

**55TH ANNUAL MEETING
of the
AMERICAN MUSICAL
INSTRUMENT SOCIETY**



**Vermillion, SD
May 27-30, 2026**

**national
music
museum**



**UNIVERSITY OF
SOUTH DAKOTA**

Facilities



NATIONAL MUSIC MUSEUM (NMM)

Founded in 1973 on the campus of The University of South Dakota in Vermillion, the National Music Museum (NMM) is one of the world's premier institutions dedicated to the preservation and celebration of musical instruments. Its renowned collection spans centuries of cultural history, featuring everything from priceless Italian violins

to iconic celebrity guitars, harpsichords to harps, and even instruments as diverse as dombaks and didgeridoos. The museum's vast holdings include instruments connected to legends such as Stradivari, Elvis, and Les Paul.

After a multi-year renovation project, the NMM reopened in 2023, now featuring an expanded space with new galleries on the first floor of the historic Carnegie Library building. The Lillibridge Wing expansion includes the Jason & Betsy Groves Special Exhibitions Gallery and the Janet L. Wanzek Performance Hall, enriching the museum's offerings.

Recognized as one of the best musical instrument museums by World's Greatest Television, USA Today, and Cigar & Spirits Magazine, the NMM draws thousands of visitors from around the world each year. It also stands as the only institution in North America offering a Master's degree in the History of Musical Instruments. Supported by The University of South Dakota and a dedicated non-profit Board of Trustees, the museum continues to play a pivotal role in musical instrument research and education.



NMM CENTER FOR PRESERVATION AND RESEARCH (CPR)

Completed in 2019 through a partnership with the City of Vermillion and the Vermillion Area Chamber and Development Corporation,

the National Music Museum's Center for Preservation and Research provides a secure, environmentally safe home for the museum's vast collections.

The 23,000 square ft. facility holds thousands of the NMM's musical instrument collections and related artifacts not on permanent exhibit and provides a dedicated, dynamic space for research and discovery for NMM curators, visiting scholars, and students. The CPR also contains a conservation and photography lab for the ongoing preservation and visual recording (and sharing) of the NMM's collections.

Welcome to AMIS 2026!

The Staff and Board of Trustees of the National Music Museum welcomes everyone to this gathering of the American Musical Instrument Society. If you've attended past AMIS meetings in Vermillion in 1996, 2006, or 2016, you will see several new things. If this is your first visit, you have a home here and know that you will feel welcomed.

Since 1973, when the National Music Museum was called America's Shrine to Music, the Museum has built on the support of many people and organizations committed to its success. We recognize the University of South Dakota and the USD College of Fine Arts, the City of Vermillion, and the Vermillion Area Chamber and Development Company for the unwavering support!

The City, the Chamber, the University, the College of Fine Arts, the NMM, and the greater Vermillion arts community combined recently to give Vermillion the designation as the 'Best Small Town Arts Scene in America' for two consecutive years (2025 & 2026). Separately, the National Music Museum was voted #3 in a USA Today poll of the top music museums and collections in the country, just behind the Johnny Cash Museum and the Woodstock Museum (The Museum at Bethel Woods).

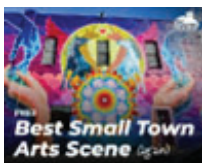
In the past eight years, the NMM has invested about \$10 million dollars into renovating and modernizing the Museum facilities, galleries, and exhibitions. None of this would have been possible without your support! But we're not quite done. The second-floor galleries are the final renovations to complete, at an additional cost of about \$5 million. The infrastructure and designs are in place. We are now raising money to fabricate and install the exhibits.

How does every big building project get completed? One square foot at a time! Read about the Campaign To Complete The Vision on the back cover of this program or by going to <https://www.nmmusd.org/wml>. Each contribution of one square foot of the second floor (\$625 per sf) or more, makes a difference. If you would like to talk about naming opportunities for larger donations, please let me know.

Enjoy the AMIS 2026 Conference and the hospitality of the National Music Museum!

Sincerely,

Dwight Vaught, Director
Dwight.vaught@usd.edu / 605-658-3454



Margaret (Peggy) Ann Downie Banks

Margaret Ann Downie was born April 7, 1950, in Oneida, New York, to the late Edwin Downie and Lydia Jeserick Downie. She passed from this life on September 5, 2025.

Margaret began to be called Peggy (a diminutive of Margaret) by her father just days after her birth. Peggy grew up with an endless curiosity for history and love of music. She was an avid multi-instrumentalist, learning piano, organ, clarinet, violin, viola, and viola da gamba.

Initially considering becoming a music teacher, Peggy graduated from Skidmore College in Saratoga Springs, New York in 1972 with a Bachelor of Science degree in Music Education. During her master's degree at the State University of New York – Binghamton, she undertook her first major work in organology, or the study of musical instruments. She was awarded a Master of Arts degree in Musicology in 1974, with her thesis entitled "The Modern Greek Lyra: An Organological Study of the Lyra Collection of Sam Chianis". Peggy was working on her Doctoral degree when she was hired by Dr. Andre Larson, Director of the National Music Museum, in 1978, eventually completing the Ph.D. in Musicology with a minor in Anthropology from West Virginia University in 1981. Her dissertation, "The Rebec, An Orthographic and Iconographic Study", is a landmark work in the study of that medieval musical instrument.



The NMM was only five years old as an organization when Peggy joined the staff. Early on, she took a teaching role in the graduate M.M. program, established the museum's systematic and thorough cataloging processes, as well as taught and performed with the Collegium Musicum on period instruments. Peggy also held multiple important leadership roles with the American Musical Instrument Society, doing much of the behind-the-scenes work while AMIS was administratively supported by the museum.

While her career was flourishing in South Dakota, so was her personal life. She married the love of her life, Barry Banks, on her birthday in 1984. Their marriage was filled with love, religious faith, deep mutual support, and a shared playful and imaginative sense of humor.

Initially focused on the history of stringed instruments, Peggy expanded her scholarship to encompass the American musical instrument industry as a whole, and the C. G. Conn company in particular. Her interviews with early Conn workers in the 1980s preserved

significant primary information about the company. In 1994 she organized the landmark exhibit Elkhart's Brass Roots and wrote a catalog for it which is still highly valued on the collector market. She built relationships with companies like C.G. Conn and other instrument manufacturers. Her passion and influence convinced many companies to donate instruments and archives to the Museum, greatly expanding the NMM's collection and reputation. She cultivated many private collectors of musical instruments, building a network of supporters for the Museum. In 2014 she received the highest honor in her academic field, the Curt Sachs Award from AMIS for her extensive contributions to scholarship.

Peggy cherished being in the classroom, teaching and mentoring students. For forty years, from 1978 to 2018, she taught graduate classes in organology and supervised graduate theses. Her teaching extended far beyond a USD classroom through numerous organological research projects, publishing scores of articles, and editing books. A little-known fact that furthered the museum's outreach is that Peggy learned HTML coding in the early 1990s and created the NMM's first website in 1996, serving as the organization's web manager for over thirty years! This website was one of the first in the organological field and set a standard for thorough documentation and dissemination of information about instruments held in museums.

Peggy served as USD Professor of Music; Senior Curator of Musical Instruments and Associate Director for the NMM; and stepped in as Interim Director for a period of time. She was also devoted to the American Musical Instrument Society, presenting her first paper to the organization in 1976. In 1979 she was appointed Registrar, and in 1987 she was first appointed to the Board of Governors. Until recently she still had administrative control over the AMIS website and listserv.

In addition to her principal professional work, Peggy served as an organist for Vermillion First United Methodist Church. Her hobbies included collecting postcards (including Conn buildings and musical instruments!), curating family antiques, and researching genealogy. She enjoyed watching the friendly squirrels that dined at the Banks' bird feeders on the front deck and in the backyard, and sharing her home with many plush bears, each of whom had their own distinctive personalities and entertaining backstories.

The Dr. Peggy Banks Memorial Scholarship has been initiated at the NMM to assist graduate students. Memorial gifts are accepted at www.nmmusd.org; checks can be mailed to: National Music Museum, 414 E. Clark Street, Vermillion, SD 57069

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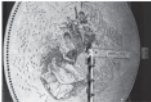
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Explore the
National Music Museum's
online collections portal.



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 Bowed Strings	 Brass	 Electric and Electronic	 Folk, Indigenous, and Global
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55th Annual Meeting | May 27-30, 2026

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Densmore Prize:

Massimiliano Guido, chair 2026

Fanny Guillaume-Caste, chair 2027

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Gibbon Memorial Award for Student Travel:

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Special Thanks to the National Music Museum Staff

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**national
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Master of Music Degree
with specialization in the
History of Musical Instruments

Dr. Darryl Martin
Program Director
605-658-3447
Darryl.Martin@usd.edu



The American Musical Instrument Society is pleased to announce the following awards conferred at this annual meeting:

CURT SACHS AWARD

Named for one of the founders of the modern systematic study of musical instruments, the Curt Sachs Award was established by the American Musical Instrument Society to honor those who have made important contributions toward the goals of the Society.

Sabine Katharina Klaus is Professor Emerita at the University of South Dakota and most recently served in the role of Mirrey Keyboard Instrument Cataloguer at the Musical Instrument Museum of the University of Edinburgh (from 2023–2025). From 2000–2023 she was Joe R. and Joella F. Utley Curator of Brass Instruments at the National Music Museum, University of South Dakota. After receiving her PhD in musicology from Tübingen University with a thesis on stringed keyboard instruments in Munich collections, she worked at the Germanisches Nationalmuseum in Nuremberg, the Historisches Museum Basel, and on the planning of the permanent exhibition of musical instruments at the Technical Museum in Vienna. In 1995–1996 she held an Andrew W. Mellon Fellowship for research at the department of musical instruments in the Metropolitan Museum of Art in New York.

She has been column editor of the Historical Instrument Window for the International Trumpet Guild Journal since 2005. A frequent lecturer at international conferences, she has published extensively in leading journals, such as the Galpin Society Journal, the Historic Brass Society Journal, and the Journal of the American Musical Instrument Society. She is a contributor to the Grove Dictionary of Musical Instruments, MGG, and the Cambridge Encyclopedia of Brass Instruments. In 2013–2014 she collaborated with the musical instrument museum in Berlin in the preparation of the exhibition Valve Brass Music. She curated the traveling exhibition "Trumpets Weird and Wonderful: Treasures from the National Music Museum", shown at the Morris Museum in Morristown, New Jersey (2018–2019), and the Sigal Music Museum in Greenville, South Carolina (2019–2020). She also contributed significantly to the development of the permanent galleries at the National Music Museum.

The American Musical Instrument Society awarded her the 2000 Frances Densmore Prize, and the 2014 Nicholas Bessaraboff Prize. She is the recipient of the 2017 Christopher Monk Award of the Historic Brass Society.

NICHOLAS BESSARABOFF PRIZE

One of two publication prizes, the Nicholas Bessaraboff Prize is awarded for the most distinguished book-length work in English which best furthers the Society's goal to promote study of the history, design, and use of musical instruments in all cultures and from all periods.

JoE Silva began his career as a freelance music journalist sometime in the early 1990s, when he realized that he had no money left for records after he bought diapers for all his children. He went on to write about such wide-ranging topics as professional cycling, wine,

and music technology, as the years ticked by.

His feature-length piece on Bog Moog for Sound On Sound Magazine in early 2003 eventually led to putting pen to several brochures and web pieces for Moog Music, who then convinced him to appear in both of their “History of the Minimoog” videos for the company’s YouTube channel.

As the host and producer of Georgia Public Broadcasting’s Athens 441 radio program (athens441.org), he has interviewed marquee artists such as Paul McCartney, New Order, and thousands of up-and-coming artists during the program’s 20+ year run. He regularly contributes to *Electronic Sound*, and the hi-fi specialty site *TrackingAngle.com*, when he isn’t drinking beer or walking his 100-pound Anatolian Shepherd up and down the hills of Athens, Georgia.

At the time of this publication, he will almost certainly never spend another 10+ years writing a book about a synthesizer again.

FRANCES DENSMORE PRIZE

Each year the American Musical Instrument Society awards the Frances Densmore Prize for the most distinguished article-length work in English that best furthers the Society’s goal of promoting the study of the history, design, and use of musical instruments in all cultures and from all periods.

The Densmore Prize Committee is pleased to award the 2026 prize to Mark Katz for his article “The Great War, the Little String, and the Transformation of Modern Violin Playing”, published in the *Journal of the American Musicological Society* (Vol. 77, No. 1, 2024, pp. 65–102). Katz constructs a rigorous microhistory — centered on the thirteen-inch steel E violin string — that moves with clarity and purpose from the pre-war history of gut string manufacture and its well-documented limitations, through the disruptions of wartime trade, to the lasting consequences for violin construction and performance practice. The prose is precise without being dry, and the structure allows the argument to unfold in a manner that is both persuasive and accessible to readers across organological and musicological specializations.

Mark Katz is the John P. Barker Distinguished Professor of Music at the University of North Carolina at Chapel Hill, where he has been a member of the faculty since 2006. He holds a PhD in musicology from the University of Michigan, where his interest in the history of the steel violin E string was first encouraged by music librarian Calvin Elliker. Before joining UNC, he taught at the Peabody Conservatory of Johns Hopkins University. In addition to his scholarly work, Katz is himself a trained violinist, giving him both practical and historical insight into the performance practices his research addresses.

The Frederick R. Selch Prize honors the best student paper presented at an annual meeting of the Society. The prize will be determined by the committee during the annual meeting.

AMIS Schedule of Events

* Student presenter

Wednesday, May 27

4:00 – 7:00 pm	Registration (NMM Lobby)
6:00 – 8:00 pm	Opening Reception Remembrance of Dr. Peggy Banks Recognition of special guests & remarks First floor galleries open for self-guided tours

Thursday, May 28

8:15 am	NMM doors open
8:45 am	Welcome
9:00 – 10:15 am	Session 1 (Wanzek Hall) Session chair: Darryl Martin ▪ Massimiliano Guido (Pavia University), "Musical Microecologies: Instruments, Bodies, and Spaces" ▪ Susana Caldeira (Royal Academy of Music, London), "Meaning-Making" ▪ Devanney Haruta* (Brown University), "A Matter of Life and Death: Performance, Preservation, and Instrumental Ethics in Musical Instrument Museums"
10:15 – 10:45 am	Break
10:45 am – 12:00 pm	Session 2 (Wanzek Hall) Session chair: Matt Zeller ▪ Emanuele Marconi (Musikinstrumenten-Museum SIMPK, Berlin), "Musical Instrument Copies in the Late 19th Century: The Role of César Snoeck's Collection as Source of Some of the Earliest 'Facsimiles' Built by a Museum" ▪ Patrick Connor Dittamo* (University of Chicago), "The Crumhorn Problem: Challenges, Choices, and Changes in the Reproduction of an Iconic Instrument" ▪ Matthew Hill & Gregg Miner "The Monster's Guts Exposed; Recreating the Original Stringing of the Gibson Harp-Guitar"

Thursday cont.

12:15 – 1:45 pm	Lunch (MUC) AMIS Board of Governors Meeting (MUC Room 211)
1:45 – 3:00 pm	Concurrent Sessions Session 3a (Wanzek Hall) Session chair: Massimiliano Guido ▪ Sabine Klaus, John Koster, John Phillips, and Mimi Waitzman, "The 1617 Ioannes Ruckers Harpsichord and its Ravaleur John Crang in Context" ▪ Arian Sheets (University of South Dakota), "Mason & Hamlin in the Gertz Era: An Historical Examination of the Introduction of a Piano Line" Session 3b (Gallery 203) Session chair: Albert Rice ▪ Fayrouz Osman* (Sorbonne University), "The Evolution of Accordion Practice in France: Diversity, Transformation, and Current Dynamics" ▪ Jake Goldwasser, "On the Significance of Cecil Leeson's Saxophone: Historic Performances and Pedagogical Contexts" ▪ Martin Dominguez, "A New Instrument for Old Chapels: The Settlement of the Bassoon in Mexican Music at the End of the Colonial Period"
3:00 – 3:30 pm	Break
3:30 – 4:45 pm	Session 4 (Wanzek Hall) Session chair: Lidia Chang ▪ Blake Proehl* (Orpheus Instituut and KU Leuven), "A Tangent on Touch: Calculating C. P. E. Bach's Clavichord Preferences" ▪ Lotte Vertenten* (KASK and Conservatory, Ghent), "The Pedal Clavichord of Klaas Douwes"
5:00 – 5:30 pm	Break / Concert Preparation
5:30 – 6:30 pm	Concert (Wanzek Hall) (Program pg 53) Tim Snow, featuring archtop guitars from the NMM Collection
6:30 pm	Supper (MUC)

Friday, May 29

8:15 am

NMM doors open

9:00 – 10:15 am

Session 5 (Wanzek Hall) Session chair: Nuria Bonet

- **Sebastian Kirsch** (Kunsthistorisches Museum, Vienna), "The Collection of Historic Musical Instruments and the Origins of Organology"
- **Angelica Pinna*** (Kunsthistorisches Museum, Vienna / University of Music and Performing Arts Vienna), "(Re) Performing the 'City of Music': A Display Approach for Revisiting Institutional Memory"
- **Lisa Beebe** (University of Wisconsin-Whitewater), "Collecting Stories: Regional Instrument Collectors and their Worlds"

9:00 – 10:30 am

Center for Preservation and Research Tour (Pre-register at front desk)

Meet at NMM to caravan over.
Limited to 25 people.

10:15 – 10:45 am

Break

10:45 am – 12:00 pm

Session 6 (Wanzek Hall) Session chair: John Watson

- **Chet Stussy*** (UC Santa Barbara), "From Ritual to Research: Two Tibetan Trumpets in the Henry Eichheim Collection of Musical Instruments"
- **Robert Warren Apple** (Northumbria University), "A Closer Look at John F. Stratton's German Music Instrument Factories (1866–1880)"
- **Arnold Myers** (Royal Conservatoire of Scotland), "Cornets and Trumpets: The Disappearing Difference"

12:15 – 1:45 pm

Lunch (MUC)

AMIS General Business Meeting (MUC Dining Area Media Wall - 1st Floor)

Friday cont.

1:45 – 3:00 pm

Concurrent Sessions

Session 7a (Wanzek Hall) Session chair: Lisa Beebe

- **Anya Badaldavood*** (University of Minnesota), "Between the Worldly and the Divine: An Iconographical and Organological Study of the Persian Ney in Sacred and Secular Contexts"
- **Gaia Saetermoe-Howard*** (Harvard University), "Pulang and Kol: Learning and Making Indigenous Wind Instruments in South India"
- **Yangkun Lu*** (University of Chicago), "Revisiting Plectrum Guard Paintings from Eighth-Century East Asia: An Interdisciplinary Study of the History of Painting and Musical Instruments"

Session 7b (Gallery 203) Session chair: Sebastian Kirsch

- **Hannes Vereecke** (University of Applied Sciences Zwickau), "3D Laserscanning in Organological Research: Methodological Insights"
- **Jared Katz**, (Museum of Fine Arts, Boston) & Mark Rau (MIT, Boston), "A Look Within: CT Scanning Ancient and Historic Instruments at the MFA Boston"
- **Emily C. Hoyler O'Hare**, (School of Art Institute of Chicago) "The Musical Timbre Demonstrator: RCA's Portable Mark II"

3:00 – 3:30 pm

Break

3:30 – 4:45 pm

Session 8 (Wanzek Hall) Session chair: Gabriele Rossi-Rognoni

- **Rajan Panchal*** (Boston University), "Historical Keywork and 3D Printing: An Integrated Approach to Oboe Ergonomics"
- **Wim Verhulst*** (Musical Instrument Museum, Brussels and University of Leuven), "Wired Modernism – The Ondes Martenot and the Emergence of Electronic Musical Instruments in Belgium During the Interwar Period"
- **Gijs Clement*** (KASK and Conservatory, Ghent), "A Restoration of the Tangentenflügel by Spath & Schmah in the Collection of the National Music Museum"

5:00 – 5:30 pm	Break / Concert Preparation
5:30 – 6:30 pm	Concert (Wanzek Hall) (Program pg 54) "L'arte di suonare" Instrumental Works from Germany and France Elisabeth Wright, harpsichord Clea Galhano, recorder Jaap ter Linden, baroque cello
6:30 pm	Supper (MUC)

Saturday, May 30

8:15 am	NMM doors open
9:00 – 10:15 am	Session 9 (Wanzek Hall) Session chair: Janet Page ▪ Matthew Hill (Georgia Southern University) & Brent Tharp (Georgia Southern University), "A Different Drummer (and His Drum): Benjamin Clark's Revolutionary War Drum of 1781 and His Drum Book of 1797" ▪ Milan Barbé* (Ghent University), "Tracing Musical Lineages: The Jauck and Jauch Families in 18th-Century Lute-Making" ▪ Dexter Edge, "Instruments in the Account Books of the Viennese Court Theaters, 1777–1796"
10:15 – 10:45 am	Break
10:45 am – 12:00 am	Session 10 (Wanzek Hall) Session chair: Darcy Kuronen ▪ Juan Guillermo Mireles Morales* (University of South Dakota), "Modern Copying, Design, and Manufacturing in the Violin Family: Innovations in CT Scanning and 3D Printing" ▪ Abigail Proehl* (University of Minnesota-Twin Cities), "The Missing Years of 'The King'" ▪ Nate Steele (Museum of Fine Arts, Boston), "So-Called American Bass Viols: An Exploration of Typology and Terminology"
12:15 – 1:45 pm	Lunch (MUC) AMIS Editorial Board Meeting (MUC Room 211)

Saturday cont.

1:45 – 3:00 pm

Concurrent Sessions

Session 11a (Wanzek Hall) Session chair: Tom Beghin

- **PANEL SESSION** – “Beethoven’s Vis-à-vis Piano: Prospects and Challenges of Reconstructing Beethoven’s Graf”
- **Tom Beghin** (Orpheus Instituut and KU Leuven)
- **Katharina Preller** (Ludwig-Maximilians-Universität München and Orpheus Instituut)
- **Gregoir Basyn & Chris Maene** (Pianos Maene)

Session 11b (Gallery 203) Session chair: Jayson Dobney

- **Tanya Merchant** “Dutar Stories and Uzbek Histories: Tracing Versions of the Instrument and its Repertoire through the 20th and 21st Centuries through Performance and Narrative”
- **Salomé Strauch** (Sorbonne University), **Adriana Olinto Ballesté** (Brazilian Institute of Information in Science and Technology) & **Sylvie Le Bomin** (Sorbonne University), “Stringed Instruments in Europe, Africa and Brazil: Description, Classification and Evolutionary Processes”
- **Tsan-Huang Tsai** (Nanjing Normal University) & **Tien-Fu Lu** (The University of Adelaide), “Re/Capturing Transitory Sensory Experiences on the Republican-Era Chinese Huqin Fiddle: Historical and Mechatronic Approaches”

3:00 – 3:30 pm

Break

3:30 – 4:45 pm

Session 12 (Wanzek Hall) Session chair: Michael Suing

- **Alice Margerum**, “Reconsidering the Turku ‘Taskuviulu’”
- **Austin Young*** (University of Kentucky), “America’s Toy Ukulele”
- **Deborah Check Reeves**, “Cute Yet Practical: Single-Reed Instruments for Children”

5:00 – 6:30 pm

End of Sessions / Break

6:30 pm

Evening Banquet

(Muenster University Center, 2nd Floor Ballroom)

- 6:30 pm – **Drinks**
- 7:00 pm – **Banquet**

Bios and Abstracts

SESSION 1

Musical Microecologies: Instruments, Bodies, and Spaces

Massimiliano Guido

This paper will introduce the conceptual and methodological foundations of REM@KE, a six-year research programme dedicated to rethinking musical instruments as lived, relational, and culturally embedded experiences. This is grounded in a central epistemological question: What forms of knowledge are required to reconstruct the musical practices of the past? We argue that neither digital preservation nor object-based analysis alone can capture the dynamic entanglement of bodies, tools, techniques, and environments that make musical instruments meaningful.

Drawing on Tim Ingold's theory of skill, James J Gibson's affordances, and Jonathan De Souza's account of instrument-body interaction, we introduce microecologies: focused studies of the dynamic relationships among performers, instruments, materials, and environments. Through artistic research and Practice as Research, REM@KE employs performance and craft as investigative tools, treating bodily engagement as a legitimate mode of knowledge-making. The project establishes a hybrid workshop-laboratory where historical instruments are examined, reconstructed, and played to recover forms of tacit and artisanal knowledge erased by objectivist scientific paradigms. This approach aims to integrate analytical techniques with human experience through the lens of Cognitive Psychology, revealing how sound, gesture, and material affordances coproduce musical meaning. REM@KE ultimately seeks to reshape organology, conservation, instrument building, and pedagogy by fostering reciprocal collaboration among performers, makers, scientists, and cultural heritage professionals. It argues for reinstating embodied experience at the centre of musical knowledge in order to understand—and remake—the instruments of the past.

Massimiliano Guido is the curator of the Musical Instrument Collection at Pavia University and Associate Professor at the Musicology and Cultural Heritage Department, where he teaches courses in Organology and History and Theory of Restoration. He served as dean of the master's program in Conservation and Restoration of Musical Instruments (2022-2025). His focus is on historical keyboards and their entanglement with music theory and practice. He is the Corresponding Principal Investigator of the ERC-Synergy Project REM@KE (2025-2031), Reconstructing Embodied Musical Knowledge at the Keyboard.

Meaning-Making

Susana Caldeira

Balancing the use and preservation of collections of musical instruments and music-related subjects is a key consideration for museum professionals across music museums,

art museums, institutions of higher education, and encyclopedic collections. There have been numerous debates over the ethics of conservation and restoration, particularly regarding the use of historical instruments and the preference for playing surrogates rather than originals. But what if the mission of a collection includes playability and lending as forms of access, and meaning-making is deeply connected to performance practice?

This paper aims to explore the challenges, strategies, and outcomes of managing collections where sound, use, and loans are central to their mission and strategic objectives, while preserving their materiality and adhering to industry standards.

Susana Caldeira works as the Head of Collections at the Royal Academy of Music. Her training includes a degree in conservation and restoration, a master's in music, and a master's in museum studies. Her experience as a museum professional also includes serving as an Associate Conservator at the Metropolitan Museum of Art in New York, a Museum Conservator at the Royal College of Music in London, and as Collections Care Conservator at Eton College.

A Matter of Life and Death: Performance, Preservation, and Instrumental Ethics in Musical Instrument Museums

Devanney Haruta*

In 1939, Curt Sachs lamented the "lifelessness" of a musical instrument collection, writing that the museum gallery was a "repository for mummies" and a "dead world of muted instruments" (quoted in Pollens 1989). Years later, Eliot Bates referred to organologists as "morticians, preparing dead instrument bodies for preservation and display" (2012), igniting a fiery response. Beneath their provocative language, these quotes reveal an ethical understanding of instruments as living beings, a deep emotional connection to instruments, and the necessity of active performance for their survival.

In this paper, I explore how museums engage with the tension between instrument "life" and "death" by examining the debate that asks: to what extent should instruments be engaged in active musical performance, or in conservation that maximizes their material longevity? While this debate frequently positions values of the tangible (e.g. instrument construction and materials) against values of the intangible (e.g. sound and performance practice), I argue that what is at stake is ultimately an emotional connection between human and instrument, and an ethical question that grapples with notions of instrumental "life." My research turns a fresh lens on an otherwise well-worn discussion in the museum world by taking a philosophical approach to organology and focusing on the formation of instrument ontologies; in other words, how instruments are defined in relation to their materials, environment, and use. I draw on my ethnographic fieldwork (including interviews with museum curators and conservators, as well as my visits to these museums), while expanding on anthropological studies of relations to personal possessions and analyzing museum and conservation manuals. Examining the ways that

museums treat musical instruments can help us better understand the ways that we value instruments and the role that museums play in sustaining and enacting these values.

Devanney Haruta is a Ph.D. candidate in Musicology & Ethnomusicology at Brown University. Her dissertation explores the relationships between musical instruments and people from various professions, including instrument makers, performers, and museum conservators and curators. Her installation of an outdoor piano at Brown University, titled *Piano (de)composition*, has been featured by the *Providence Journal*, the *World Piano News*, and NBC's *Nightly News with Lester Holt*. She holds an M.A. in Ethnomusicology from Wesleyan University.

SESSION 2

Musical instrument copies in the late 19th Century: the role of César Snoeck's collection as source of some of the earliest "facsimiles" built by a museum.

Emanuele Marconi

The question of musical instrument copies has been extensively debated and studied since the establishment of major public collections of musical instruments in the nineteenth century. From the first experiments of Victor-Charles Mahillon in 1877 to today's "facsimiles" produced through 3D printing, scientific and technical approaches have continuously evolved.

It was at the end of the nineteenth century that the practice of reproducing early instruments in a museum context began to appear—a practice already in use in France for several years, supported by the growing popularity of retrospective exhibitions and World Fairs. In 1877, Victor-Charles Mahillon commissioned copies that would be used in concerts from the 1880s onward. In 1889, Léon Pillaut, curator of the Musée instrumental du Conservatoire de Paris, also had historical instruments reproduced. Before 1903, Canon Francis Galpin (1858–1945) built a reduced-scale copy of a hydraulis. In 1915, the Berlin Museum of Musical Instruments produced a series of wind instruments intended to fill gaps in the permanent exhibition. In 1930, under the direction of Curt Sachs (1881–1959), the same museum commissioned a copy of an Egyptian harp.

Within this context of research and experimental archaeology, the project undertaken by the Museum of Musical Instruments of La Couture-Boussey, France (today Le Musée des instruments à vent), is here analyzed. Between 1888 and 1896, the museum produced twenty-four copies of early wind instruments, mostly based on items preserved in the collections of the French musicologist Ernest Thoinan (1827–1894) and the Belgian collector César Snoeck (1834–1898), the latter being the owner of one of the richest European collections of musical instruments.

This paper will shed light on one of the earliest groups of copies made in a museum setting, hitherto poorly documented, proposing identifications of their sources and

discussing the contemporary historical significance of these reproductions.

Emanuele Marconi is an organologist, conservator, curator and museum director working to connect musical instrument and social history.

Emanuele Marconi currently serves as Director of the Musikinstrumenten-Museum SIMPK in Berlin and as ICOM-MUSIC Vice-Chair. After the diploma as a restorer, he has earned a MA in Conservation-Restoration of Cultural Property and a PhD in Musicology from the Sorbonne University. He has previously worked for museums in Italy, France, Switzerland, and at the National Music Museum, Vermillion, SD.

Changes in the Reproduction of an Iconic Instrument **Patrick Connor Dittamo**

Since its reintroduction to modern musical life, the crumhorn – a cylindrically-bored capped double reed instrument with a distinctive curved lower body – has become an icon of the “early music revival” and a favorite auxiliary instrument of university collegia and amateur ensembles wishing to diversify their soundscapes. Yet despite this prominence, the majority of commonly available crumhorns are poor reflections of extant originals in museums. This gap between historical evidence and modern practice is the crux of the ongoing “crumhorn problem.” In this paper, I analyze the history of the twentieth-century crumhorn revival, focusing on the implications of ahistorical design elements in successive generations of reproduction crumhorns. The crumhorn revival began in earnest following a 1953 radio broadcast including Otto Steinkopf’s first reproductions. In bringing crumhorns to market, Steinkopf and other makers adopted several design changes, some innocuous, but others consequential, including small plastic reeds, small tone-holes, and shallow bell conicity. These changes resulted in a quieter and timbrally simpler crumhorn, leading some to liken it to a sixteenth-century kazoo. A second wave of makers reengaged with original crumhorns in the 1970s and 1980s, and later reproductions adopted successively larger tone-holes, generally coming closer to historical design parameters. Nonetheless, the most ubiquitous crumhorns today derive from “first generation” designs. Their limited sound restricts their use in concert: the modern crumhorn plays nearly exclusively in a unified consort, whereas the historical crumhorn was also commonly documented in mixed consorts, especially with sackbuts and shawms. The relative inability of most modern crumhorns to uncton effectively in such ensembles distorts our view of the past. Ultimately, the crumhorn’s modern history illustrates how the decisions that modern makers of historical instruments make can shape both our perception of the musical past and our decisions in modern performance, and persist in doing so for decades to follow.

Patrick Connor Dittamo is a doctoral candidate in musicology at the University of Chicago, researching the reproduction of medieval and Renaissance reed and lip-reed woodwind instruments in the long twentieth century. His research interests also include performance practice and material culture in the medieval and early modern eras. He holds a master’s degree in music history and composition from Kansas State University and a bachelor’s degree in music from the College of William and Mary.

“The Monster’s Guts Exposed; Recreating the Original Stringing of the Gibson Harp-Guitar” Gregg Miner & Matthew W. Hill

This presentation builds on Gregg Miner’s 2025 AMIS paper “Have I Created a Monster? The ‘Harp Guitar’ Label and the Gibson Harp-Guitar,” which argued that no one alive has ever heard a Gibson harp-guitar properly strung in the heavy gut configuration Gibson intended, we will present a side-by-side comparison of two Gibson “Style O” harp guitars: the 1911 instrument in the Georgia Southern University collection (Statesboro, GA) and the 1910 instrument at the University of South Dakota Vermillion (USD). The Georgia Southern guitar has been strung in the historically informed heavy gut configuration, with plain gut treble strings and gut-core wound basses on the 6-string neck, reflecting late-prewar gut-string practice, while the USD example remains in a modern steel-string configuration representative of current performance norms. This project tests Miner’s hypothesis about the “correct” stringing of the Gibson harp-guitar and offers a historically informed reinterpretation of the performance practice of one of the best known models of early-20th-century harp-guitar.

Gregg Miner is an American musician, luthier, and harp-guitar historian known for his work on the performance, repertoire, and organology of harp-guitars. He runs the Harp Guitar Music label and the website harpguitars.net, where he publishes articles and videos and regularly presents research at conferences such as AMIS.

Matthew W. Hill is the curator of the Fred and Dinah Gretsch Collection of Musical Instruments at Georgia Southern University. His research focuses on the instruments of American popular music of the 19th and 20th centuries, especially the guitar and the drum set.

SESSION 3A

The 1617 Ioannes Ruckers Harpsichord and its Ravaleur John Crang in Context Sabine Klaus [coordinator], John Koster, John Phillips, and Mimi Waitzman

The Ruckers ‘brand’ has enthralled performers, keyboard instrument makers and collectors for over four centuries. Almost immediately the Ruckers-Couchet dynasty ceased production in the seventeenth century, their instruments became sought-after for both their musical and decorative qualities. The intrusive processes of modernisation, sometimes known by its French name, *ravalement*, that enabled Ruckers keyboards to continue serving the changing tastes of later music and art, remain among the most studied phenomena of early keyboard organology. Yet, intriguingly, the makers who altered Ruckers harpsichords in Britain are known primarily through repute, rather than by securely identified examples.

In his 2023 Galpin Society Journal article on Ruckers instruments in Britain, Peter Holman singled out a Ioannes Ruckers harpsichord from 1617, now owned by John Phillips in

Berkeley, California (O'Brien, 1617 IR). Grant O'Brien (1990) had already perceived English features in its eighteenth-century changes without identifying the individual hand that may have been at work. More recent study by John Koster is now inviting attribution to the

London harpsichord, spinet and organ builder, John Crang (1717–1774).

This round-table discussion will examine this attribution by comparing the eighteenth-century keyboard and musical disposition found in the 1617 IR harpsichord with three of the extant instruments by John Crang. A biographical review of Crang and his surviving claviorgan will also help put the modifications of this Ruckers into the context of Crang's oeuvre.

The panel will also reference characteristics of other British alterations of Ruckerses, elucidating possible musical implications. One Andreas Ruckers harpsichord from 1609, reflecting both late eighteenth-century British tastes, and further modifications by Arnold Dolmetsch (O'Brien, 1609 AR, now Musical Instrument Museum, Edinburgh) will serve as an example of how Ruckers harpsichords persisted shaping the Early Music Revival.

Sabine Klaus is Professor Emerita of the University of South Dakota and most recently served as Mirrey Keyboard Instrument Cataloguer at the University of Edinburgh (2023 to 2025). From 2000 to 2023 she was Joe R. and Joella F. Utley Curator of Brass Instruments at the National Music Museum. She is the author of *Besaitete Tasteninstrumente* (1997), and the five-volume book series *Trumpets and Other High Brass* (2012 to 2024) and of numerous articles on keyboard instruments and brass.

Mason & Hamlin in the Gertz Era: an Historical Examination of the Introduction of a Piano Line

Arian Sheets

Mason & Hamlin begin as a manufacturer of reed organs in 1854, eventually expanding to the manufacture of upright pianos between 1881 and 1883, and grand pianos later in the decade. They were known in this early period for their pianos featuring a screwstringer tuning mechanism, which eliminated the vagaries of a wooden pin block. However, differences in tuning methods and tools required of those servicing the pianos hindered wider adoption. In 1895, Mason & Hamlin hired Richard Gertz, a young German-American piano builder, as scale designer, with the mission to completely redesign the Mason & Hamlin piano line. Incrementally over the following five years, Gertz launched three new models, the AA (6'4"), BB (7"), and finally the CC (9'3"), the brand's flagship concert grand.

At the time of its introduction in 1900, the CC was the largest and heaviest production grand piano ever made. The survival of the Mason & Hamlin ledgers, along with copious contemporary publicity surrounding its marketing via endorsing artist tours, provides a unique look at the processes by which a new piano design was developed and marketed at the turn of the 20th century. The National Music Museum is home to a 1901 Mason & Hamlin CC, one that was part of the second batch produced, which is the main stage piano

regularly used in its concert programming. As such, this piano provides contemporary artists access to an instrument that represents a time when the sound of the modern piano was more varied than it is currently, as the expectations of the piano began to hew more closely to the sound world of Steinway by the mid-20th century.

Arian Sheets has been Curator of Stringed Instruments at the National Music Museum since 2001. Her research interests are eclectic, encompassing everything from historical bowed strings, American fretted strings, early electric instruments, the history of instrument mass production and marketing, and most recently, the development of the modern piano in the second half of the 19th century.

SESSION 3B

The Evolution of Accordion Practice in France: Diversity, Transformation, and Current Dynamics.

Fayrouz Osman

Throughout history, musical instruments have undergone multiple changes affecting their construction, context of use, and social and symbolic perception. Far from being linear, this evolution combines technical transformations with processes of legitimization, hierarchization, and reconfiguration of musical practices within societies, resulting from various factors that can be described as agents of change—that is, elements or sets of conditions likely to cause transformations within a society, institution, or social group.

These agents, of various kinds, interact with one another to encourage or accompany dynamics of change. These include economic factors (crises, globalization, changes in the industrial market), technological advances, social and political movements (collective demands), cultural and ideological transformations (changing values, redefinition of gender roles), and demographic changes (urbanization, migration, etc.).

The accordion perfectly illustrates this dynamic. With a rich history and remarkable organological diversity, it has appeared since the 19th century in many forms—diatonic or chromatic—adapted to different uses and traditions.

Based on fieldwork conducted in Europe, this presentation will examine the factors that have led to the diversity of today's accordions, which can be considered more as an organological family in their own right. This diversity requires that we revise current notions of a singular instrument “the accordion” to a more pluralistic vision encompassing the many “accordions” and accompanying social contexts that exist in France today.

Fayrouz Osman is a Tunisian pianist and accordionist. She graduated top of her class from the Higher Institute of Music of Sousse with a Bachelor's in Musicology. She earned a Master's in Musicology at Sorbonne-University, graduating with highest honors, focusing on women accordionists in the French music scene. She is now a third-year doctoral

student, researching the accordion as a vector of identity in France while participating in seminars on gender studies, organology and ethnomusicology.

“On the Significance of Cecil Leeson’s Saxophone” Historic performances and pedagogical contexts

Jake Goldwasser

Cecil Leeson was an important early pioneer of the American concert saxophone tradition. His commissioned compositions and debut premieres helped shape the canon of saxophone literature, albeit without many of the lasting influences of his traditionally recognized contemporaries. Five years after his passing, the National Music Museum acquired the Cecil B. Leeson Collection, which consists of his archives, instruments, and other important source materials for academic research. One item from the collection, a Martin Band Instrument Company “Handcraft” Alto Saxophone from the 1930s, was used (by Leeson) for the American premiere of the Glazunov saxophone concerto, one of today’s standard works. Examining Leeson’s saxophone through this verified historical context presents new information as to how Leeson may have played other critical works in the saxophone repertoire—as well as further the discussion about the significance of a performer’s own instruments over the course of their professional career.

Jake Goldwasser is an Atlanta-born music specialist with a BA in Jazz Performance and an MM in Instrumental Pedagogy. Currently preparing for doctoral coursework, Jake is consulting, teaching, and presenting about his findings on early American saxophones and other unique topics through his publishing company, Hexachord Inc.

“A New Instrument for Old Chapels: The settlement of the Bassoon in Mexican Music at the End of the Colonial Period”

Martin Dominguez

The proposed paper addresses the establishment of the bassoon in the sacred music of New Spain. This process involved the actions of specific musical agents, the challenges of importing instruments, and, most importantly, the relationship between the bassoon and the *bajón* (dulcian), an instrument that had been in use in New Spain since the sixteenth century.

Three interconnected case studies will be presented from the cathedrals of Mexico City (1769), Valladolid [now Morelia] (1774), and Guadalajara (1815). Through these musical chapels, the paper explores the material, institutional, and cultural conditions that enabled the adoption of the bassoon, highlighting the differences in the pace and forms of appropriation in each setting during a period marked by the decline of the viceregal order and the transformation of ecclesiastical structures.

Beyond its historical approach, the research presented here is the result of an extensive investigation involving a wide range of documentary sources—often fragmentary and

even contradictory. This required the implementation of a form of historical ethnography aimed at situating the complex emergence of the bassoon in colonial Mexico during a time of profound cultural, political, and, of course, musical transformations.

As a result, this study addresses a regional phenomenon that has remained largely unexplored. Methodologically, it represents the outcome of a complex process that seeks to understand the articulation of the bassoon's appearance as a shared phenomenon across three musical ensembles within a connected and interdependent territory, yet one defined by the endemic conditions of each local sacred-musical tradition in late colonial New Spain.

Bassoonist and Historical Anthropologist, Martin Dominguez, has studied the development of religious music in Mexico during the colonial period; his research on the use of the dulcian in the Cathedral of Guadalajara received an honorable mention for the Francisco Javier Clavijero Award from the National Institute of Anthropology and History (Mexico) in 2024. As a performer, he won first place in the National Bassoon Competition Fam-UNAM in 2025.

SESSION 4

A Tangent on Touch: Calculating C. P. E. Bach's Clavichord Preferences

Blake Proehl

When in 1768 C. P. E. Bach made a career change from court harpsichordist in Berlin to music director of the five principal churches in Hamburg, he acquired a new clavichord to update his small G. Silbermann (C–e3) to a large C. E. Friederici (FF–f3).

Bach's 1790 estate catalog shows the importance of this Friederici clavichord: "Almost all compositions made in Hamburg have been composed at this keyboard." But why, as he headed to a prosperous and musically active city, would he not have chosen an instrument by an esteemed Hamburg maker, such as J. A. Hass or J. C. Gerlach? The answer may well be in a 1773 letter to J. N. Forkel, where he laid out his preferences: he "cannot stand bass octaves" (i.e., additional 4' strings), which was common in builders such as Hass and Gerlach, and prefers the Tractament or key touch in Friederici's clavichords.

Using theories and formulas from Hands (1967), Koster (1993), and Bavington (1997), I compare Friederici touch attributes with those of Hass to form a picture of what Bach expected in a clavichord's touch. Additionally, I contrast these findings against other clavichords, including ones by well-respected makers such as the 1804 J. P. Krämer und Söhne clavichord from Göttingen currently at the National Music Museum. According to J. G. C. Spazier (1793), Krämer's and Friederici's clavichords were among the best of that time. The results of these comparisons will help illustrate the unique affordances of Bach's own instrument.

I will use the Krämer clavichord to demonstrate the intricacies of clavichord touch mechanics. While these sonic and tactile aspects are ever impactful to the keyboardist,

the audience will notice how these variables are entwined to affect pitch stability and the ringing of tones, as well as allowing for expressive pitch flexibility—all reflected in Bach's compositional practice.

Featuring selected excerpts and movements of C. P. E. Bach, J. W. Häßler, F. S. Sander, and D. G. Türk, this lecture-recital will take approximately 45 minutes.

Blake Proehl is an historical keyboardist specializing in fortepiano and clavichord. He holds degrees from the Royal Conservatory of The Hague, Baylor University, and the University of South Dakota. His activities at the National Music Museum ignited his interest in early keyboards and historically informed performance. Blake is a PhD-candidate and -researcher at Orpheus Instituut (Ghent) and KU Leuven focusing on C. P. E. Bach and his clavichords.

The Pedal Clavichord of Klaas Douwes **Lotte Vertenten**

In 1699, Klaas Douwes published his book 'Grondig ondersoek van de toonen der musijk'. It serves as the first known source describing the construction of a pedal clavichord. Douwes was an organist, teacher and instrument builder in Friesland, in the north of what we now call the Netherlands. In his book he describes the construction of a pedal clavichord with an independent pedal. The pedal contains two octaves and one note and is completely triple and quadruple fretted. It has just eight courses of strings and uses a roller board, like organs do, to overcome the difference in width between the pedalboard and the key levers.

Douwes' instrument has a special feature; the pedal is removable for easy transport. He even wrote that as far as he knows, no one has made a pedal like this before, apart from him. Douwes describes (pedal) clavichords as the perfect instrument to practice the art of playing the keyboard. Pedal clavichords were often used by organists to practice, due to the costly factors of using the organ in a church. The pedal clavichord was an ideal alternative for the organ; it had the same delicate touch and was quiet for playing at home. Although there are no known surviving pedal clavichords from the Low Countries, advertisements in papers prove they were well known by the public.

This paper will discuss the research for my reconstruction of this pedal clavichord. To my knowledge a complete reconstruction has never been made with a manual and pedal that uses the correct fretting and a roller board as described by Douwes. It is of utmost importance to make well-substantiated choices for the parts that Douwes does not describe. The fundamental approach is to compare and combine the features of surviving clavichords and organs from around that time.

Lotte Vertenten is a second-year master student at the KASK&Conservatory (Royal school of fine arts) in Ghent, Belgium. She enrolled in the instrument making course

in Ghent where her interests in music and traditional craftsmanship merged perfectly together. Lotte is specializing in early keyboard instruments. After making a copy of the c.1700 anonymous clavichord from the Russell Collection (Edinburgh), she is now focusing on making a reconstruction of the Douwes pedal clavichord in her Masters degree.

SESSION 5

The Collection of Historic Musical Instruments and the Origins of Organology Sebastian Kirsch

Collectors like Victor-Charles Mahillon, Wilhelm Heyer, Paul de Wit, Wilhelm Rück, Francis Galpin, and Arnold Dolmetsch, among others, represent a generation in born 1850 whose activities profoundly shaped the modern understanding of musical-instrument museums and laid important foundations for organology. Their work emerged within the so-called “museum-age”, a period in which collecting became a public practice, private collections were increasingly institutionalised, and objects acquired new significance for cultural identity, historiography, and education.

In contrast to collections formed through nineteenth-century private initiative, the Collection of Historic Musical Instruments in Vienna followed a markedly different trajectory. Its origins lie in the Renaissance cabinet of curiosities created by Archduke Ferdinand II at Ambras and in the eighteenth-century holdings of the Obizzi family in Northern Italy. As a result, the Vienna collection developed outside the dynamics that shaped many modern instrument museums and remained largely unaffected by the activities of the major private collectors of its time.

After parts of the collection had been shown at the Belvedere Palace as components of the imperial holdings and at the 1892 World Exhibition for Theatre and Music, the first comprehensive display of the entire collection took place in 1916. Four years later, art-historian Julius Schlosser published a catalogue that is still a reference. These developments occurred during the early flourishing of organology: Carl Engel published his South Kensington catalogue in 1874; Mahillon started his work around the same period; Guido Adler established the methodological foundations of musicology in 1885; Georg Kinsky catalogued the Heyer Collection; and the Hornbostel–Sachs system emerged soon thereafter.

This paper positions the early cataloguing and display practices of the Vienna collection within this broader intellectual landscape. Rather than being assembled as a study collection, the Vienna collection constitutes a distinct case that invites reflection on how collections emerge and how they come to be used as material sources. It highlights broader questions concerning the origin of organology as a discipline and the gradual acceptance of material evidence within the humanities.

Sebastian Kirsch is the director of the Collection of Historic Musical instruments at the Kunsthistorisches Museum in Vienna. He holds a Magister Artium in German Literature and Art history from the Ludwig-Maximilians-Universität Munich, a diploma in Conservation Sciences from the Academy of Fine Arts Vienna and a PhD in musicology of the University of Leipzig. His research focusses on the history of ideas, music and material culture of stringed instruments, 3D imaging, and digital humanities.

(Re)Performing the 'City of Music': A Display Approach for Revisiting Institutional Memory
Angelica Pinna

Since its foundation, the Sammlung alter Musikinstrumente (SAM) at the Kunsthistorisches Museum Wien has cultivated a distinct institutional identity and public recognition through its representative role within and on behalf of the 'city' and 'land of music'. Vienna's and Austria's images as the 'city of music' and 'land of music', respectively, have long functioned as powerful political and cultural narratives and strategic markers of identity, deeply intertwined with the capital city's urban and museum landscapes. Moments of political crisis and disruption have been central to the development and consolidation of these topoi, which were repurposed to support nation-building, nationalist ideologies and cultural homogenisation, and thereby inscribed into the collective memory and cultural identity. Museums, collections and exhibitions – including the SAM – actively shaped, performed and promoted the 'city' and 'land of music' narratives. In turn, these images have consistently influenced the SAM's collecting agendas and self-presentation strategies – observable in the development of its inventory and display concepts – particularly as they aligned with the consolidation of Austrian political identities.

As a critical response to these historical and institutional premises, the paper illustrates a new display concept in which the image of the 'city of music' serves as a framework to re-perform and critically reassess the hegemonic narratives long embedded in the SAM. The concept advances a threefold approach to revising these narratives. First, it critically exposes their constructed and politically exploited nature – particularly during the National Socialist period – through institutional self-reflection and engagement with provenance research. Second, it reframes Vienna's musical identity by foregrounding processes of mobility and inter-cultural interaction as reflected in histories and materialities of instruments in the collection. Third, it translates this critical perspective into an inclusive, multisensory and participatory exhibition environment that invites visitors to contribute to a shared, dynamic sonic world.

Angelica Pinna is curator of the Sammlung alter Musikinstrumente at the Kunsthistorisches Museum Vienna. She studied musicology at the Universities of Bologna and Milan. In 2017, she researched and catalogued the European musical instruments in the Kirby Collection, University of Cape Town. During her doctoral studies at the University of Music and Performing Arts Vienna, she investigated music-related exhibitions in contemporary Vienna, focusing on the underlying curatorial practices, contextual factors and resulting heritage constructions.

Collecting Stories: Regional Instrument Collectors and their Worlds

Lisa Beebe

What drives people to collect musical instruments? Specifically, what might independent collectors operating outside of academia or a prestige economy teach us about the value society places on musical instruments and, more broadly, about the concept of collecting as a human impulse?

While the histories of major instrument collections—such as those at the Metropolitan Museum of Art and Museum of Fine Arts in Boston—are well documented, collections of lesser-known or amateur aficionados have generally received less scholarly attention. For every Mary Elizabeth Adams Brown or Francis Galpin, there has been a person collecting antique clarinets in their basement or hoarding world music instruments in a small apartment. Along with the Musical Instrument Museum in Phoenix, one may visit A World of Accordions Museum in Superior, Wisconsin. These smaller collections often do not receive institutional funding or support and may or may not be open to the public. Their instruments may or may not have monetary or historical value, yet their emotional and personal significance make these instruments important objects to their curators and other enthusiasts.

Taking an interdisciplinary approach, this project is inspired by the book “The Tree Collectors: Tales of Arboreal Obsession.” In exploring how amateur arborists build collections of magnolias, maples, or fruit trees on properties large and small, author Amy Stewart connects these individual stories to the broader ways in which humans connect to and understand our natural environment. Similarly, this paper draws on interviews with independent instrument collectors and with curators of small instrument museums, including the Travelers Club International Restaurant and Tuba Museum in Okemos, Michigan, to contemplate the social function, cultural value, and individual pleasure of instrument collecting.

Dr. Lisa Beebe is an assistant professor of Musicology/Ethnomusicology at the University of Wisconsin-Whitewater. She has served on the Densmore and Selch prize committees for AMIS, and is currently the newsletter reviews editor. Lisa lives in Madison, Wisconsin with her partner, cat, and an ever-expanding musical instrument collection. Outside of music, she loves coffee, hiking, and all things Star Trek.

SESSION 6

From Ritual to Research: Two Tibetan Trumpets in the Henry Eichheim Collection of Musical Instruments

Chet Stussy

In 1915, the American violinist, composer, and musical instrument collector Henry Eichheim (1870–1942) embarked on a year-long, round-trip journey from Boston to Japan, with sojourns in Korea and China. In what would be the first of five such trips Eichheim

took to Asia between 1915 and 1937, Eichheim's reasons for the journey were resolutely ethnographic and organological: as a modernist composer who sought to depict Eastern culture in his compositions, Eichheim carried the specific aim to document Asian music, and, importantly, musical instruments. Among the nearly 400 instruments collected during Eichheim's expeditions are two dung-chen (Tibetan long trumpets). The multivalent, centuries-long lives of the trumpets offer a case study to examine the many agendas of Eichheim's instruments. While the collection is now housed in the Department of Music at the University of California, Santa Barbara, it has moved between several institutions in California since the composer's death in 1942 and has thus undergone several major changes in function. It is precisely these global (and local) movements of the instruments that I will interrogate, as Eichheim's collection marks an important moment in twentieth-century American collecting culture worthy of further study.

This paper traces the circulation, use, and function of Eichheim's dung-chen. Once acquired by Eichheim in ca. 1920, the objects became removed from their original role as ritualistic instruments used within Tibetan Buddhist musico-religious ceremony and have since operated within several varied contexts: a private collection; Frank Capra's 1937 Hollywood film *Lost Horizon*; a museum; and, ultimately, the research university. By examining the different applications (musical, visual, academic, and otherwise) of these trumpets over the last century, I offer a preliminary history—or travelogue—of these oft exoticized objects, paying specific attention to the dynamic changes in function at major nodal points along their spatial and temporal journeys.

Chet Stussy is a PhD candidate in musicology at UC Santa Barbara. His research focuses on musical instruments, sound-recording technologies, and cultures of collecting during the 19th and 20th centuries. His work has been published in the *Journal of the American Musical Instrument Society*. Past conference presentations include papers at AMIS and the Galpin Society. Trained at the New England Conservatory of Music, he received his BA from Westmont College and MA from UCSB.

A Closer Look at John F. Stratton's German Music Instrument Factories (1866-1880)

Robert Apple

John F. Stratton (1832-1912) was the first American music instrument maker to employ factory production methods and steam-powered machinery to mass produce both brass and bowed string instruments in large batches to be sold in bulk or held in stock, as opposed to his American contemporaries, who were essentially small craft workshops that built instruments to order. As such, he greatly outproduced his competitors and sold his instruments at a fraction of the cost, thereby making middle-quality instruments affordable for the ever-growing population of amateur musicians involved in American brass and string bands, which were a ubiquitous and vital part of American musical culture during the long nineteenth century.

Despite Stratton's crucial contributions to facilitating the "Golden Age of American Bands"

via his activities as both a music instrument manufacturer and music publisher, Stratton and his company's factories in Markneukirchen and Leipzig, which produced the brass and bowed string instruments that he sold in America from 1866 to 1880, have gone greatly underresearched, with there being only two significant English-language scholarly articles written on the subject in the past twenty years, both of which mainly employ English-language sources and hardly address the wealth of German-language primary sources available, and German-language scholarship ignoring Stratton almost entirely.

Thus, this paper will be the first investigation of Stratton's German factories that examines both surviving German-language primary source material and previously unexplored English-language sources to develop a deeper understanding of these factories' histories, their production methods, their workforces, their economic impact on the American and German music instrument industries, their reception among Germans and Americans, and how their outputs and Stratton's other musical products were marketed, including Stratton's use of printed music, advertisements, catalogs, endorsement deals with popular ensembles, like the orchestras of Theodore Thomas, and his company's participation in the 1876 Centennial Exhibition.

Robert Apple earned a B.M. and M.M. in trumpet performance in 2011 and 2013, respectively. In 2022, Robert completed his Ph.D. in musicology at the University of Memphis and earned graduate certificates in early music and museum studies in 2023. Currently, Robert is serving as a postdoctoral research fellow at Northumbria University (NU), working with Rachael Durkin, the head of NU's Montagu Global Music Instrument Collection, as part of her UKRI funded "Global Musical Technology" project.

Cornets and Trumpets: The Disappearing Difference

Arnold Myers and Murray Campbell

Cornet design has evolved since its invention in the 1830s, most significantly by replacing shanks and crooks with a fixed leadpipe. The changes in trumpet design since the 1830s, even more extensive, have included the adoption of valves, the move from longer to shorter sounding lengths, replacing shanks and crooks with a fixed leadpipe, and changing the leadpipe bore from cylindrical to tapered. Although cornets and trumpets have converged in their designs and the acoustical behaviour of the two instruments can be difficult to distinguish, they are regarded by musicians as distinct species. This paper discusses which features of cornets and trumpets are necessarily and systematically different, and reports on recent laboratory acoustical measurements and playing tests with professional musicians to explore the instrument-dependent and mouthpiece-dependent timbre and playability characteristics of cornets and trumpets.

Arnold Myers is a Senior Research Fellow at the Royal Conservatoire of Scotland and a Professor Emeritus of the University of Edinburgh. He read Physics at St Andrews University and received a doctorate from Edinburgh University for investigating acoustically-based techniques in the taxonomy of brass instruments. He was formerly

Director of Edinburgh University Collection of Historic Musical Instruments; he currently researches at the interface of acoustics and the history of brass instruments.

SESSION 7A

Between the Worldly and the Divine: An Iconographical and Organological Study of the Persian Ney in Sacred and Secular Contexts

Anya Badaldavood

The ney, the Persian end-blown flute, occupies a distinctive place in the musical and literary culture of the premodern Persianate world, appearing regularly in theoretical treatises, historical chronicles, and poetic works. Its frequent depiction in illuminated manuscripts from the twelfth to the fifteenth century provides a complementary visual record that further clarifies its function across secular and sacred settings. A comparison of organological discussions from al-Fārābī to ‘Abd al-Qādir al-Marāghī’ together with illuminated manuscripts illustrate a significant transformation in the instrument’s cultural positioning. By examining these sources, this paper seeks to reveal how the ney moved from a primarily courtly and festive context to one increasingly associated with devotional and Sufi ritual practices in premodern Persia.

Anya Badaldavood is a Ph.D. candidate in musicology at the University of Minnesota, Twin Cities. Her research focuses on the intricate interplay between sonic and performative practices, poetry, visual art, and political networks, with particular emphasis on the Timurid and post-Timurid periods. Through the lens of musical iconography, she demonstrates how the production of illustrated manuscripts facilitated interconnectivity and cultural exchange among Timurid courts and their neighbors. Her research and curatorial work have been supported through fellowships and interdisciplinary collaborations across musicology, Middle Eastern studies, and museum studies.

Pulang and Koḷ: Learning and Making Indigenous Wind Instruments in South India **Gaia Saetermoe-Howard**

In the Nilgiris Mountains of Tamil Nadu, India, Indigenous Kota musicians play a double reed instrument called the koḷ. This instrument is central to Kota communities: its sounds are a sacred communication with the gods, a call to mourn, a call to dance (Wolf, 2006). Some Kotas say the instrument was first built to imitate the wailing of a mourning woman. Within the villages, only certain ritual melodies may be played: even the koḷ akcd, a melody played to test the instrument, corresponds to the type of sacred music being performed. Thus, students of the koḷ first learn ritual melodies on an instrument called the pulang, made from a single piece of bamboo.

This research explores the connection between learning, making, and performing Kota wind instruments. Drawing on organological insights from my ethnomusicological fieldwork in Kota villages and lessons with koḷ master Duryodana, I examine how the acoustical and pedagogical properties of the pulang and koḷ arise from their design. The

ko| features a grass double reed (pul), pirouette (vāypor), six finger holes (kaṇ), and bell (kanjar). At a first glance, the instrument may resemble a shawm, but its locally sourced materials and village-specific construction yield distinct scales, repertoires, and symbolic meanings. The pulang, by contrast, teaches fingerings and melodic patterns through its material constraints: each bamboo tube's unique length, bore, and hole spacing determine its tonal possibilities.

During my lessons, these material differences shaped how Duryodana introduced new techniques, his pedagogy guided by the instruments' physical and acoustical possibilities. This ethno-organological approach demonstrates how knowledge of instrument making, sound, and pedagogy are inseparably linked in Kota musical practice.

Gaia Saetermoe-Howard is a PhD student in Musicology at Harvard University, where her research focuses on material histories of Atlantic musical exchange during the early modern period. Also an active performer, Gaia is principal oboist of the Tempesta di Mare Baroque Orchestra and appears with orchestras across North America. She holds a BM from the Eastman School, BA in Archaeology from the University of Rochester, and an MM in Historical Performance from the Juilliard School.

Revisiting Plectrum Guard Paintings from Eighth-Century East Asia: An Interdisciplinary Study of the History of Painting and Musical Instruments

Yangkun Lu

Housed in the Shōsōin Repository in Nara, Japan, the four pipa (or biwa) and two ruanxian bearing paintings on their plectrum guards have long been regarded by art historians and scholars of musical instruments as among the most significant materials for the study of eighth-century East Asian painting and musical instrument history. Previous art-historical studies have focused primarily on the plectrum guard paintings (kanbachimen-ga) themselves. Due to the lack of early Chinese paintings, these images have often been treated independently, with their style and composition analyzed to trace the development of landscape painting. Scholars of musical instruments, by contrast, have emphasized the design and refinement of instruments' structures, forms, playing techniques, and sounds, especially regarding the pipa as evidence of cultural exchange in the musical sphere. As an interdisciplinary effort integrating these two seemingly separate fields, this study reexamines the plectrum guard paintings on the pipa and ruanxian within the context of the instruments' structural and performative functions. It highlights the distinctiveness of these paintings in terms of subject matter, compositional strategies, and pictorial details, and demonstrates how these visual choices relate to the physical configuration, modes of performance, and acoustic qualities of the instruments. Through analyzing the internal design logic of a single pipa, the study further demonstrates that the plectrum guard painting functions simultaneously as a painted surface and as an integral component of the musical instrument's structure, embodying the pipa's dual nature as both artwork and utilitarian object. Overall, by situating the plectrum guard paintings within the instruments' functional and material contexts, this study reveals the

intricate interplay between pictorial art and musical utility. It offers a new perspective on the entanglement of visual culture and instrument making in eighth-century East Asia, underscoring the intrinsic connection between visual imagery and its physical medium.

Yangkun Lu is a PhD student in the Department of Art History at the University of Chicago. His current research interests focus on the visual and material culture of middle-period China, with a particular emphasis on the early medieval period. He received his MA from the University of Chicago, where his thesis examined tomb figurines excavated from a Tang dynasty burial.

SESSION 7B

3D Laserscanning in Organological Research: Methodological Insights Hannes Vereecke

In recent years, digital measurement technologies have advanced rapidly and become integral to technically oriented organological research. In particular, three-dimensional modeling of musical instruments and their components now employs a broad spectrum of techniques, ranging from tactile coordinate measuring machines to non-contact methods such as X-ray tomography and optical laser scanning. These approaches typically generate CAD-compatible 3D models that are of interest for both scientific analysis and practical applications in instrument making.

The methodological challenges lie less in model generation itself than in critically evaluating the potentials and limitations of each technology. Museums and collections operate within a tension between the imperative of long-term preservation of historical instruments and the need to make the information embedded in them accessible for research, education, and craftsmanship. Instrument makers, in particular, benefit from digitized templates that provide precise measurements and serve as reliable foundations for replicas and restorations.

Within this framework, the integration of 3D digitization through laser scanning into computer-aided manufacturing processes is gaining growing importance. It enables the efficient derivation of templates, molds, and auxiliary tools, thereby establishing itself as a key component of modern instrument making. Especially in historically informed craftsmanship, this non-contact approach not only offers substantial potential but also represents a conservation-sensitive methodology.

This presentation examines the process through a case study on the 3D digitization of musical instruments using laser scanning. Emphasis is placed on the methodological approach: the procedural workflow will be outlined, and the potentials and limitations of the method critically assessed. The objective is to advance the discourse on the role of digital measurement technologies and optical scanning methods at the intersection of preservation, research, and craftsmanship.

Hannes Vereecke is Professor of Musical Instrument Making in Markneukirchen and Dean of the Faculty of Applied Arts at the University of Applied Sciences Zwickau. He studied at the Royal Conservatory of Ghent and earned his doctorate at the University of Music and Performing Arts Vienna. His research focuses on the technical study of musical instruments, particularly the interplay between design, manufacturing technologies, and artisanal traditions within historical, musical, and economic contexts.

A Look Within: CT Scanning Ancient and Historic Instruments at the MFA Boston
Jared Katz and Mark Rau

The Museum of Fine Arts, Boston's Department of Musical Instruments and Massachusetts Institute of Technology's Music & Theater Arts Section and Center for Materials Research in Archaeology and Ethnology have received a collaborative grant that has allowed us to install a CT scanner at the MFA. At the time of the submission of this abstract, we have scanned nearly thirty instruments in the collection, with the ultimate goal of scanning over one hundred. In addition to scanning the instruments, we are also undertaking vibrational analyses.

The goal of this research is multifaceted. First, the CT scans are helping us to better understand how the instruments were originally fabricated and their internal organological attributes that would be difficult to study and measure otherwise. Second, it is allowing us to make accurate playable replicas through 3D printing, casting, and collaborations with local luthiers. We will then CT scan and perform vibrational analyses on the replicas to see how close we can make them sound to the original instruments. This will open up safer ways of activating the collection, allowing musicians, students, and composers access to nearly acoustically identical instruments while preserving and protecting the originals. Third, we are engaging with physical modeling synthesis in order to digitally replicate the sounds of instruments that are no longer playable. These accurate digital models will also allow us to test how an instrument sounded at various stages of its life. For example, we can model the sound of a cello, using vibrational analyses to check the accuracy of the model. Knowing the approximate density of materials through CT scanning, we can then remove repairs from the cello replacing it with the original material to see how the tone of the instrument has changed and how it sounded at various stages of its life.

Dr. Jared Katz is the Pappalardo Curator of Musical Instruments at the MFA Boston. His research focuses on ancient American musical practices, examining both musical instruments and iconographic depictions of musicians. He developed a technique to 3D scan and print playable replicas of ancient instruments for research and outreach. These prints were featured at the 2024 Whitney Biennial Exhibition. He curated the 2020 exhibition, *Rhythm and Ritual: Music of the Ancient Americas* at the Denver Art Museum.

Dr. Mark Rau is an Assistant Professor of Music Technology at MIT, holding a shared appointment between Music & Theater Arts and Electrical Engineering and Computer Science. He is interested in the fields of musical acoustics, vibration and acoustic

measurement, audio signal processing, and physical modeling synthesis, among other areas. As an active guitarist and contrabassist, his research tends to focus on stringed instruments, but he is always excited to learn about and study other instruments.

The Musical Timbre Demonstrator: RCA's Portable Mark II

Emily C. Hoyler O'Hare

The 1957 invention of the RCA Mark II Electronic Music Synthesizer paved the way for the programmable modular synthesizer and realized a whole new concept of musical production. While this room-sized instrument is well known to historians and musicians, a portable version of the synthesizer is not. In the late 1950s, RCA engineers designed a musical timbre demonstrator to illustrate the mechanisms of musical synthesis. This instrument was showcased around North America on a lecture-demonstration circuit led by Cyril N. Hoyler (1905-1959), Manager of Technical Relations for RCA and one of the component's inventors. "Hoyler's Road Show," as it was known at the RCA labs, was a traveling educational lecture series that showed off RCA's latest technologies to universities, engineering societies, and general audiences. The musical timbre demonstrator was a feature of Hoyler's lectures and helped him explain processes of music synthesis.

Using a recording of one of Hoyler's lectures, this paper demonstrates how Hoyler used his portable synthesizer to manipulate tone qualities for his audience and navigate them through the synthesis process. This early public exposure of the synthesizer marks a significant and unknown stage in its social construction. The Mark II was not a marketable technology in a practical sense and was never intended to be mass-produced. RCA's motives for showcasing the synthesizer were not commercial but indicative of larger goals related to community goodwill and national pride. In 1959, this unique instrument was destroyed when Hoyler and his vehicle were hit by a train while on tour. Its extant materials include the lecture recording, several photographs, and Hoyler's lab notebook detailing the design process for the instrument. Hoyler's lectures and the musical timbre demonstrator elucidate the early conceptual barriers in understanding music synthesis and the methods RCA employed to assert its postwar technological authority.

Emily C. Hoyler O'Hare, Ph.D., is a musicologist, writer, and educator specializing in the history of music-making in the nineteenth and twentieth centuries. Her research focuses on musical practices in the United States and the United Kingdom and their intersections with gender, new media, music technology, the popular press, performing arts organizations, and recording and broadcasting corporations. She has two forthcoming chapters in Cambridge University Press volumes, *Four Hundred Years of Women's Musical Salons* (eds. Avila/Cypess) and *The Symphony in Great Britain and Ireland Since 1900* (ed. Jones). O'Hare is historian and president emerita of Chicago's Musicians Club of Women and is currently writing a book on the club's 150-year history. She is associate professor, adjunct at the School of the Art Institute of Chicago.

Note: The presenter is the granddaughter of Cyril N. Hoyler, the subject of her paper proposal for AMIS. She never knew him, but her presentation draws partly from family archives.

SESSION 8

Historical Keywork and 3D Printing: An Integrated Approach to Oboe Ergonomics

Rajan Panchal

While the acoustic design of Western wind instruments has achieved a high level of standardization, the physical interface (the keywork and weight distribution) often remains rooted in manufacturing limitations of the 19th and early 20th centuries. This slower trajectory is especially visible in the oboe, whose interface has undergone only modest modification since the adoption of the Triébert 6bis system in 1906. Later changes have tended to refine the bore or adjust individual mechanisms rather than rethink the overall key layout, hand posture, or load distribution. Modern instruments have increased in weight in response to larger orchestras and performance spaces, and musicians now routinely play these heavier instruments for extended rehearsals and concerts under significant technical and musical demands, leading to increased performance-related injuries.

This presentation proposes a methodology for modernizing instrument construction by synthesizing historical analysis with contemporary material science. By examining historic oboe key systems held in collections such as the National Music Museum, Rijksmuseum, and others, we can identify alternative fingering mechanics that were not discarded for lack of musical or ergonomic value, but rather because they were victims of the manufacturing limitations and reliability issues of their time. These solutions, when reconsidered alongside the expertise and precision of today's instrument makers and the possibilities of modern redesign, could meaningfully aid performers.

Furthermore, this research analyzes repertoire to determine the frequency of specific key utilization. By mapping key usage against the ergonomic cost of actuating those keys, we can redesign instruments to prioritize the comfort of the most-used movements. The integration of modern technologies, such as additive manufacturing and the use of lightweight composites, allows for a significant reduction in overall instrument weight and the implementation of these optimized, ergonomically friendly key configurations. The result is a proposed instrument design that maintains the timbral integrity of traditional models while significantly improving playability and reducing physical strain on the musician.

Rajan Panchal is a performer, researcher, and educator who holds a Bachelor's in Oboe Performance from New York University and a Master's in Orchestral Performance from Manhattan School of Music. He is currently a doctoral candidate at Boston University, researching new technologies to improve oboe ergonomics. He lives in Waltham, MA with his fiancée, Cheryl, and their cat, Maya.

Wired Modernism - The Ondes Martenot and the Emergence of Electronic Musical Instruments in Belgium during the interwar period

Wim Verhulst

During the 1920s and 1930s, the arrival of electricity in instrument building sparked the emergence of an entirely new family of musical instruments. While the pioneering efforts of Russia, France, and Germany have been well documented, Belgium's position within this technological and artistic shift has received little scholarly attention. Despite this, on 30 May 1928 the first concert featuring an electronic musical instrument occurred in Brussels. Maurice Martenot performed on his own invention, the ondes Martenot. This event marked the starting point of a new concert experience that would resonate throughout Brussels and Belgium.

Focusing on the arrival and early reception of the ondes Martenot in the Belgian musical landscape, this paper examines the musical, institutional, and social contexts that shaped the instrument's initial introduction. In addition, I analyse how newspapers, music journals, and radio addressed the ondes Martenot, illuminating the discursive frameworks through which Belgian audiences first interpreted and evaluated this new electronic technology and novel timbres both inside and beyond the confines of the concert hall.

Beyond mapping local developments, this paper situates Belgium within a wider European constellation of experimentation and cultural exchange. In doing so, I aim to refine our understanding of how electronic musical instruments circulated, were perceived, and established themselves (or failed to do so) in smaller European countries during the interwar years, contributing to a more comprehensive historiography of early electronic music.

Wim Verhulst is a curator at the Brussels Musical Instruments Museum, overseeing the collection of electro-electronic and automatic instruments. He is currently pursuing a PhD on the introduction and impact of electronic musical instruments in the Belgian music scene during the interwar period.

A Restoration of the tangente Flügel by Spath & Schmahl in the collection of the National Music Museum

Gijs Clement

The wide experimentation in piano design during the eighteenth century brought forward a wide range of different piano actions. One of these actions, which gained some popularity in its time but has since fallen into oblivion, is the tangent action, where a jack-like stick is thrown against the strings, making them vibrate. The Regensburg builders Frantz Jakob Spath and Christoph Friedrich Schmahl perfected this mechanism in an instrument now known as the tangente Flügel.

The collection of the National Music Museum in Vermillion exhibits a beautiful example of a tangente Flügel by Spath and Schmahl which is kept in playable condition. However,

due to unfortunate events, a large crack had appeared in the soundboard and an extensive restoration, in which the soundboard was removed, was required. I was able to work on this restoration during an internship at the NMM. Once the instrument was open, the inside could be studied way more thoroughly than could usually be expected from a playable instrument. This study shed new light on the internals and the construction techniques used in this early tangantenflügel turning the unfortunate necessity of a restoration into fruitful new discoveries. These findings are used to build a reconstruction of the tangantenflügel. This paper will discuss some of the challenges faced during the restoration and go into detail about the findings revealed when the instrument was opened up.

Gijs Clement started his studies at the instrument making course at the Royal Conservatory in Ghent, Belgium, in 2021, where soon his interests in historical keyboard instruments rose. In his bachelors he built a hypothetical reconstruction of Zwolle's Clavicymbalum, and a copy of a small square piano by Anton Walter. His master's research focusses on the reconstruction of two different tangantenflügel. Next to his building practice, Gijs has completed several internships at museums.

SESSION 9

A Different Drummer (and His Drum): Benjamin Clark's Revolutionary War Drum of 1781 and His Drum Book of 1797

Brent Tharp and Matthew Hill

A Revolutionary War-period drum housed in the Morris Steinert Collection of Musical Instruments at Yale University provides an exceptional glimpse into early American military music. The drum was exhibited—its first-ever public display—during the 2024 exhibition “Crack, Boom, Bam! The History of the American Drum Set” at the Georgia Southern University Museum. A detailed examination of the drum while at the museum revealed the faint but clear inscription “Benjamin Clark, Royalston, 1781,” which identified the instrument's owner, Capt. Benjamin Clark, who lived in Royalston, Massachusetts, and served as a drummer in a Massachusetts militia during the American Revolution, participating in significant battles such as Bunker Hill and Saratoga. The 1781 date further corroborated Clark's ownership, as that was the year his unit disbanded.

Beyond his role as a drummer, Clark authored a military drum manual in 1797 amidst tensions with France stemming from the XYZ affair and the subsequent undeclared naval conflict known as the Quasi-War, making it one of only three known American military drumming tune books from the Revolution. What sets this manuscript apart is its use of a unique notation system devised by Clark himself.

Rediscovered in the 1970s and privately printed in 1989, the drum book is now a foundational resource for historians and reenactors dedicated to authentic Revolutionary War military drumming practices. This direct connection between the drum and a named Revolutionary War musician—especially one who significantly contributed to

the documentation and evolution of American military drumming—is extraordinarily rare. The drum and its inscription, combined with the history of Clark’s militia service and the instructional legacy of his 1797 drum book, shed new light on the development of a distinct American military drumming style. By the end of the Revolutionary War, American military drumming had begun to diverge significantly from its English and French antecedents, and Clark’s work illustrates this progression. This paper will examine Clark’s drum within the broader context of military drums and drumming of the period and underscore the importance of Benjamin Clark’s drum book of 1797 as both a historical and practical military music resource.

Dr. Brent W. Tharp is Director of the Georgia Southern University Museum and an Adjunct Assistant Professor in the Department of History. Before joining Georgia Southern, he was Curator of the American Revolution at Colonial Williamsburg, where he led collections management and public history interpretation related to the Revolutionary War. Dr. Tharp holds a Ph.D. from the College of William and Mary, and his scholarship focuses on American material culture, community history, and museum studies.

Dr. Matthew W. Hill is the Gretsch Curator at the Georgia Southern University Museum. Prior to joining Georgia Southern, he was a founding curator of the Musical Instrument Museum in Phoenix, Arizona. He holds a Ph.D. from the University of Edinburgh in organology, and his research focuses on 20th-century musical instruments and American popular music.

Tracing Musical Lineages: The Jauck and Jauch Families in 18th-Century Lute-Making **Milan Barbé**

In the eighteenth century, lutemakers experimented with new designs to keep the lute relevant in an evolving musical landscape. One notable innovation, later classified as the ‘triple pegbox lute,’ reflects this creative drive. Although few examples survive, two instruments stand out: one by Johann Balthasar Jauck in Vienna and another by Andreas Balthasar Jauch in Dresden. Until now, no direct link between these makers had been documented. While scholars long suspected a familial connection, evidence remained elusive.

This study reconstructs the histories of both families using archival sources, including letters, birth and death registries, and invoices. By examining each family individually, the research provides a full picture of their social and professional networks before exploring the ties that connect them. The archival work lays the foundation for understanding how familial and artisanal relationships shaped lute making in the eighteenth century.

To complement the documentary evidence, two surviving instruments were captured with high-resolution 3D scanning. Digital models enable detailed comparisons of shape, proportions, and construction features. Preliminary analysis reveals striking similarities, suggesting shared design principles—or even direct collaboration—between the families.

By integrating archival research with digital organology, this study demonstrates how overlooked makers and their networks can be brought to light. The findings contribute to a richer understanding of eighteenth-century lute production, highlighting how innovation, family ties, and craft knowledge intersected to shape the material culture of music. This interdisciplinary approach illustrates the potential of combining historical documentation with digital analysis, offering new insights for musicologists, organologists, and scholars of early European instruments.

Milan Barbé is a luthier and researcher at Ghent University, pursuing a PhD on a scholarship by the Research Foundation Flanders (FWO). In 2023, he was awarded the Vocatio-grant for his work as a lutemaker. Specializing in historical plucked instruments, his research focuses on new methodologies and techniques in the field of organology. Milan combines hands-on artisanal practice with academic inquiry, shedding new light on the acoustic qualities and design of historical lutes.

Instruments in the account books of the Viennese court theaters, 1777–1796

Dexter Edge

The account books of the Viennese court theaters for the years 1777 to 1796 (preserved in the Haus-, Hof- und Staatsarchiv in Vienna) contain nearly complete salary lists for the court theater orchestras over that span, as well as records of payments to substitute and supplementary musicians. The account books also contain scattered entries on receipts for instrument purchases, rentals, maintenance, and tuning. Apart from the work of Rita Steblin (JAMIS 2008), who covers only woodwinds, these entries have not been comprehensively studied.

I will begin with an introduction to the account books and their interpretation, then go on to give an overview of the entries on instruments by type: strings, woodwinds, brass, percussion, and keyboards, providing a list of all instrument builders referred to in the entries. I will then discuss in detail four issues of particular interest: the light the entries shed on the gradual adoption of flutes and clarinets into the regular theater orchestras; the special instruments purchased for the “Gluck revival” mounted during the Viennese visit of the Grand Duke and Duchess of Russia in 1781; a payment to Karl Starzer for his “Inventions-Horn”; and the kinds and uses of keyboard instruments purchased or rented by the theaters. The entries in the account books of the court theaters provide no persuasive support for the notion (now widely accepted) that fortepianos were used as continuo instruments in the opera. Nearly all entries refer simply to “Klavier” or “cembalo.” Of the three receipts during this period that specify “fortepiano,” one was an instrument bought for a singer; another seems to have been a small instrument, perhaps for similar use; and a fortepiano rented from Anton Walter in the season 1791–92 can probably be associated with an instrument used onstage in a play by Johann Friedrich Jünger.

Dexter Edge is internationally known for his work on Mozart, Haydn, and their Viennese contexts. He is founding editor of and a principal contributor to the website Mozart: New

Documents. Among his current projects is a book-length study of the history of Viennese theater orchestras from 1740 to 1800. He currently lives in Bloomington, Indiana.

SESSION 10

Modern Copying, Design, and Manufacturing in the Violin Family: Innovations in CT Scanning and 3D Printing

Juan Guillermo Mireles Morales

Construction methods for the violin family have remained relatively unchanged since Amati's time, but innovations such as high-resolution CT scanning and 3D printing are reshaping how luthiers approach research and prototyping. This paper highlights the benefits these modern tools bring, offering precise documentation and unique opportunities for experimentation not possible with traditional methods.

Focusing on the Harrison Stradivarius violin housed at the National Music Museum, I will describe its high-resolution CT scan process and the subsequent creation of the Oberlin Violin Making Workshop's bench copy, dubbed "Harrison 2.0," which utilized CT data and direct study of the original instrument. Additionally, I will survey contemporary approaches to design, prototyping, and manufacturing, discussing both practical advantages and inherent limitations of these innovations. Key examples will illustrate successful and less successful applications of 3D printing in this context.

The primary objective of this paper is to demonstrate how these modern tools are expanding the possibilities for research and construction in violin-making, and popularize these techniques to a broader public.

Juan Guillermo Mireles Morales is a Mexican cellist with a DMA from the University of Illinois Urbana Champaign, an Artist Diploma from the University of Cincinnati, an MM from Colorado State University, a BA from the National Conservatory (Mexico City), and undergraduate studies in mathematics (UNAM, Mexico). An active chamber and orchestral musician who has performed across the U.S. and in Europe and formerly played with the National Symphony of Mexico, he is currently a graduate student at the National Music Museum studying and conducting research. His work focuses on the playability and acoustical properties of bowed string instruments, and he is interested in public engagement at the intersection of music, acoustics, and science.

The Missing Years of "The King"

Abigail Proehl

The Andrea Amati cello known as Il Re, "The King," located at the National Music Museum, has a legendary history as colorful as its painted decorations. Though we have evidence of its origin as a three-stringed bass violin, and its decorations clearly tie it to the reign of Charles IX, the cello's provenance is especially sketchy between the outbreak of the French Revolution and the instrument's eventual sale by John Betts in 1812. The only evidence that remains is a hidden inscription by luthier Sebastien Renault, who

presumably modified the bass violin to its current cello size in 1801. One particular lore of "The King" during these revolutionary years has its genesis in a quotation from Olga Racster's *Chats on Violoncellos* from 1907: "After the Revolution a glimpse of the whereabouts of 'The King' is afforded us by a penciled note written by the father of its present owner . . . which has accompanied this violoncello for at least a hundred years . . . 'Duport had it.'" The anecdotal statement has continually been cited in numerous works since its original publication, demonstrating a general acceptance by the music community. Yet, the claim remains unproven by supporting evidence. My presentation explores the context of the cello and the Duport brothers (both prominent cellists) around 1789–1812. This involves examining the French royal orchestra and the role of the Charles IX painted violins immediately before the Revolution. Equally important is the environment that Jean-Louis Duport (the younger) arrived into at the Prussian court of Friedrich Wilhelm II, which was the epicenter of celloistic activity during this period. In the end, a plausible narrative can be pieced together about the King cello's missing years to try and answer the question, "Did Duport really have it?"

Abigail Proehl is a DMA student at the University of Minnesota-Twin Cities, studying cello performance with a secondary area in musicology. She received her undergraduate performance degree at the University of SD and her master's at Kent State. Her long interest in historical performance led to further studies in baroque cello at Utrecht Conservatory. She currently lives in St. Paul and teaches cello around the Twin Cities metro area.

So-Called American Bass Viols: An Exploration of Typology and Terminology **Nate Steele**

The American bass viol, which is not actually a member of the viola da gamba family at all, is known by many names: bass viol, church bass, Yankee bass, etc. Although American bass viols might most easily be described as cello-like instruments, there are, in fact, many shapes and sizes of these early New England instruments, further confusing attempts to determine their typology and the appropriate terminology. This paper will examine the historical evolution of these instruments, their unique construction qualities, and the various ways in which they have been categorized, through an exploration of extant examples. The paper will pull from written primary sources, as well as data and first-hand observations from a cataloging project conducted by the author and several colleagues that has collected information on over 350 period instruments.

Nate Steele is a musician and researcher who works for the Musical Instrument Collection of the Museum of Fine Arts, Boston. His primary research interests include early American lutherie, American folk music, and German intellectual history. A trained cellist with decades of experience, Nate can be found performing with groups such as the Boston Philharmonic and the Apollo Ensemble.

SESSION 11A

PANEL SESSION Beethoven's Vis-à-vis Piano : Prospects and Challenges of Reconstructing Beethoven's Graf

Tom Beghin, Katharina Preller, Gregoir Basyn and Chris Maene

When on January 24, 1826 Conrad Graf delivered a quadruple-strung piano to Beethoven, it feels like a fairy-tale ending. Seven years into a complex ownership of a Broadwood, seemingly in constant disrepair, Beethoven finally accepted the help of a prominent Viennese builder, whose state-of-the-art instrument came with biweekly tunings. Yet, from Beethoven's perspective, the Graf was only a replacement instrument, and soon he started asking for his English piano back.

The Broadwood had indeed been crucial to the deaf composer: from the fourth movement of Op. 106 onward, all his late solo piano music adhered to its six-octave range (Skowronek 2013) and Beethoven clung to it because of its vibrational feedback (Beghin et al. 2017). Yet, his 1826 four-hand arrangement of Grande Fugue Op. 134 is intrinsically linked to the Graf, using its full 6 ½-octave range.

A new reconstruction project to make a first-time replica of Beethoven's Graf, in partnership with Beethoven-Haus Bonn, evokes hitherto unanswered questions. How did Beethoven's long-time embodied Viennese pianism cohabitate alongside the new entanglement with an English piano, and how can we recreate the conditions to enact and analyze such a staggering dialectic? Explicitly not favoring one over the other, we propose a drastically new traversal of Beethoven's Late Piano Music through not one, but two pianos, as if they were a single vis-à-vis keyboard, much like they once stood in Beethoven's living room (von Breuning, 1874): our already existing replica of the Broadwood as the private workhorse for a disabled artist; the newly built Graf as the appropriate conduit for more widely resonating public consumption.

This panel will constitute the research team's public launching point. Representing the perspectives of organology, instrument building, and performance, we will address the following issues. Why was a quadruple-strung piano given by Graf to Beethoven? What are the challenges of building it? What new insights into performing his music may be gleaned from it?

Engineer Gregoir Basyn is responsible for CAD design and the organization of the Chris Maene workshop at Pianos Maene (Ruislede, Belgium). With technical precision, he translates ideas into accurate designs and streamlines production processes. His coordinating role ensures smooth collaboration between designers and craftsmen. Gregoir combines digital expertise with practical insight, enabling the workshop to realize innovative instruments. He leads prototyping and oversees quality control.

Keyboardist **Tom Beghin** is professor at KU Leuven and Principal Investigator at Orpheus Instituut, Ghent. His research cluster focuses on the intersections of technology, rhetoric, and performance. Among his recent publications are back-to-back recordings of CPE Bach's and Mozart's Sonatas with Varied Reprises (Evil Penguin). His book *Beethoven's French Piano* (Chicago) was winner of the 2024 AMIS Nicholas Bessaraboff Prize. Alumnus of Cornell University, Prof. Beghin previously served on the faculties of UCLA and McGill University.

Katharina Preller is a postdoctoral researcher in historical musicology at LMU Munich. Within organology, she specializes in nineteenth-century piano making from Vienna to New York. In her doctoral thesis, she investigated how Steinway & Sons drew on Hermann von Helmholtz's acoustic research for their development of the modern concert grand piano. As associate researcher in Tom Beghin's research cluster *Declassifying the Classics* she is currently working on Conrad Graf and his circle.

Chris Maene grew up in his parents' piano workshop, where he built his first harpsichord at the age of sixteen. His expertise in historical and modern keyboard instruments led to an internationally renowned workshop producing replicas, restorations, and the contemporary Chris Maene Straight Strung Concert Grand. He assembled a unique collection of 300 instruments and expanded his family business *Pianos Maene* throughout his career.

SESSION 11B

Dutar Stories and Uzbek Histories: Tracing Versions of the Instrument and its Repertoire through the 20th and 21st Centuries through Performance and Narrative

Tanya Merchant

The dutar's unique place in Uzbekistan's society stems from its cultural and historical associations, as well as the focused efforts of musicians, conservatory administrators, and ensemble directors throughout the 20th and 21st centuries. A deceptively simple-looking instrument with a long neck and two silk strings, the dutar has been the focus of modernization projects during the Soviet era and occupies an important space in present-day Uzbek musical institutions. Its performance practice currently focuses on virtuosic strumming techniques and complex melodic ornamentation in solo and ensemble settings, including the highly-gendered and age-focused Young Women's Dutar Ensembles, which feature smiling young women performing the dutar in strict unison, a distinctly modern way to present the long association of the dutar with femininity and women musicians. The proposed 60-minute lecture recital will combine discussion of the instrument, its repertoire, and performance practice throughout the 20th and 21st Century. It will present a long-standing collaboration between an Uzbek master musician and her US-based student (and ethnomusicologist) that has resulted in more than two decades of learning and performing together. The recital portions of the presentation will feature solo and duet performances on two versions of the dutar, accompanied by

doyra (frame drum) and voice. The lecture portions will provide important contextualizing information about the instrument's development, historical associations, and the musicians' decades of experience learning and performing it. These efforts aim to contribute a deeper understanding of how instrument modification and ensemble creation open new possibilities for rhetorical and musical creativity, as well as enjoyable musical experiences for performers and audience alike.

Tanya Merchant is an ethnomusicologist on the faculty of the University of California Santa Cruz who specializes in Central Asian music and North American social dance. She is a contradance caller and avid performer of the dutar, which led her to found the UCSC Central Asian Ensemble in 2008. Her book, *Women Musicians of Uzbekistan: From Courtyard to Conservatory* (2015), is based in-part on her ongoing collaboration with Prof. Khodjaeva.

Huqin Fiddle: Historical and Mechatronic Approaches **Tsan-Huang Tsai & Tien-Fu Lu**

Most recent research on two-stringed fiddle huqin during the Republican era in China (1911-49) practices focuses on a number of issues. These include the instrument's modernization, the emergence of individual maestros and their innovative compositions, the expansion of performance settings, and the impact of newspaper distributions, carefully analysed by means of conventional historical and musicological data. In contrast, inquiry into historically-informed performance involving the Chinese two-stringed fiddle traditions has only begun to attract recent scholarly attention in the past decade. Increased attention concentrates on the use of surviving historical instruments (in the case of huqin dating back to the Republican era), or replicas of these, as well as period (mainly newly produced) strings. Guided by ethnographic approaches and perspectives, two experienced erhu players from Adelaide proficient in both modern and period instruments and regularly using them in performances, took part in an experimental exercise. The study employed various sensors to convert players' body movements and finger activities into digital formats including the use of force sensors and IMUs (inertia measurement units). We then applied computer science methods, such as image processing, signal processing, sensor data fusion and machine learning-based algorithms to determine how players adapted to different instruments. From the initial findings, the paper presents how players adapt their techniques and finger dexterity when using different types of instruments and strings. It also delineates the trajectory of this preliminary phase of the relearning process. In addition to the sociocultural factors mentioned by some scholars, the findings of this paper further suggests that the change is partly a reflection of the changing sensory orders of players themselves. The ways of listening and the sense of touching produced by metal strings today are very different from players of previous generations when silk strings were commonly used. These shifts in perception have been caused to some degree by differences in education and lifestyle. The data presented in the study offers potential guidance for musicians seeking to engage in historically informed performance of the Chinese huqin.

Tsan-Huang Tsai, Ca professor at the Nanjing Normal University, holds additional positions at China Conservatory of Music and Western Sydney University. His research interests span a wide range of disciplines, including ethnomusicology, organology, and anthropology. He has authored several notable works and published more than thirty articles in both Chinese and English. Tsai has received numerous scholarly awards and fellowships, including the Metropolitan Museum of Art.

Tien-Fu Lu is an Associate Professor and the Associate Head of the School – international and external engagement at the School of Electrical and Mechanical Engineering, University of Adelaide. His research expertise and interests are in the fields of Intelligent Mechatronics and Robotics (through the integration of mechanical, optical, electronics, AI, and programming to make complex systems). The applications are broad involving different industries including agriculture, mining, advanced manufacturing, space, and defence.

Stringed instruments in Europe, Africa and Brazil: description, classification and evolutionary processes

Salomé Strauch, Adriana Olinto Ballesté, and Sylvie Le Bomin

A great way of reconstructing the cultural history of human populations (particularly those with an oral tradition or those for whom written history has left only fragmentary traces) is through material culture. As such, musical instruments are privileged witnesses to the origins and intermingling of human communities throughout history. In this project, we study a targeted corpus of stringed instruments between Europe, Africa and Brazil, three regions of the world where different processes of cultural transmission occurred due to the common history of their populations. The various human migrations have transformed the chordophones of these three regions (in terms of their morphology, materials, names, and cultural and musical practices), yet their origins and relationships are not always clearly identified.

This interdisciplinary project extends the methodology we developed for African harps to all chordophones on almost three continents: it seeks to apply a method from the life sciences, cladistics, to the study of this new corpus. We seek to present the corpus studied, the project's objectives and its progress, as well as its contributions to the scientific community and society in general.

The project involves rethinking the systems currently in use for classifying musical instruments, by developing an interdisciplinary methodology involving organology, ethnomusicology, cladistics, databases and artificial intelligence, in an innovative and ambitious approach. It will contribute to a better understanding of European, African and Brazilian chordophones, their history and evolution, by providing new fundamental knowledge about their evolutionary processes, morphological innovations, history and associated cultural and musical practices. It will not only highlight and provide a better understanding of the cultural and musical heritages of Europe, Africa and Brazil, but also lay the foundations for a new classification of chordophones and musical instruments, inspired by systematics.

Sylvie Le Bomin is a Professor of Ethnomusicology at Sorbonne Université. As a specialist in Central African music, she has been conducting research for several years on the diversity and evolution of Gabonese music. She currently directs the Ngombi and Chordo interdisciplinary research programs. The first one aims to better understand the origin and diversity of African harps, while the second one is focused on the evolutionary processes of chordophones from Europe, Africa and Brazil.

Salomé Strauch is a post-doc researcher at Sorbonne Université (Paris). She uses an interdisciplinary approach to study chordophones (Europe, Africa, Brazil) and analyse their diversity, origins and evolution. She has contributed to the creation of the largest organological database on African harps and carried out the first cladistic analyses of several hundred musical instruments. Her work also focuses on the concepts of description and classification, both from an epistemological and methodological point of view.

Adriana Olinto Ballesté holds a PhD in Music from the Federal University of the State of Rio de Janeiro, with the thesis entitled “Viola? Violão? Guitarra? A proposal for the conceptual organization of Luso-Brazilian plucked string musical instruments in the 19th century”. She works on projects involving the digitalization of music collections. She is a researcher at the Brazilian Institute of Information in Science and Technology, where she coordinates the Virtual Museum of Musical Instruments project.

SESSION 12

Reconsidering the Turku “taskuviulu”

Alice Margerum

In 1928, the monoxylic body of a small medieval stringed instrument was unearthed during the construction of a drainage ditch near Turku Cathedral. Since then, this important contribution to information about medieval chordophones has been mostly overlooked. The artifact was first described in Finnish-language music journals in the early 1930s, but it is not well known outside of Finland. In Finland, it is usually referred to as “taskuviulu” [literally “pocket violin”], leading to conflation of this medieval instrument with early-modern pochettes.

This talk will begin with a description of the surviving artifact, illustrated with detailed photos taken at Turku’s Aboa Vetus/Ars Nova museum by the author. The initial date range proposed for the Turku “taskuviulu” was 1200-1700. This broad estimate was due in part to the artifact having been removed from its archeological context, when it was damaged during the excavation. Recent scholarly opinion has adjusted the terminus anti quem to circa 1500. The author will compare elements of the structure of the Turku “taskuviulu” with historical images, and details from other surviving stringed instruments, to further narrow the probable date of manufacture for the artifact.

After having established a time frame for the Turku “taskuviulu” the author will attempt to offer social context for it: sacred or secular; instrument or toy; professional or amateur. The author will also briefly discuss the medieval city of Turku, as a member of the Hanseatic league, and the cultural influences that might have contributed to the making of such a delicately-crafted instrument of this type in Turku.

The author will also present a new reconstruction of the Turku “taskuviulu” incorporating period-appropriate replacements for elements which are currently missing. The audience will be allowed to handle and play the reconstruction.

Dr. Alice Margerum is an instrument maker and independent scholar, now living in the Upper Peninsula of Michigan, USA. For more than 30 years she has made historically-informed reconstructions of medieval instruments and is especially well known for her harps. She earned her PhD in 2012 from London Metropolitan University for her research into the medieval citole and is coauthor of its current entry for “citole” in Grove Music Online.

America's Toy Ukulele **Austin Young**

In the twenty-first century, many Americans can find a cheap plastic toy ukulele in their local Walmart or Five Below. This paper argues the importance of the toy ukulele by identifying its practical use as a musical tool for young learners and educators. Scholars such as Jim Tranquada, Jim Beloff, and John King have done extensive research on the ukulele and how plastic has impacted the instrument's commodification within the United States. Since the late 1940's, companies like Mattel have produced the “toy ukulele,” which ultimately led to the instrument earning a reputation as a novelty. In our present day, these toy ukuleles continue to be sold in American retail stores with various designs for as little as 5 USD. This has led to the toy ukulele joining the recorder as an instrument for the youth and steppingstone for music educators, further separating it as a replica of Hawaii's ‘ukulele. This essay uses methodology from fields such as historical ethnomusicology, organology, and anthropology. By utilizing academic literature, online sources, and fieldwork investigating the types of toy ukuleles in the American market, this will illuminate the capabilities and function of the instrument in our society. These different aspects will allow us to visualize the toy ukulele as a musical instrument with a real purpose.

Austin Young is a first-year Ph.D. musicology / ethnomusicology student at the University of Kentucky. He has studied topics on East Asian music, Hawaiian music, and organology. As an educator, he has range of teaching experience, working with students of various ages. He also performs as a musician in Western classical music, folk music, and other world music styles.

Cute Yet Practical: Single-Reed Instruments for Children

Deborah Check Reeves

When it comes to instrumental music education for children, many of us are familiar with recorders. Some are familiar with the tuned percussion (inspired by Javanese gamelan such as the one at the National Music Museum) of Carl Orff, developed from the first trough-resonator instruments that Karl Maendler built for Orff in 1925. Some, too, may be familiar with the teachings of Shinichi Suzuki, developed in the 1950s, and the tiny-sized violins and flutes with bent headjoints that are made for children. How many of us, however, are familiar with single-reed instruments specifically designed with children in mind?

This presentation surveys the rich 20th century history of the development of single-reed instruments for children. This phenomenon can be traced through lesser-known examples that are housed at the National Music Museum. Examples to be examined include the patented 1924 "new and useful Toy" known as the "Saxie" by Frederick B. Hammann. Eight years later, in 1932, Allen Loomis patented the "Conn-O-Sax" for C.G. Conn. In 1940, Harry Edward O'Brien patented a small, simplified Boehm system clarinet known as the "Primer." (O'Brien might best be known as the creator of single reed crystal mouthpieces, of which the NMM possesses no fewer than twenty-nine examples.) Launched in the early 1990s, the Lyons C clarinet was designed by Graham Lyons. By 2008 the Lyons Clarinet emerged as the "Nuvo Clarineo" manufactured by Nuvo Instrumental in Hong Kong, an example of which will be demonstrated.

Instrumental music education for young people was a very important movement in the 20th century as illustrated by examples of instruments designed with smaller hands in mind. Lesser-known examples existed that sought to provide better single-reed ergonomic experiences for children and adults who may have been struggling with full-size instruments. That practice continues today utilizing new designs and materials.

Dr. Deborah Check Reeves is Professor Emeritus of Music at the University of South Dakota where she was the Curator of Education and Woodwinds at the National Music Museum. She was a long-time AMIS Board member and served as Secretary for many years. She remains active in the museum field as Chair of EdCom, a standing professional committee of the Mountain-Plains Museum Association. She continues to be active as a musician and researcher.

Gribbon Award Recipients

Anya Badaldavood

Milan Barbe

Gijs Clement

Patrick Dittamo

Martin Dominguez

Fayrouz Osman

Blake Proehl

Chet Stussy

Lotte Vertenten

Austin Young

AN EVENING WITH

RACHEL BARTON PINE

Antonio Stradivari & Jacob Stainer

Internationally acclaimed violinist Rachel Barton Pine brings history to life in this unforgettable concert featuring the NMM's 1668 Jacob Stainer and 1693 'Harrison' Stradivari violins—last played publicly decades ago.

Saturday, Oct. 17
7:00 pm

AALFS AUDITORIUM,
USD CAMPUS
VERMILLION, SD

**national
music
museum** **TICKETS ON
SALE IN JULY**

About the Instruments

Stainer Violin – 1668

Jacob Stainer (c. 1619–1683)
Absam bei Innsbruck, Austria

Before Stradivari, there was Stainer. Considered the greatest violin maker of the 17th century outside of Italy.

The NMM's 1668 Stainer violin (pictured left) is exceptionally well-preserved, retaining its original neck, fingerboard, tailpiece, and interior components—rare survivals from its era. Historical evidence suggests this instrument was first housed in a convent, sheltered for more than 250 years. This violin, along with a rare Stainer tenor viola, ranks among the NMM's crown jewels.

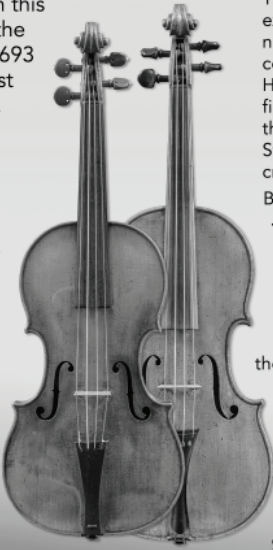
Board of Trustees, in memory of Arne B. and Jeanne F. Larson, 1988. NMM 04548.

Stradivari 'Harrison' Violin – 1693

Antonio Stradivari (1644–1737)
Cremona, Italy

Stradivari's violins are universally regarded as the pinnacle of violin making, and the 'Harrison' violin is among the most outstanding examples (pictured right). One of only six Stradivari violins to survive with its original neck and pegbox, the 'Harrison' is celebrated for its elegant long-pattern design, introduced by Stradivari in the 1690s. The 'Harrison' is often described as "the greatest concert violin built before 1700."

Rawlins Fund, 1985. NMM 03598.



AMIS Concerts

Thursday, May 28, 2026

5:30 – 6:30 p.m.

Guitarist Tim Snow, featuring guitars from the NMM's Collection



Tim Snow is a recording and touring artist, studio musician, live sound producer/engineer, recording studio engineer and music producer. He lived in the Minneapolis, Minnesota area for over 35 years, recently relocating to Vermillion. Tim is the Adjunct Guitar Instructor with the University of South Department of Music. Tim is President of Lighthouse Records Inc. and has toured, recorded, and worked with many recording artists including Celine Dion, Smokey Robinson, Bonnie Raitt, Buddy Guy, Julian Lennon, Billy McLaughlin, Keri Noble and The Minnesota Orchestra. Tim is a nominee for Best Acoustic Guitarist by the Minnesota Music Awards.

Featured during this performance are four guitars from the NMM's American Guitar Collection:



John D'Angelico
1947 New Yorker Archtop
(NMM 10827)



James D'Aquisto
1988 Avant Garde
Prototype #1
(NMM 15661)



James D'Aquisto
1970 Excel
Made for Joe Pass
(NMM 15632)

Not pictured: 1933 Gibson L-5
Made for Carl Kress
NMM15999

Friday, May 29th, 2026

5:30 – 6:30 p.m.

"L'arte di suonare": Instrumental works from Germany and France

Elisabeth Wright, harpsichord Clea Galhano, recorder

Jaap ter Linden, baroque cello

Sonata in C Major TWV 41:C5

G. Ph. Telemann (1681–1767)

From "Essercii musici"

Adagio, Allegro,

Adagio, Allegro

Larghetto

Vivace

Suite in G minor

Jean Henry D'Anglebert (1629–1691)

from Pièces de Clavecin, 1689

Prélude

Allemande

Courante

Sarabande

Gaillarde

Gigue

Cello Suite No. 1 in G major, BWV 1007

Johann Sebastian Bach (1685–1750)

Prelude

Allemande

Courante

Sarabande

Minutes I & II

Gigue

Sonata in D Minor

Anne Danican Philidor (1681–1728)

Lentement

Fugue

Courante

Les notes égales est détachez

Fugue

Sonata for Cello in D Major, TWV 41:D6

Telemann

Adagio

Allegro

Largo

Allegro

Trio Sonata in D Major OP. II No. 8

Jean-Marie Leclair (1697–1764)

Adagio

Allegro

Sarabande

Allegro Assai

THE INSTRUMENTS

French Harpsichord by Jacques Germain, 1785 (NMM 03327)

This harpsichord features the standard late-18th-century French disposition: two manuals with compass FF to f3; lower manual with quilled 8', a peau de buffle 8' (plucking the same set of strings as the quilled 8'), and 4'; upper manual with 8'; buff to the upper 8'; and shove coupler. Presumably, the registers were originally controlled by genouillères (knee pommels). The keyboard naturals are made of ebony, while the sharps consist of hardwood stained black and covered with bone slips.

Although the instrument was unsympathetically rebuilt in the early 1950s, these alterations were reversed by Hugh Gough, from whom the NMM acquired the instrument in 1983. The soundboard, with its beautiful original decorative painting, is in an excellent state of preservation, as are the keyboards and the major components of the case. The Louis XV-style case is original, while the painted decoration on the case exterior and interior of the lid is an early-twentieth-century "enhancement." Most importantly, the instrument retains the superb, refined tone that is so characteristic of the 18th-century French harpsichord.

Violoncello by Francesco Ruggeri, Cremona, Italy, 1683 (NMM TL-15738)

The Ruggeri Cello is part of the Cancelosi collection of string instruments and bows at the NMM. Ken Cancelosi donated the Ruggeri cello as part of the original Cancelosi Collection in memory of his father, Robert Cancelosi. Currently there are approximately 60 instruments and bows in the Cancelosi Collection. The entire collection is listed on our website at <https://www.nmmusd.org/cancelosi-instruments>. The instruments and bows are all playable and available for use by guest artists, faculty artists, and students at the University of South Dakota. Ken Cancelosi has expanded his generosity to also include premier wind instruments for the USD Music Department. Together, the NMM and the Music Department produce the Cancelosi Chamber Music Series featuring undergraduate and graduate students.

Recorders (from the personal collection of Clea Galhano)

Alto by Fred Morgan, 415 after Denner, Voice Flute by Tim Cranmore, 415 after Denner

ARTIST BIOS



Professor Emerita of harpsichord and fortepiano at the Historical Performance Institute of the Jacobs School of Music at Indiana University, a post from which she recently retired after 39 years, **Elisabeth Wright** is noted for her versatility as soloist and chamber musician and for her expertise in the art of basso continuo improvisation. She is in frequent demand for masterclasses and seminars pertaining to performance practices of 16th to 18th century music.

Following graduate studies with Gustav Leonhardt at the Amsterdam (now Sweelinck) Conservatory, she has maintained a distinguished international career performing in many noted venues. Soloist with Tafelmusik, Pacifica, Seattle, Portland and Lyra Baroque Orchestras, she has performed for decades as founding member of Duo Geminiani with esteemed Baroque violinist Stanley Ritchie, with other prominent ensembles, and has collaborated with numerous distinguished artists. She has been broadcast on five continents and recorded for Classic Masters, Milan-Jade, Focus, Arion, Arts Music, Música Ficta, Pro Música Antiqua, and Centaur. A perpetual student of languages and interested in the relationship between text and music, her research on musical settings of the poetry of Giambattista Marino led to writing a chapter in *The Sense of Marino: Literature, Fine Arts and Music* published by Legas Press. Founding member of The Seattle Early Music Guild and Bloomington Early Music Association, she has served on the board of Early Music America and as panelist for the National Endowment for the Arts, PEW and PennPat and for numerous early keyboard societies, conferences, and academies.



Recognized by The London Sunday Times as “a triumph of delicacy and suave embellishment in rare Baroque repertory” and praised by Mittelbayerische (Regensburg, Germany) for her “smooth sound, intricate ornamentation, and obvious joy of playing,” Brazilian recorder player **Cléa Galhano** is an internationally acclaimed performer specializing in early, contemporary, and Brazilian music.

Galhano has performed throughout the United States, Canada, South America, and Europe as a chamber musician, collaborating with distinguished artists such as Marion Verbruggen, Jacques Ogg, the Belladonna Baroque Quartet, and the Kingsbury Ensemble. As a featured soloist, she has appeared with the Saint Paul Chamber Orchestra, New World Symphony, Musical Offering, and Lyra Baroque Orchestra.

She has been featured at major festivals, including the Boston Early Music Festival and the Tage Alter Musik Festival in Germany, and has performed in renowned venues such as Wigmore Hall in London, Weill Recital Hall at Carnegie Hall, Merkin Hall in New York, and Palazzo Santa Croce in Rome —consistently earning critical acclaim.

Her formal studies include Faculdade Santa Marcelina in Brazil, the Royal Conservatory in The Hague, and the New England Conservatory of Music in Boston. She is a recipient of the prestigious LASPAU/Fulbright Scholarship and support from the Dutch government. Currently, Galhano serves as Music Director of the Recorder Orchestra of the Midwest and holds faculty positions at Macalester College and the Jacobs School of Music at Indiana University. She has received numerous honors, including the McKnight Fellowship Award, MSAB Cultural Collaborative and Arts Initiative grants, the National Arts Associate Award from Sigma Alpha Iota, and the American Recorder Society President's Special Honor Award. Galhano has released nine recordings on the Dorian, Ten Thousand Lakes, and Eldorado labels. www.cleagalhano.com



Jaap ter Linden is a Dutch cellist, viol player and conductor. He specializes in performance of baroque and classical music on authentic instruments.

He began his career as principal cellist of notable baroque orchestras, including Musica Antiqua Köln, The English Concert and Amsterdam Baroque Orchestra. He co-founded the ensemble Musica da Camera, and in 2000 founded the Mozart Akademie in Amsterdam, an orchestra specializing in the classical repertoire, whom he conducts, and with whom he has recorded the complete Mozart symphonies. He has been guest-conductor of both modern and period-instrument orchestras, including the , Portland Baroque Orchestra, European Union Baroque Orchestra, and Philharmonia Baroque Orchestra. He has also conducted opera, including Henry Purcell's Dido and King Arthur and Christoph Willibald Gluck's Iphigénie en Aulide. He performed chamber music with pianist Ronald Brautigam, violinists Elizabeth Wallfisch, Andrew Manze, and John Holloway, as well as harpsichordists Richard Egarr and Lars Ulrik Mortensen. He has recorded Bach's suites for solo cello twice. With Egarr he has recorded Bach's sonatas for viola da gamba and harpsichord, and with Egarr and Manze, Bach's violin sonatas. With Mortensen and Holloway he has recorded Dieterich Buxtehude's complete chamber music, and with Ton Koopman, Pieter Hellendaal's cello sonatas. He taught at the Royal Conservatory of The Hague, at the Amsterdam Conservatory and at the Hochschule für Alte Musik in Würzburg.

Notes