

*American Musical Instrument Society  
29th Annual Meeting*

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LXXIII

*Timpano Moderno*

**The American Musical Instrument Society**



**Programs, Abstracts, Concerts**

**Twenty-Ninth Annual Meeting  
May 17 - 21, 2000  
Radisson Hotel  
Lisle, Illinois**

## **AMIS 2000 Annual Meeting**

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## PROGRAM

### Wednesday, May 17

- 3:00 - 5:00 p.m. Registration desk open, Symposium Foyer  
5:00 Reception for Board, Club Room  
7:00 - 10:00 Board meeting, Club Room

### Thursday, May 18

- 9:00 a.m. - 1:00 p.m. Registration desk open, Symposium Foyer  
9:00 a.m. - 5:00 p.m. Exhibits, Conference Room 4

#### *Session One - The Clarinet*

Margaret Downey Banks, Chair  
Symposium Theatre

- 2:00 Deborah Check Reeves  
"The Mazzeo System Clarinet: An Historical Overview"
- 2:30 Albert Rice  
"Mechanical Improvements to the Clarinet Before the Klosé-Boehm System Clarinet"
- 3:00 *Recital*  
Friederike Stradner  
Renaissance and Baroque Flutes
- 3:30 Coffee Break, Symposium Foyer
- 4:00 *Recital*  
Mark Ponzo  
Solo Pieces Written by the Great Cornet Virtuosi
- 4:30 Paul Gentile Collection
- 5:00 - 6:00 Show and Tell (including Bill Garlic and Andrew Mosker on the Calgary Keyboard Collection)  
William Hettrick, Moderator
- 6:00 - 7:30 Reception, hors d'oeuvres and cash bar  
Atrium Lounge

**Friday, May 19**

8:00 a.m. Editorial Committee Breakfast  
Conference Room 1

9:00 a.m. - 5:00 p.m. Exhibits, Conference Room 4

Session Two - Keyboard Instruments

Thomas MacCracken, Chair

Symposium Theatre

9:00 Laurence Libin  
"Robert Adam's Instrument Designs for  
Catherine the Great"

9:30 Ronald D. Rarick  
"The Problem of Great Organ Shutters"

10:00 *Recital*  
Northern Illinois University Silk and Bamboo  
Ensemble. Kuo-Huang Han, Director

10:30 - 11:00 Coffee Break, continental breakfast  
Symposium Forum

11:00 - 11:30 *Recital*  
Northern Illinois University Balinese Gamelan  
Kuo-Huang Han, Director

Session Three - Strings

Beth A. Bullard, Chair

Symposium Theatre

11:30 Brenda Neece  
"Thomas Hardy and the English Cello"

12:00 Gerhard Stradner  
"Musical Instruments in an Inventory by Andrea  
Mantova Benavides, 1696"

12:30 - 2:00 Buffet Lunch, Business Meeting, room tba

Session Four - Winds

Allison Alcorn Oppedahl, Chair

Symposium Theatre

2:00 Cecil Adkins  
"Deutsche Schalmei in Italy?"

2:30 Deborah Check Reeves  
"Éugene Albert and the Albert System"

3:00 *Recital*  
Kevin Kishimoto  
17<sup>th</sup> Century Music for Theorbo

3:30 Coffee Break, Symposium Foyer

*Session Five*  
Symposium Theatre

4:00 Cliff Alexis  
Steel Pan Making

Dinner on your own

**Saturday, May 20**

9:00 a.m. - 6:00 p.m. Bus Trip - Sanfilippo Collection (lunch provided)  
Bus leaves from front of hotel

6:00 - 7:00 p.m. Cash Bar, View Room

7:00 p.m. Banquet, View Room

**Sunday, May 21**

9:00 a.m. - 12:30 p.m. Bus Trip - Krughoff Collection  
Bus leaves from front of hotel

## ABSTRACTS

### Session One - The Clarinet

Deborah Check Reeves, Curator of Education at America's Shrine to Music Museum in Vermillion, South Dakota and Assistant Professor of Music at the University of South Dakota

"The Mazzeo System Clarinet: An Historical Review - America's Shrine to Music Museum"

When Rosario Mazzeo died on July 19, 1997, the clarinet world lost a legendary performer, teacher, and ensemble music coach. A tireless collector of sound recordings, books relating to the clarinet, and clarinet literature, Rosario was also an avid collector of clarinets. His collection of more than 70 instruments was generously donated to and has found a permanent home at America's Shrine to Music Museum, located on the University of South Dakota campus in Vermillion. Mazzeo's clarinets join some 800 clarinets at the Shrine to Music Museum.

One of the goals of Rosario's clarinet collection was to illustrate the gradual development of mechanisms. Mazzeo's collection includes a 5-key boxwood clarinet in C made by Astor and Co., a Graves and Co. 8-key boxwood clarinet in B $\flat$ , and a boxwood clarinet in D by Johann S. Stengel that is based on the 13-key model that Iwan Müller developed. It was probably a short step from collecting numerous models of clarinets in various stages of development to questioning how the Boehm system could better serve its players. Thus an interest in developing and refining the Boehm system led Rosario ultimately to the development of his own "system." More than 13,000 "Mazzeo's System" clarinets were sold throughout the years. Several people still perform on these instruments. They will stand as a lasting testimonial to the inquisitive nature of Mazzeo's mind and his inventiveness and resourcefulness. Although the Mazzeo System clarinet is no longer manufactured, it is an excellent example of how the clarinet has continued to evolve during the twentieth century. Perhaps it foreshadows the clarinet's continued development into the twenty-first.

After reviewing some of the standard features of the commercially marketed Mazzeo System instruments, this paper will carefully examine Mazzeo's own clarinets, his true personal models that were developed after Rosario retired from symphonic playing. In his own words, when he had "time to think and putter, I began to develop the idea of a set of clarinets for *me*. No one else. *My* fingers. *My* hands. *No* shortcuts. *No* holds barred in thinking the problem through. *No* timetable." The only set incorporating all of these innovations, which include a Buffet in B $\flat$ , a Buffet in A, and a Selmer in B $\flat$ , now have a permanent home at the Shrine to Music Museum. After a close examination via slides, the instruments will be demonstrated.



Albert R. Rice, Curator of the Kenneth G. Fiske Museum of Musical Instruments at The Claremont Colleges  
"Mechanical Improvements to the Clarinet before the Klosé-Boehm System Clarinet"

The development of the Classical-period five and six-key clarinet occurred in many steps by several makers. This paper reviews the contributions of French, English, German, and Austrian makers to the clarinet's mechanical improvement before the modern Klosé-Boehm-system instrument. Included in the discussion are illustrations of patents and instruments by Jean-Jacques Baumann, Jacques François Simiot, François Lefèvre, Gentellet, Iwan Müller, Tebaldo Monzani, James Wood, William Gutteridge, Thomas Key, Goulding & Co., Johann Samuel Stengel, Stephan Koch, Johann Ziegler, and Benedikt Pentenrieder.

### **Session Two - Keyboard Instruments**

Laurence Libin, Research Curator, Metropolitan Museum of Art  
"Robert Adam's Instrument Designs for Catherine the Great"

The great eighteenth-century British architect and decorator Robert Adam designed a harpsichord and a piano for the Empress of Russia in 1774. Both instruments were believed lost or never even built, until the identification last summer of the Adam piano in a palace near St. Petersburg. Made to Adam's design by Zumpe & Buntebart with marquetry possibly by Thomas Chippendale, it is by far the most elaborately decorated English piano of its day. This discovery prompted reexamination of Adam's drawings for Catherine's bizarre harpsichord, which some writers have dismissed as unfeasible or worse; actually it was a practical design, probably executed in part by Jacob and Abraham Kirckman on the evidence of its previously overlooked nag's-head swell. These instruments testify to the formerly close cultural connections between Russia and England.

Ronald D. Rarick, Ball State University  
"The Problem of Great-Organ Shutters"

Most observers of musical instruments are aware that certain historic organs were equipped with hinged front shutters, but consideration of them in the literature (of either art history or music history) is scant. A review of documented great-organ shutters suggests that they were apparently provided for a minority of instruments, and even then primarily limited to the Renaissance and unevenly distributed geographically. Yet an assumption seems often to be made that the shutters were serving essentially practical (protective and acoustical) functions. If this were true, the use of shutters should have prevailed more broadly throughout Europe and the centuries. While one cannot dispute that the first organ shutters might have been applied for protective reasons and

that some practical value can be found in them, this paper will argue that during the high point of organ shutter use their cardinal interest lay in their visual appearance, in particular as enhanced by figurative painting. Such shutters would echo the arrangement of multi-part painted altarpieces which were the prime visual focus of Renaissance churches, not only in the presentation of saintly images and religious narratives, but also in their ability to signal liturgy by being closed for penitential days and seasons. The organ, already a significant piece of church "furniture," was thus enabled to speak visibly as well as audibly. This hypothesis might find some support in a correlation between the decline in painted organ shutters and a shift in painted altarpiece design toward a single unified image (without hinged shutters) in the late Renaissance and Baroque.

### **Session Three - Strings**

Brenda Neece, University of Oxford

"Thomas Hardy and the English Cello"

Thomas Hardy (1840-1928) had strong connections with the cello. Hardy's well-known depictions of church musicians appear in his novels, short stories and poems. He owned a cello, which still survives, and his grandfather, also named Thomas Hardy (1778-1837), was a church cellist. Although Hardy was born near the end of the church band era, and after the death of his grandfather; his other family members taught him about this tradition. In addition to owning a cello and writing about musicians, Hardy played the fiddle, maintained (and added to) his family's collection of manuscript music books, helped restore many English churches (including the removal of their west galleries), and sketched some musicians and cellos.

The cello displayed in the Dorset County Museum has an interesting history. Many assumed it was the instrument that Hardy's grandfather played in local church bands, and its restoration was the subject of a fund-raising project targeting American scholars.

My paper focuses on two topics. The first is Hardy's life and writings as evidence for the use of cellos in rural England, and the second is the Dorset County Museum cello and its restoration.

Gerhard Stradner, University for Music and Performing Arts in Vienna  
"Musical Instruments in an Inventory by Andrea Mantova Benavides, 1696"

Andrea Mantova Benavides owned an extraordinary palace in Mantua. The inventory (nearly unknown until now) informs us about the objects of art and treasures. Benavides also mentioned his musical instruments. There are many important and known names, such as Linarol, Tiefenbrucker, Hartung, Spilman, Buchenberg, Celestini and

Trasuntino. But there are also Instrument makers who have been unknown until now, such as Marc Antonio Irnioni.

It is surprising that some of the instruments still exist in museums: in the Kunsthistorisches Museum of Vienna there are at least four of the instruments which are mentioned in that inventory. One viola da gamba can be seen at an important American museum. It is possible there are still instruments from important makers that exist in the inventory but that have been not been described clearly enough to be identified.

#### **Session Four - Winds**

Cecil Adkins, University of North Texas

"The Deutsche Schalmey in Italy?"

Of late, through articles by Susan Thompson and Tom Bouterse treating of its etymology and physical characteristics, and a forthcoming article of Bruce Haynes dealing with its early development, much attention has been directed toward the enigma of the deutsche Schalmey. This instrument, however, is not the only puzzle among the members of the oboe family. Another curiosity, which may bear on the deutsche Schalmey question, is a small group of straight-topped, extremely narrow cone-shaped instruments that appears in a number of Venetian artworks of the mid-eighteenth century.

Haynes advances a hypothesis that connects the deutsche Schalmey with indigenous double-reed instruments that were spread across the European continent in the late seventeenth and early eighteenth centuries, possibly extending as far south as Italy. That a connection may exist between these instruments and the later Venetian examples is the subject of this paper, which will consider the historical and organological links between the two groups.

Deborah Check Reeves, Curator of Education at America's Shrine to Music Museum in Vermillion, South Dakota and Assistant Professor of Music at the University of South Dakota

"Éugene Albert and the Albert System"

The Belgian craftsman, Éugene Albert (born in Nodebais, April 26, 1816, and died in Bruxelles, May 11, 1890) established a musical instrument-making shop in Bruxelles in 1842. By 1846, Albert's firm was flourishing. The Albert firm continued to be very busy through the end of the century, becoming one of the largest manufacturers of musical instruments at the time.

In 1862, Éugene built, as he described it, a "new" 13-key clarinet. The 13-key clarinet, or "simple system" as developed by Ivan Mueller about 1812, was the next most important model of clarinet after the five-key classical instrument. Éugene Albert's improved system was adopted by the Bruxelles Conservatoire in 1866. Albert's instruments were so

well made and popular that his name started to be used in conjunction with advertisements of any improved simple system clarinet. In the United States, the Albert name became synonymous with "simple system." Even though the Klose/Bufet System (better known as the Boehm System) was introduced in the 1840s, the Albert System was widely used and continued to be advertised until after World War II. In the United States, for example, jazz clarinetist Jimmy Dorsey played Albert System clarinets throughout his career.

Although played infrequently today, we still find references to the Albert System, whether it is on old fingering charts, or actual instruments that may be found. What is the Albert system? This presentation will explore the question. A clarinet made by Eugène Albert from around 1875 will be closely examined by means of photographic slides, measurements, and fingering charts. A comparison of this "real" Albert System instrument will be made with three other clarinets that utilize the same system. One of these instruments is by Buffet-Crampon of Paris, from about 1904. Two American made instruments, one by Penzel-Mueller of New York from about 1910, and one by C. G. Conn of Elkhart, Indiana from about 1895 will be examined. All four of the above instruments will be compared to a Boehm system clarinet marked "A. Buffet" from about 1890. All of these instruments can be found in the collections of America's Shrine to Music Museum at the University of South Dakota in Vermillion.

## PARTICIPANT BIOGRAPHIES

**Cecil Adkins** is a distinguished scholar in various fields of music history and organology, as well as a maker and restorer of organs and Baroque string instruments, and a performer of early music. In collaboration with his wife, Alis Dickinson, he has written the definitive study of the trumpet marine, and over the last decade has established himself as a leading expert on the eighteenth-century oboe. His article in the *AMIS Journal*, "Oboes beyond Compare: The Instruments of Hendrik and Frederik Richters," won the Frances Densmore Prize in 1992, and in 1999 Professor Adkins was presented the Society's Curt Sachs Award. He is a past president of AMIS, and has for thirty-seven years directed the Collegium Musicum of the University of North Texas, often directing performances based on his own editions of works from the sixteenth through the eighteenth centuries.

**Clifford Alexis** was born in Trinidad and Tobago and began playing steel pan at age fourteen. He was a performer and arranger for the leading groups and toured with them, giving command performances for the British royal family and Emperor Haile Selassie, among others. In the US, he toured with Liberace, Roger Miller and Sergio Franchi. In 1973, he received a grant to build a set of steel pans for the St. Paul public schools and has since built sets for many colleges and universities, and for ensembles in Canada, New Zealand, Singapore and Taiwan as well. He became a staff member at Northern Illinois University in 1986 as co-director of the NIU Steel Band and composer/arranger. He continues to make instruments and has received many awards for his activities. Among them are Outstanding Black Musician from the cities of Minneapolis/St. Paul and an award for excellence for his contribution to the development of the steelpan. He has been the recipient of a number of commissions including one from the Percussive Arts Society to compose a piece for massed steelbands.

**Han Kuo-Huang**, who earned his M.M. and Ph.D. degrees from Northwestern University, is a professor of music and the principal teacher in the area of world music and world music education in the School of Music at Northern Illinois University. He is widely published in the field of ethnomusicology, including eight books and many articles in Chinese and English. He specializes in Chinese and Indonesian instruments and has toured extensively with the NIU Gamelan and Chinese Ensemble. In addition to teaching, he gives lectures and workshops throughout the country and in Taiwan and China. He is a member of the Society for Ethnomusicology (serving in the national council and as chair of the Midwest Chapter), Asian Music Society, Association for Chinese Music Research (serving as adviser) and Music Educators National Conference. He visits the National Institute of the Arts in Taiwan frequently and established a gamelan program for that Institute. In 1983, he received the National Endowment for the Humanities award, in 1984, he received the Excellence in Undergraduate Teaching award and in 1998, he received the Presidential Teaching Professorship at NIU.

**Kevin Seiji Kishimoto** is a graduate student at Northern Illinois University studying early music history and performance; in addition he studies renaissance lute with Gail Gillispie in Chicago. He has earned an MA in music with a concentration in historical performance practice from the University of California, Santa Cruz, studying lute with Robert Strizich.

**William Koehler** is an associate professor of piano at Northern Illinois University. He received his D.M.A. degree from the University of Texas at Austin. He has studied with Moreland Roller, Adele Marcus, and William Race, and has held faculty positions with Juilliard's Pre-College Division and the University of Missouri. Professor Koehler was the first-prize winner of international piano competitions in San Antonio (1984) and New Orleans (1989) and has appeared as piano soloist with a number of symphony orchestras, including those of Houston, Baltimore, Long Beach, Nashville, and Tampa. He has performed as chamber pianist with the Vermeer Quartet, the Prague String Quartet, the Pro Arte Quartet, and members of the Chicago Symphony Orchestra and the Chicago Lyric Opera Orchestra. He has also appeared as collaborative pianist with principal oboist Alex Klein of the Chicago Symphony, baritone William Warfield, bass-baritone Benjamin Matthews, violists Richard Young and Cathy Basrak, cellist Marc Johnson, and violinists David Perry, Brian Lewis, and William Preucil. A former president of the Waubensee Valley chapter of the Illinois State Music Teachers Association, he remains active within that organization.

**Laurence Libin** served as head of the Metropolitan Museum's department of musical instruments for 26 years, the last ten in an endowed curatorship. Last summer, he advanced to the position of Research Curator, allowing him to devote full time to travel, study, writing, and lecturing. His discovery of Catherine the Great's piano resulted from several recent visits to Russia, where he collaborates closely with colleagues at the St. Petersburg State Museum for Theatre and Music. Other recent projects have taken Laurence and his wife, Kathryn, to Belgium, the Czech Republic, and Italy.

**Brenda Neece** is completing her D. Phil on the history of the cello at the University of Oxford. She carried out the pilot study on the cello for the "Hornblower" project – the National Register and Database of Musical Instruments (UK) – the subject of her paper at the 1998 meeting. She has given papers at the University of Oxford and the Royal Academy of Music (London). In June she will speak at Edinburgh University on "The Cello in Scotland." She is very grateful to receive a second William E. Gribbon Memorial Award enabling her to attend this meeting.

**Mark Ponzo** holds the doctorate of musical arts degree in performance and literature from the Eastman School of Music with the performer's certificate. An associate professor of music at Northern Illinois University, he joined the faculty in the fall of 1990. He is responsible for studio trumpet instruction and conducts the Trumpet Consort. His principal teachers include John Hagstrom (second trumpet - Chicago Symphony Orchestra), Barbara Butler (professor of trumpet - Northwestern University), Charles Schlueter (principal trumpet - Boston Symphony Orchestra), George Coble (principal trumpet - Syracuse Symphony

Orchestra) and Richard Jones (former principal trumpet - Rochester Philharmonic Orchestra). He has been a member of the Rochester Philharmonic Orchestra, Mexico City Philharmonic and Syracuse Symphony Orchestra. Mark has performed with the following ensembles: Music of the Baroque, Elgin Symphony, Illinois Chamber Symphony, Chicago Sinfonietta, Illinois Philharmonic, Millar Brass, Light Opera Works and numerous local orchestras. Capstone Records has just released Dr. Ponzio's first solo recording, "Music for Trumpets by Dexter Morrill" CPS-6857. "The Trumpet Music of Verne Reynolds, Mark Ponzio - soloist," will be released on the Mark Record's label in the summer of 2000. Dr. Ponzio performs with the Eastman Wind Ensemble on the CBS/Masterworks recording "Live from Osaka." He has recorded the solo work "Suite for Trumpet" which he commissioned by Michael Ruszczyński for Andian Records, the Finale of the "Concerto in E-flat" by Joseph Haydn for Alfred Records, and he is the trumpet soloist on "The Hound of Heaven" by David Syler recorded with the NIU Wind Ensemble and released by the Music Educators Digital Resource.

**Robert Rarick** teaches history of art at Ball State University in Muncie, Indiana. He received his Ph.D. from the University of Kansas in 1987 with a concentration on eighteenth-century art and architecture, and with a minor in the history of musical instruments. He has served as president of the Midwest American Society for Eighteenth-Century Studies. His publications include an article about the 1698 Hartmann organ in Elgin, Illinois, an encyclopedia article on American colonial organbuilder and engraver Thomas Johnston, and two articles in the *Dictionary of Art*, namely "Musical Instruments" and "Organ Shutters." Before and during graduate school, Dr. Rarick worked for the Reuter Pipe Organ Co. of Lawrence, Kansas.

**Deborah Check Reeves** is the Curator of Education at America's Shrine to Music Museum in Vermillion, South Dakota and Assistant Professor of Music at the University of South Dakota where she teaches clarinet. She holds degrees in music from the University of Wisconsin-Oshkosh and The University of Iowa, where she received a doctorate in clarinet performance and pedagogy. Dr. Reeves has taught at various colleges and universities in Alabama, Oregon, Michigan and Utah. She is an active orchestra and band musician, and recitalist on both the modern and six-key classical clarinet. In the summers of 1997, 1998, and 1999, Dr. Reeves presented various aspects of the clarinet collections of the Shrine to Music Museum to the International Clarinet Association during ClarinetFest. She has been invited back to the 2000 ClarinetFest for another presentation. Her articles about some of these instruments have been published in *The Clarinet*.

**Albert R. Rice** has been the Curator of the Kenneth G. Fiske Museum of Musical Instruments at The Claremont Colleges since 1986. The Fiske Museum's collection is eclectic, including instruments from many cultures of the world and some of the rarest European and American-made instruments in any public museum. Under Dr. Rice's supervision, it has grown from 600 items to more than 1,200. Dr. Rice is an active researcher whose area of interest is the clarinet and was the first recipient of the Galpin Society's Anthony Baines Memorial Prize awarded in Edinburgh, Scotland in June 1999. The award

citation reads in part: "in recognition for his contributions to the history of the clarinet at the highest levels of scholarship." He has written more than fifty articles and reviews in the *Journal of the American Musical Instrument Society*, the *Galpin Society Journal*, *Early Music and The Clarinet*; *The Baroque Clarinet* (Oxford, 1992); and edited the web sites for the "Directory of Musical Instrument Museums and Collections in the United States and Canada" and the *Kenneth G. Fiske Museum*. Dr. Rice serves as the Membership Registrar for the American Musical Instrument Society, is a part-time appraiser of musical instruments, and works as a full-time Librarian for the Los Angeles Public Library.

**Friederike Stradner** was born in Linz and studied flute with Prof. Hans Reznicek at the Music Academy in Vienna (Concert diploma with Distinction). She played first flute for the Vienna Bach Society, the Bruckner Orchestra and the Wind Quintet in Linz. After teaching at the Music Academy in Saarbrücken, she became an instructor at the City of Vienna Music School. Her experiences include traverse flute studies with Bart Kuijken and Konrad Hunteler, as well as numerous concerts, recordings, radio and TV-appearances with the *Capella Academia* and the *Ensemble Musica Antiqua Vienna*.

**Gerhard Stradner** was the director of the Collection of Historical Music Instruments at the *Kunsthistorisches Museum* in Vienna. During that time he organized a complete new exhibition of the whole collection and made special exhibitions, such as "Mozart's World of Sound," "The Viennese Violin," and "Musical Instruments in Aristocratic Treasuries." He also teaches at the University for Music and Performing Arts in Vienna. Besides his activities as a musician interested in authentic performance practice, he is working on a project, "Musical Instruments in Austria," which has started at the Austrian Academy of Sciences.



## CONCERTS

Thursday, May 18, 3:00 p.m.

### Friederike Stradner, Renaissance and Baroque Flutes

From the "Fluytenlusthof" (1646) Jacob van Eyck (1590-1657)  
Derde doen Daphne d'over schoone maeght  
Amarilli mia bella  
Pavane Lachryme  
Onder de Linde groene

Fantasia for flute solo in D-Major Nr. 7 Georg Philipp Telemann (1681-1767)  
Alla francese  
Presto

Partita in a-minor BWV 1013 Johann Sebastian Bach (1685-1750)  
Sarabande  
Bourrée Anglaise

Renaissance Transverse Flute (a 1=460Hz)  
After Lissieu, Lyon, ca. 1650 (by Barbara Stanley, London)

Baroque Transverse Flute (a 1-415Hz)  
After Godfridus A. Rottenburgh, Brussels ca. 1745 (by Rudolf Tutz, Innsbruck)

Thursday, May 18, 4:00 p.m.

### Solo Pieces Written by the Great Cornet Virtuosi

Cornet, Mark Ponzo

Accompanist, William Koehler

The Carnival of Venice (1864) Jean Baptist Arban  
(1825-1889)

The Debutante (1908) Herbert Clarke  
(1867-1945)

Willow Echoes (1918) Frank Simon  
(1868-1952)

Napoli - Variations on a Neopolitan Song (1913) Herman Bellstedt  
(1875-1926)

Grand Russian Fantasia (1874) Jules Levy  
(1838-1903)

**Friday, May 19, 10:00 a.m.**  
**Northern Illinois University Silk and Bamboo Ensemble**

1. Flower-Ball Dance (ensemble)
2. Cinnamon Flowers in the Eighth Moon (ensemble)
3. Flying a Kite (gaohu and yangqin)
4. Allamuhan (di and daff)
5. Tibetan Blessing song (yangqin)
6. Thunder in the Drought (ensemble)
7. The Great Happiness by Liu Minyuan (ensemble)

Heather Aichele, erhu (2-str. Fiddle)  
 Jeremy Bieber, sanxian (3-str. Banjo)  
 Anny Hsu, zhong ruan (medium lute)  
 Monika Smid, di (flutes)  
 Brent Roman, yangqin (hammered dulcimer)  
 Susan Tarson, yangqin and percussion  
 Jackie Usnik, erhu and gaohu (high-pitched 2-str. Fiddle)  
 Han Kuo-Huang, liuyeqin (willow-leaf lute) & erhu; director

**Friday, May 19, 11:00 a.m.**  
**Northern Illinois University Balinese Gamelan Angklung**

1. Tabuh Empat
2. Pengisop Kocok (with bamboo angklung)
3. Ngedeslema (3 sections)
4. Berong
5. Gambang

Heather Aichele, Nathan Birkholz, Brian Daft, David Gordon, Anny Hsu, Kurt Mortensen, Linda Orlandi, Brent Roman, Chamni Sripraram, Jason Schreiber, Susan Tarson, Virginia Weibel, Jui-Ching Wang; Han Kuo-Huang, director.

**Instrumentation of Balinese Gamelan Angklung**

Kantil (small metallophones)	4
Gangsa (medium metallophones)	4
Jegogan (large metallophones)	2
Reyong (kettles)	1
Gong ageng (large gong)	1
Kempur (medium gong)	1
Kempli (primary time beater)	1
Kenelang (secondary time beater)	1
Rincik (cymbals)	1
Kendang (large drums)	2
Kendang angklung (small drums)	2
Suling (flute)	1
Angklung (rattles; optional)	4

Friday, May 19, 3:00 p.m.  
Kevin Seiji Kishimoto, theorbo

Toccatà 2da Arpeggiata Giovanni Girolamo Kapsberger  
(from *Libro primo d'intavolatura di chitarrone*, 1604) (c. 1580-1651)

Passacaglia  
Bergamasca  
(from *Libro quarto d'intavolatura di chitarrone*, 1640)

Toccatà IV Alessandro Piccinini  
Corrente II/Corrente VIII (1566-c. 1638)  
Toccatà XI  
(from *Intavolatura di liuto et di chitarrone, libro primo*, 1623)

Prélude Robert deVisée  
Allemande (c. 1650-c. 1725)