow too hard for that will cause a false sound ; nor too weak for that will emit no sound at all.

N.B. Most of the Pitch-pipes in the country are set too high, they should be regulated by an Organ."

2.

Pitchpipe, round cross-section, maker unknown, Northeastern U.S., ca. 1800.

Turned tear-drop pull similar to that depicted on the title page of Billings' *Psalm-Singer's Amusement*, Boston, 1781.

3.

Pitchpipe, tunebook-shaped, maker unknown, Northeastern U.S., ca. 1790.

Oval cutout in the slide, crown molding for slide pull.

4.

Pitchpipe, tunebook-shaped, maker unknown, Northeastern U.S., ca. 1820.

Mahogany, carved paneled spine, names of notes on slide edge: compass f-g', brass knob for slide pull.

5.

Pitchpipe, square cross-section, organ-pipe-shaped, maker unknown, Northeastern U.S., late eighteenth-century.

Notes g-g' scratched on slide.

6.

Oliver Brownson (1746-1815). *Select Harmony*. T. Sanford [engraver], 1783. Second edition. [?Hartford, ?1784].

The title is surrounded by an oval musical setting of a canon for four voices: "Welcome, welcome ev'ry guest". Sanford engraved the interior of a finely-paneled and columned city church. The choir is generously spread throughout the gallery with its singing master sounding his pitch pipe to begin the tune, the admiring audience gazing upwards. This copy is the only complete one known of either the first issue of 1783 or this second issue.

CASE 26 THE KEMBLE CLAN

1.

“Fanny Kemble”, idealized bust portrait with facsimile of her signature, lithograph. By Henry Bryan Hall & Sons, New York, ca. 1835.

Fanny Kemble, 1809-1893, actress, abolitionist, writer and pianist, daughter of Charles and Marie Thérèse Kemble.

2.

“Mr. Roger Kemble. Engrav’d from an Original Painting in the possession of Mrs. Siddons”, stipple engraving by Ridley, London, ca. 1775.

Roger Kemble, 1721-1802, grandfather of Fanny.

3.

Mrs. Roger Kemble, née Sarah Ward, steel engraving, by Freeman after a painting by Sir Thomas Lawrence, London, n.d.

Sally Ward Kemble, 1735-1806, wife of Roger, daughter of an itinerant theatrical troupe manager and grandmother of Fanny. Roger and Sally had 12 children, 3 of whom became the finest actors of their time: Mrs. Siddons, John Philip, and Charles Kemble.

4.

[Mrs.] “J. Siddons [signature facsimile], stipple engraving after a painting by Gainsborough. Johnson, Wilson & Co. publishers, New York.

Sarah Kemble Siddons, 1755-1831, the British Melpomene, muse of tragedy.

5.

John Philip Kemble, stipple engraving, “proof copy” in pencil. Artist unknown, London, n.d.

John Philip Kemble, 1756-1823, major tragic actor, manager of Drury Lane Theatre 1778-1802, and Covent Garden 1803-1820.

6.

Charles Kemble announcing his benefit: “Theatre Royal. Benefit C. Kemble”, ink on paper. Artist unknown, London, ca. 1820.

Charles Kemble, 1775-1854, actor and manager of Covent Garden 1828-1832, 1840; commissioned von Weber’s *Oberon* in 1826 and Fanny’s father.

7.

Handbill featuring a performance of von Weber’s *Oberon*, and Charles Kemble, actor, and manager of Covent Garden, 8 December 1826.

8.

Playbill. For the Benefit of Mrs. C. Kemble, Monday, Jan. 20, 1812.

Marie Thérèse de Camp, 1774-1838, wife of Charles, dancer as a French immigrant child, then singer and celebrated comic actress and Fanny’s mother. Her uncle was a Viennese Court ballet master working with Mozart.

CASE 27 GLASS MUSICAL INSTRUMENTS

1.

Benjamin Franklin (1706-1790). "L'Armonica del Signor Beniamino Franklin," in *Scelta di Opuscoli Interessanti*, volume XI, pp. 72-77. Torino: Giammichele Briolo, 1775.

After attending a performance on musical glasses in England in 1761, Franklin devised an instrument with tuned graduated bells, nested one inside another, mounted horizontally on a spindle suspended on a frame and turned by a treadle. His "glass armonica" was sounded by touching the spinning glasses with moistened fingers. Because the edges of the glasses were close together, a player could produce multiple notes at the same time. Anton Mesmer used the instrument to hypnotize his patients.

2.

Franz Konrad Bartl (1750-1813). *Abhandlung von der Tastenharmonika*. Brünn: Leopold Haller, 1798.

Bells vibrating against the fingertips was thought to adversely affect a performer's nerves. Franz Bartl added a keyboard to Franklin's armonica to prevent a performer's fingers from directly contacting bell vibrations.

3.

Francis Hopkinson Smith (1797-1872). *Preceptor for the Grand Harmonicon, or Musical Glasses*. Baltimore: John D. Toy, 1831.

The "Harmonicon," or musical glasses, differed from the armonica in that the stems of glasses with the foot removed were inserted into holes in a soundboard fixed inside a side table. A performer with moistened fingers could play one or possibly two notes per hand by moving from glass to glass. Smith's manual is contained in two separate publications: the first stops at page 46; the second begins on page 47, continuing music for it. The index in the second volume serves both books.

4.

Daniel Menzies. *A Treatise on the Angelica or Musical Glasses, without Water Arranged in a New & Approved Manner to which is Annexed a Preceptor Containing Scales & Ample Instructions for Fingering & Playing that Charming Instrument without the Aid of a Master*. Edinburgh: John Tait; or Nathaniel Gow & Son, ca. 1820.

Menzies, performer and author of a treatise on Highland bagpipes, was captivated by musical glasses. He invented a "perpetually in tune" set needing no water and rearranging the order of the bells, called it an angelica, and wrote this method for playing it.