

**Thirty-Fifth Annual Meeting of the American Musical Instrument Society  
held in collaboration with  
The Galpin Society  
and  
the International Committee of Musical Instrument Museums and Collections  
of the International Council of Museums  
at the National Music Museum  
at The University of South Dakota  
Vermillion  
19 to 23 May 2006**

**Schedule of Events**

**Friday, May 19**

- 8:00-11:00 Registration at the National Music Museum (NMM):  
Pick up program book and name tag/meal pass
- 9:00-9:45 Tour of the NMM's new Sally Fantle Archival Research Center
- 10:00-10:45 Demonstrations of the NMM's organs by Josef Looßer, Lüppfertsweil, Gemeind  
Cappel, St. Gall (Switzerland), 1786; Christian Dieffenbach, Bethel Township, Berks  
County, Pennsylvania, 1808; and David Dutton, Mount Vernon, New Hampshire, c.  
1850, played by Jayson Dobney (NMM)-
- 11:00-11:30 Works of eighteenth-century Spanish and Portuguese composers played on the  
NMM's grand piano by Manuel Antunes, Lisbon, 1767, by Susanne Skyrn  
(University of South Dakota)
- 12:00-1:00 **Lunch** at the Coyote Student Center (CSC)
- 1:15 **Welcoming Remarks** – Arne B. Larson Concert Hall, NMM
- 1:30-2:45 **Eighteenth-Century Keyboard Instruments** – Concert Hall

Chair: Kathryn Shanks Libin (Vassar College, Poughkeepsie, N.Y.)

Gerhard Doderer & Cremilde Rosado Fernandes (Lisbon, Portugal): "How Portuguese  
Harpsichord and Pianoforte Building Recovered after the Lisbon Earthquake of 1755,"  
illustrated by examples played on the NMM's Antunes piano and harpsichord by José  
Calisto, Portugal, 1780

Michael Latcham (Gemeentemuseum, The Hague): "Conservation and Compromise in  
Practice: Two instruments of 1777, a Piano-Harpsichord by J.A. Stein and a Harpsichord-  
Piano-Organ by Taddeus Tornel"

2:45-3:05 **Break**

3:05-4:05 **The Early Violin and Viol** – Pardee Laboratory, Room 118

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

Renato Meucci (University of Milan, Italy): “Andrea Amati and the Birth of the Violin”

Benjamin Hebbert (St Cross College, Oxford,\* and The Metropolitan Museum of Art, New York): “Geometry as a Social Biography: Investigating the Background of Viol Design”

4:05-4:15 **Break**

4:15-5:15 **Diverse Subjects** – Pardee Lab

Chair: Mary Oleskiewicz (University of Massachusetts, Boston)

Jenny Nex (Royal College of Music, London, and Goldsmiths College\*): “Women in the Musical Instrument Trade in London, 1750-1810”

Gabriele Rossi-Rognoni (Conservatorio Cherubini, Florence): “The ‘New Early-Instrument’ Market in the Time of Leopoldo Franciolini”

6:00 **Gala Opening Reception** on the Townsley Courtyard (NMM)

8:00 **Concert** – Concert Hall

Lanzelotte/Galhano Duo – “A due canti”:

“Italian Baroque Splendor: Its Echoes in Portuguese and Brazilian Colonial Musical Style” – Clea Galhano (St. Paul, Minnesota), recorder, and Rosana Lanzelotte, Rio de Janeiro, Brazil, playing the Museum’s harpsichord by José Calisto, Portugal, 1780

**Saturday, May 20**

7:30- 8:30 Coffee, tea, fruit, and breads – Jeanne F. Larson Tea Room/Townsley Courtyard (NMM)

9:00-10:30 **Electrical Music** – Pardee Lab

Chair: Laurence Libin (Steinway & Sons, New York)

Matthew Hill (University of Edinburgh\*): “George Breed and His Electrified Guitar of 1890”

John Koster (National Music Museum): “An Introduction to the Choralcelo”

Arian Sheets (National Music Museum\*): “Lloyd Loar in Context: Early Electro-Acoustic Instruments of the Vivi-Tone Company”

10:30-10:45 **Break**

10:45-12:15 **Toward the Eastern Edge of Europe** – Pardee Lab

Chair: Sarah Richardson (University of South Dakota)

Zeynep Barut (Technical University, İstanbul): “Musical Instruments of the *Mehter*”

Ioana Sherman (University of California, Riverside\*): “Transformation and Totalitarianism: the Case of the Romanian *Fluier* and *Caval*”

Arle Lommel (Indiana University, Bloomington\*): “The Hungarian Hurdy-Gurdy in the Nineteenth and Twentieth Centuries: Revival and Change”

12:30-2:00 **Lunch** and AMIS Board meeting at the CSC

2:15-3:45 **Scientific Examination and Analysis of Musical Instruments I** – Pardee Lab

Chair: Arnold Myers (Edinburgh University Collection of Historic Musical Instruments)

Sabine K. Klaus (National Music Museum) & Robert Pyle (S. E. Shires Co., Hopedale, Massachusetts): “A Safe Way to Analyze the Playing Qualities of Brass Music Instruments— Demonstration of the *Brass Instrument Analysis System (BIAS)*”

Micha Beuting (Hamburg, Germany): “An Introduction to Dendrochronology as Applied to Musical Instruments”

3:45-4:00 **Break**

4:00- 5:15 **Scientific Examination and Analysis of Musical Instruments II** – Pardee Lab

Chair: Marlowe Sigal (Newton Centre, Massachusetts)

Ilya Tëmkin (New York University\* & American Museum of Natural History):  
“Phylogenetics and the Evolution of Musical Instruments: the Logic and Limits of  
Phyloorganology”

Grant O’Brien (Edinburgh, Scotland): “The Statistical Analysis of Lateral String Spacing in  
Neapolitan and Flemish Seventeenth-Century Harpsichords”

6:00 **Native American Tipi Village and Cultural Exhibition:**

Dancing, Drumming, and Singing by the Oyate Singers, Wasa Wakpa/Vermillion, S.D., with  
Dr. Wayne H. Evans, Master of Ceremonies

and

**Traditional South Dakota Pig Roast** (underwritten by Tony Bingham, London), with  
vegetable kabobs and traditional Native American fry bread with wojapi,  
under the tent on the NMM Green

8:30 **Recital** – Concert Hall

Luisa Morales (Almería, Spain): “Soler & Scarlatti in London,” played on the NMM’s  
harpsichord by Joseph Kirckman, London, 1798, with Cristóbal Salvador, traditional  
dancer/castanets

## **Sunday, May 21**

7:30- 8:30 Coffee, tea, fruit, and breads – Tea Room/Townsley Courtyard

9:00-10:00 **Scientific Examination and Analysis of Musical Instruments III** – Pardee Lab

Chair: John Watson (Colonial Williamsburg Foundation, Virginia)

David Rachor (University of Northern Iowa, Cedar Falls) & Bryant Hichwa (Sonoma State University, Rohnert Park, California): “Analysis of the Baroque Bassoon”

Pedro Manuel Branco dos Santos Bento (University of Edinburgh\*): “Natural Chords and Stiffness-Dependent Inharmonicity: Theoretical Study and Practical Experiments”

10:00-10:15 **Break**

10:15-11:15 **Diverse Subjects** – Pardee Lab

Chair: Susanne Skyrn (The University of South Dakota)

Benjamin Hebbert (St Cross College, Oxford,\* and The Metropolitan Museum of Art): “Other Writers on Musical Instruments?: The Musical Annotations of Samuel Hartlib, Sir Francis Kynaston and Their London Circle, 1630-1660”

Alicja Knast (London Metropolitan University and Interdisciplinary Centre for ComputerMusic Research, University of Plymouth\*): “Marcin Groblicz – Globetrotter, Alchemist, and Luthier: a New Source for the History of Instrument Making in the Eighteenth Century”

11:15-11:30 **Break**

11:30-12:15 **The Neapolitan School of Harpsichord Making** – Concert Hall

Chair: Grant O’Brien

Francesco Nocerino (Centro Iniziative Didattiche Musicali NaturalMenteMusica, Naples): “Harpsichord Makers in Naples During the Period of the Spanish Viceroy (1503-1707): Recent Discoveries and Unpublished Documents”

David Schulenberg (Wagner College, New York City) with Mary Oleskiewicz (University of Massachusetts, Boston), transverse flute: Mini-Recital on the NMM’s OctaveVirginal by Onofrio Guarracino, Naples, 1694

12:30-1:45 **Lunch** and CIMCIM Board meeting at the CSC

2:00-3:30 **Current Research:**

## **The Nürnberg School of Brass Instrument Making I – Pardee Lab**

Chair: Margaret Downie Banks (National Music Museum)

Herbert Heyde (The Metropolitan Museum of Art): “Who Built the Instruments?: The Case of the Nuremberg Trumpet Makers and the *Fecit* Hypothesis”

Klaus Martius & Markus Raquet (Germanisches Nationalmuseum, Nuremberg):  
“Encounter with Anton Schnitzer”

Sabine K. Klaus (National Music Museum): “Toy or Status Symbol?: Miniature Horns from Workshops of Renowned Nuremberg Trumpet Makers”

3:30-3:45 **Break**

3:45-4:45 **Current Research: The Nürnberg School of Brass Instrument Making II**

Chair: Niles Eldredge (American Museum of Natural History, New York)

Stewart Carter (Wake Forest University, Winston-Salem, North Carolina): “From Neuschel to Kodisch: Tradition and Innovation in Nuremberg Trombone Making”

Arnold Myers (Edinburgh University Collection of Historic Musical Instruments):  
“The Acoustical Design of Nuremberg Brasswind Instruments Before 1779”

4:45-5:00 **Break**

5:00-6:00 **Current Research: The Nürnberg School of Brass Instrument Making III**

Chair: Niles Eldredge

Markus Raquet & Klaus Martius (Nuremberg): “Some New Insights into Nuremberg Brass Instrument Making Technologies”

Robert Pyle (Hopedale, Massachusetts): “Brass Instrument Manufacturing Technologies, Old and New”

6:30 **Dinner** under the tent (also: meetings of CIMCIM work groups)

8:15 **Concert of South Indian Music** – Concert Hall

Introduction by Beth Bullard (George Mason University, Fairfax, Virginia), “Bamboo Flute, Violin, Drum (*mridangam*), and Clay Pot (*ghatam*): The Perfect Instrumental Ensemble for South Indian Classical Music?”

Performance by Kalaimamani Sikkil Mala Chandrasekhar, bamboo flute; Jayashankar Balan, violin; Vinod Seetharaman, *mrdangam*; and Ravi Balasubramanian, *ghatam*.

## Monday, May 22

7:30-8:30 Coffee, tea, fruit, and breads – Tea Room/Townsley Courtyard

### Concurrent Sessions

9:00-10:30 **The Clarinet** – Pardee Lab

Chair: Deborah Check Reeves (National Music Museum)

Nicholas Shackleton† (Cambridge, England): “A Clarinet Corresponding to the 1842 Patent of Adolphe Sax” (read by Ingrid E. Pearson)

Ingrid E. Pearson (Royal College of Music, London): “Gennaro Bosa, Ferdinando Sebastiani and the Development of the Thirteen-Keyed Clarinet in Nineteenth-Century Italy”

Heike Fricke (Musikinstrumenten-Museum, Berlin): “The Elusive Chalumeau: New Light on the Origins of the Clarinet”

10:30-10:45 **Break**

10:45-12:15 **Diverse Subjects** – Pardee Lab

Chair: Stewart Carter (Wake Forest University, Winston-Salem, North Carolina)

Eugenia Mitroulia (University of Edinburgh\*): “Adolphe Sax’s Bigger Brasses”

Francesco Carreras (Creative Virtual Systems Laboratory, Istituto di Scienza e Tecnologia dell’Informazione, Pisa): “The Rampone Family of Wind-Instrument Makers in Milan”

Sarah Meredith (Buffalo State College, Buffalo, New York): “Inventing America’s Instrument: The Nineteenth-Century (Re-)Creation of the Banjo”

### concurrent with:

9:00-10:30 **Diverse Subjects** – Concert Hall

Chair: Harrison Powley (Brigham Young University, Provo, Utah)

Josephine Yannacopoulou (University of Edinburgh\*): “A New Hypothesis on the Origin of the *Gigue*: Myths and Reality”

Mauricio Molina (City University of New York\*): “*In quattuor lignis*: reconstructing the History, Timbre, and Performance Practice of the Medieval Iberian Square Frame Drum”

Tim Miller (The University of South Dakota\*): “Eighteenth-Century Bohemian Lutes in the National Music Museum”

10:30-10:45 **Break**

10:45-12:15 **Stringed and Non-Stringed Keyboards** – Concert Hall

Chair: Edwin M. Good (Smithsonian Institution)

Stephen Birkett (University of Waterloo, Ontario): “Authentic Soft Iron Music Wire, 1500-1830”

Giovanni Di Stefano (University of Rome “La Sapienza”\*): “*Tangentenflügel* and Other Pianos with Unpivoted Hammers in Italy During the Eighteenth and Nineteenth Centuries”

Haruka Tsutsui (Kyoto, Japan): “Newly Invented Keyboard Instruments Described in the *Allgemeine musikalische Zeitung* around 1800”

12:30-2:00 **Lunch** and AMIS business meeting (CSC)

### **Concurrent Sessions**

2:15- 4:20 **Diverse Subjects** – Pardee Lab

Chair: Arian Sheets (National Music Museum)

William W. (Billy) Traylor III (Indiana University; Bloomington\*): “*Qu’est-ce que c’est un hautbois?*: Some Nomenclatural Problems of the French Oboe Band in the Late Seventeenth Century”

Bradley Strauchen (Horniman Museum, London): “Winds of Change: the 1838 ‘Classical Concerts for Wind Instruments’ and Orchestral Wind Sound in Nineteenth-Century London”

3:15- 3:20 **Break**

Janet K. Page (University of Memphis, Tennessee): “Nuns and Their Musical Instruments in Eighteenth-Century Vienna”

Christina Linsenmeyer (Washington University, St. Louis\*): “Competing with Cremona: Violin Making Innovation in Nineteenth-Century Paris”

**concurrent with:**

2:15- 4:20 **Clavichord and Clavecimbel Making in Sixteenth-Century Antwerp I** –

Concert Hall

Chair: Edward L. Kottick (University of Iowa)

John Koster (National Music Museum): “An Overview”

Darryl Martin (Edinburgh University Collection of Historic Musical Instruments): “The Early Flemish Clavichord: Reconstructing an Instrument after a Portrait by Jan van Hemessen, Antwerp, about 1530”

**3:15- 3:20 Break**

Malcolm Rose (Lewes, East Sussex): “Making a Karest Virginal”

Susan Thompson (Yale University): “The Significance of Contest, Dance, Improvisational and Extemporaneous Activity in the Decoration of a Double Virginal by Johannes Ruckers, Antwerp, 1591(?)”

**4:30- 5:15 Clavichord and *Clavecimbel* Making in Sixteenth-Century Antwerp II –**

Concert Hall

David Schulenberg (Wagner College, New York City) with Mary Oleskiewicz (University of Massachusetts, Boston), transverse flute: Mini-Recital on the Darryl Martin clavichord after Jan van Hemessen’s image

Charlotte Mattax (University of Illinois) & Sonia Lee (University of Illinois\*): Mini-Recital on the Malcolm Rose Virginal after Joos Karest

**5:15- 5:30 Break**

**5:30- 6:00 Special Presentation and Demonstration – Concert Hall**

Chair: Jayson Dobney (National Music Museum)

Ben Harms (New Marlborough, Massachusetts): “The *Schalltrichter* in German Timpani of the Eighteenth and Nineteenth Centuries”

6:30 **Social Hour** at the Winery

7:00 **Banquet** at The Winery

**Tributes to Howard Schott and Nicholas Shackleton**

**Presentation of the AMIS's Frances Densmore Prize and Curt Sachs Award**

**Presentation of the Galpin Society's Anthony Baines Memorial Prize**

**AMIS Auction** for the benefit of the William E. Gribbon Memorial Fund  
Laurence Libin, Auctioneer

## Tuesday, May 23

7:30- 8:30 Coffee, tea, fruit, and breads – Tea Room/Townsley Courtyard

9:00-12:15 **The Public Presentation of Musical Instruments** – Pardee Lab

Chair: Gabriele Rossi-Rognoni (Conservatorio Cherubini, Florence)

Darcy Kuronen (Museum of Fine Arts, Boston): “*Dangerous Curves: Creating a Blockbuster Show of Guitars*”

Michael Latcham (Gemeentemuseum, The Hague): “The Presentation of Musical Instruments to the Public”

Monika Lustig (Stiftung Kloster Michaelstein, Germany): “Considerations for a New Exhibition of Musical Instruments in the Context of the Monastery Architecture and Gardens in the Stiftung Kloster Michaelstein”

10:30-10:45 **Break**

Chair: Eszter Fontana (Museen in Grassi – Museum für Musikinstrumente der Universität Leipzig)

Jeannine Lambrechts-Douillez (‘sGravenwezel, Belgium): “Musical Instruments as Part of a Large Non-Musical Collection”

Sara A. Hook (Indiana University School of Informatics, Indianapolis): “*The Virtual Early Flute: New Ways to Present Music History and Early Musical Instruments Using Technology*”

Ruy Alonso Guerrero Ramirez (Mexico City): “The Francisco García Ranz Collection: Description and Registration”

12:30-2:00 **Lunch** and CIMCIM general meeting at the CSC

2:15- 3:15 **Regional Collections**

Chair: Cynthia Adams Hoover (Smithsonian Institution)

Christiane Rieche (Händel-Haus, Halle an der Saale): “An Inventory of Musical Instruments in Local Museums as a Source for Local Music History”

Michael Suing (University of South Dakota\*): “A Survey of Plains Indian Musical Instruments in South Dakota’s Historical Repositories”

3:15-3:30 **Break**

3:30-5:30 **The Study of Musical Instruments in the Present and Future** – Pardee Lab

Chair and Moderator: J. Kenneth Moore (The Metropolitan Museum of Art, New York)

Ardal Powell (Hudson, New York): “Change Lays Not Her Hand: Organology and the Museum”

Panel Discussion, with Eszter Fontana (Leipzig), Alicja Knast (Plymouth, U.K., and Poland), Renato Meucci (Milan), Grant O’Brien (Edinburgh), and Ardal Powell

6:30 **Dinner** under the tent

**Presentation of the AMIS’s Frederick R. Selch Award for the best student paper presented at the annual meeting of the Society**

8:00 **Recital**

Susan Alexander-Max (London, England), playing works of C.P.E. Bach, Haydn, and Mozart on the NMM’s clavichord by J.P. Kraemer & Sons, Göttingen, 1804, and *Tangentenflügel* by F. J. Spath & C. F. Schmahl, Regensburg, 1784

Afterwards: **Final Reception** at the house of John Koster & Jacquie Block, rural Vermillion