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 Skyrm (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)


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

6:00 **Gala Opening Reception** on the Townley 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”


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)


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)


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
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 Skyrm (The University of South Dakota)


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”


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”


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'estun hautbois?: Some Nomenclatural Problems of the French Oboe Band in the Late Seventeenth Century”


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)


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. Gibbon 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)


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

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