## Journal of the American Musical Instrument Society

VOLUME XXIII • 1997



Copyright by the <u>American Musical Instrument Society</u>.

Content may be used in accordance with the principles of fair use under <u>Section 107 of the United States Copyright Act</u>.

Content may not be reproduced for commercial purposes.

## Journal of the American Musical Instrument Society

## EDITOR Thomas G. MacCracken, Oakton, Virginia REVIEW EDITOR Kenton T. Meyer, Curtis Institute of Music

EDITORIAL BOARD Cecil Adkins, University of North Texas; Stephen Bonta, Hamilton College; Edmund A. Bowles, Falls Church, Virginia; Carolyn Bryant, Washington, D.C.; Stewart Carter, Wake Forest University; Sue Carole De Vale, Malibu, California; Robert E. Eliason, Lyme, New Hampshire; John Fesperman, Smithsonian Institution; Cynthia Adams Hoover, Smithsonian Institution; Edward L. Kottick, University of Iowa; Barbara Lambert, Concord, Massachusetts; Kathryn L. Shanks Libin, Vassar College; Martha Maas, Ohio State University; Kenneth Moore, Metropolitan Museum of Art; Ardal Powell, Hudson, New York; Harrison Powley, Brigham Young University; Sam Quigley, Museum of Fine Arts, Boston; Albert R. Rice, Fiske Museum of the Claremont Colleges; Susan E. Thompson, Yale University.

The JOURNAL is published annually by the American Musical Instrument Society, Inc. (AMIS), an international organization founded in 1971 to promote the study of the history, design, and use of musical instruments in all cultures and from all periods. Subscription to the JOURNAL is obtained through membership in AMIS. For information see the Organization and Membership section of this issue.

Contributions to the JOURNAL should be submitted no later than October 31 for publication in the following year's issue. Those who plan to contribute articles, reviews, or communications are requested to consult the *Guidelines for Contributors: A Summary* printed in this JOURNAL. Manuscripts and editorial inquiries may be sent to Thomas G. MacCracken, 12108 Vale Road, Oakton VA 22124.

Publications for review should be addressed to the review editor, Carolyn Bryant, 5206 Chandler Street, Bethesda MD 20814.

Advertising and business matters should be addressed to the JOURNAL manager, Peggy F. Baird, 4023 Lucerne Drive, Huntsville AL 35802.

© 1997 by the American Musical Instrument Society, Inc, ISSN 0362-3300 Produced by A-R Editions, Inc., 801 Deming Way, Madison WI 53717

## CONTENTS

The Divided Bridge, Due Tension, and Rational Striking Point in Early English Grand Pianos JOHN KOSTER	5
The Koto: Musical Instrument, Material Culture, and Meaning HENRY M. JOHNSON	56
Musical Instruments and Players in JA. Charles's <i>Acoustique</i> (Paris, c. 1787–1802) and Other French Technical Sources Patrizio Barbieri	94
Fétis and the "Meifred" Horn Jeffrey L. Snedeker	121
BOOK REVIEWS	
Donald H. Boalch, <i>Makers of the Harpsichord and Clavichord 1440–1840</i> , third edition, edited by Charles Mould Reviewed by Laurence Libin	147
Pieter Dirksen, ed., The Harpsichord and its Repertoire: Proceedings of the International Harpsichord Symposium, Utrecht 1990  Reviewed by Arthur Lawrence	151
Tula Giannini, <i>Great Flute Makers of France: The Lot and Godfroy Families</i> , 1650–1900 Reviewed by Ardal Powell	153
David Lasocki, with Roger Prior, <i>The Bassanos: Venetian Musicians and Instrument Makers in England</i> , 1531–1665  Reviewed by Gillio M. Ongaro	158
Richard Griscom and David Lasocki, The Recorder: A Guide to Writings about the Instrument for Players and Researchers  Reviewed by Dale Higbee	161
Paul Sparks, <i>The Classical Mandolin</i> Reviewed by Ann Viles	164

Edwin Buijsen and Louis Peter Grijp, et al., The Hoogsteder Exhibition of Music and Painting in the Golden Age Reviewed by Dale Higbee	166
Communications	170
Recent Publications A list compiled by William C. Parsons	172
Contributors	180
Guidelines for Contributors: A Summary	181
The Curt Sachs Award	183
Organization and Membership	184
Friends of AMIS	186