

Galpin Society Conference 2015



Musical Instruments in Science and History



*In association with the Institute of Acoustics and the Royal Musical
Association*

CONFERENCE PROGRAMME

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Musical Instruments in Science and History

Day 0 – Saturday 26th September 2015

TIME	ACTIVITY	LOCATION
13.00 – 18.00	Cambridge Woodwind Makers Open Day Including an Exhibition of a selection of Nicholas Shackleton's clarinets	Stapleford Granary
15.00 – 16.30	Shackleton Celebration Concert (ticketed)	Stapleford Granary
16.30 – 18.00	High Tea (ticketed)	Stapleford Granary

Day 1 – Sunday 27th September 2015

TIME	ACTIVITY	LOCATION
14.00 – 14.20	Conference Registration	
14.20 – 14.25	Housekeeping – Owen Woods	West Road Recital Room
14.25 – 14.30	Welcome – Graham Wells	
14.30 – 15.00	Keynote Paper 1.1 ▪ In Honour of Sir Nicholas Shackleton FRS, <i>Pearson</i>	
15.00 – 16.00	Paper Session 1.2 - "Fingers and Fipples" Chair – James Kopp ▪ 1.2.1 - The Recorder in the Nineteenth Century, <i>MacMillan</i> ▪ 1.2.2 - 'Curiously contriv'd and fitted for a flute': The recorder as operatic tool in Handel's Op. 1, <i>Lahham</i>	
16.00 – 16.30	Tea Break	
16.30 – 18.00	Paper Session 1.3 - "Fingers, Reeds and Cups" Chair – James Kopp ▪ 1.3.1 - The Basset Clarinet: makers, instruments, and patents, <i>Rice</i> ▪ 1.3.2 - Victor-Charles Mahillon and the Nineteenth Century Oboe d'Amore Revival, <i>Verdegem</i> ▪ 1.3.3 - The Venetian Cornetto: 'ad imitar piu la voce humana', <i>Savan</i>	
19.00 – 23.00	Christopher Hogwood Memorial Recital (ticketed)	Great St Mary's Church

Day 2 – Monday 28th September 2015

TIME	ACTIVITY	LOCATION
09.00 – 09.30	Conference Welcome	West Road Recital Room
09.30 – 10.00	Keynote Paper 2.1 <ul style="list-style-type: none"> ▪ From anti-establishment to establishment - Christopher Hogwood, <i>Adlam</i> 	
10.00 – 11.00	Paper Session 2.2 - “Sounds Authentic...” Chair – Derek Adlam <ul style="list-style-type: none"> ▪ 2.2.1 - Between private and public: a brief history of Evan Gorga’s musical collections, <i>Palidda</i> ▪ 2.2.2 - Establishing a past and a future for MIMEd 4464, <i>Gerrard</i> 	
11.00	Poster Craze <ul style="list-style-type: none"> ▪ Evolution of Oud structure from Sassanid to Safavid era: a study of samples from Iran, <i>Fard, Booban</i> 	
11.00 – 11.30	Tea Break	
11.30 – 13.00	Paper Session 2.3 - “Harpichord making in England” Chair – Lance Whitehead <ul style="list-style-type: none"> ▪ 2.3.1 - English Keyboard Instruments and the Importance of Octave Pitch, <i>Dewhirst</i> ▪ 2.3.2 - John Zumpe in the Bank of England (1775–1789): a wealth of information in the square piano maker’s account, <i>Kent</i> ▪ 2.3.3 - David ‘Jose’ Rubio: Gentleman Luthier and Harpichord Maker, <i>Westbrook</i> 	
13.00 – 14.00	Lunch, including: <i>Harpichord Recital by Johan Brouwer</i>	
14.00 – 15.30	Paper Session 2.4 - “The Business of Organ Building” Chair – Mimi Waitzman <ul style="list-style-type: none"> ▪ 2.4.1 - The rise and demise of the organized piano, <i>Shuker</i> ▪ 2.4.2 - Mail Order Music from the American Heartland: the Hinners Organ Company of Pekin, Illinois, <i>Alcorn</i> ▪ 2.4.3 - The Flight Family Firm, <i>Nex</i> 	
15.30 – 16.00	Tea Break	
16.00 – 18.00	Paper Session 2.5 - “Traditional Instruments and Culture” Chair – Owen Woods <ul style="list-style-type: none"> ▪ 2.5.1 - 3,000 years of the Ocarina: an instrument that has "no musical significance whatever" with a sound that "bridges the mortal and immortal worlds by its power...", <i>Liggins</i> ▪ 2.5.2 - An evolutionary systematic study of panpipes and a test for pre-Columbian contact among Oceania and South America, <i>Aguirre, Sánchez</i> ▪ 2.5.3 - A dead man’s instrument - Resurrecting the manufacture of the Mallorcan bagpipes, the xeremies, <i>Balosso-Bardin</i> ▪ 2.5.4 - Sunrise of a new tradition: comparative and organological analysis on diatonic accordion between Italy and France, <i>Pinelli</i> 	
18.30 – 19.30	Organ Recital With Laurence Lyndon-Jones	Queens’ College Chapel

Day 3 – Tuesday 29th September 2015
Acoustics

TIME	ACTIVITY	LOCATION
09.00 – 09.30	Conference Welcome	West Road Recital Room
09.30 – 10.00	Keynote Paper 3.1 <ul style="list-style-type: none"> ▪ Why do light-gauge strings sound brighter?, <i>Woodhouse</i> 	
10.00 – 11.00	Paper Session 3.2 - “The Acoustics of the Violin” Chair – Jim Woodhouse <ul style="list-style-type: none"> ▪ 3.2.1 - A generic model for the acoustic modes of the violin family, <i>Gough</i> ▪ 3.2.2 - When Science Goes Bad, <i>Pollens</i> 	
11.00	Poster Craze <ul style="list-style-type: none"> ▪ Building as Instrument: ‘Designing for Musical Tone’, <i>Smyth</i> 	
11.00 – 11.30	Tea Break	
11.30 – 13.00	Tour of the Collection of the Faculty of Music With Dan Tidhar	West Road
11.30 – 13.00	Paper Session 3.3 “Plucked and bowed strings: New and Old!” Chair – Mike Wright <ul style="list-style-type: none"> ▪ 3.3.1 - A comparison of single-reed, lip-reed and bowed-string excitations of a hybrid wind instrument, <i>Buys</i> ▪ 3.3.2 - Acoustical Properties of The Celempung: Sundanese Bamboo Traditional Musical Instrument, <i>Simanjuntak</i> ▪ 3.3.3 - Real-time digital emulation of the acoustic violin using vSound, <i>Gaydecki</i> 	
13.00 – 14.00	Lunch, including: Demonstration of the vSound violin emulation	
14.00 – 15.45	Tour of the Rubio Harpsichords of Cambridge With James Westbrook and Johan Brouwer	Various
14.00 – 15.30	Paper Session 3.4 - “Acoustical Aspects of the Bassoon” Chair – Murray Campbell <ul style="list-style-type: none"> ▪ 3.4.1 - Lips, Mass Loading, and Bassoon Embouchures, Ancient and Modern, <i>Kopp</i> ▪ 3.4.2 - Bi-stable pitch problems in the low range of the baroque bassoon, <i>Dart</i> ▪ 3.4.3 - Study and Optimization of Acoustical Performance of Original Baroque and Classical Bassoons, <i>Hichwa</i> 	
15.30 – 16.00	Tea Break	
16.00 – 18.00	Paper Session 3.5 - “Understanding the sounds of wind instruments” Chair – David Sharp <ul style="list-style-type: none"> ▪ 3.5.1 - The tin whistle – an introductory study of its unique sonic identity, <i>Culhane</i> ▪ 3.5.2 - Spectral enrichment in brass instruments as an approach to understanding their evolution and diversity, <i>Campbell, Gilbert, Myers</i> ▪ 3.5.3 - What can we say about the sound of an historical woodwind instrument without playing it?, <i>Bowen</i> ▪ 3.5.4 - Harmonics: the artist, scientist and craftsman, <i>Smith</i> 	
19.00 – 23.00	Conference Feast	Selwyn College

Day 4 – Wednesday 30th September 2015

TIME	ACTIVITY	LOCATION
09.00 – 09.30	Conference Welcome	West Road Recital Room
09.30 – 10.00	Keynote Paper 4.1 <ul style="list-style-type: none"> ▪ Why Cambridge Woodwind Makers?, <i>Bangham</i> 	
10.00 – 11.00	Paper Session 4.2 - “Technologies in Harp Design and Analysis” Chair: Jenny Nex <ul style="list-style-type: none"> ▪ 4.2.1 - Old Harps, New Techniques, <i>Loomis</i> ▪ 4.2.2 - Robert Willis and innovation in harp design, <i>Baldwin</i> 	
11.00 – 11.30	Tea Break	
11.30 – 13.00	Paper Session 4.3 - “Winds: manufacture and use” Chair – Arnold Myers <ul style="list-style-type: none"> ▪ 4.3.1 - The Courtois Family, Master Makers of Brass Wind Instruments in France, New Documents and Perspectives, <i>Giannini</i> ▪ 4.3.2 - Guaranteed British Throughout, <i>Howell</i> ▪ 4.3.3 - The House Band of the Marquises of Breadalbane c1804–60, <i>Whitehead</i> 	
13.00 – 14.00	Lunch	
14.00 – 15.30	Paper Session 4.4 - “Innovating the guitar: 1770s-1870s” Chair – Gabriele Rossi Rognoni <ul style="list-style-type: none"> ▪ 4.4.1 - Twenty-five years in transition - the guitar from five courses to six strings, <i>Martin</i> ▪ 4.4.2 - Economical Making and Extravagant Decoration of Regency Instruments: A Successful Combination, <i>Sugimoto</i> ▪ 4.4.3 - Guitar Stringing in Late-Nineteenth-Century North America and the Emergence of Steel, <i>Pyall</i> 	
15.30 – 16.00	Tea Break	
16.00 – 18.00	Paper Session 4.5 - “Organology by looking, and looking closer” Chair – Michael Fleming <ul style="list-style-type: none"> ▪ 4.5.1 - Double Frets on Early Plucked Instruments: Re-discovering Historical Practice, <i>Takeuchi, Egerton</i> ▪ 4.5.2 - Seventeenth and eighteenth century Brussels violins from the MIM collection: a look inside, <i>Verberkmoes</i> ▪ 4.5.3 - Framing a Life: Patronage and the Viola da Gamba at the court of Isabella d’Este, <i>Weinfield</i> ▪ 4.5.4 - The Beaulieu Trophies: Representations of Musical instruments in early eighteenth century Ireland, <i>Armitage, Dart, Wells, Wood</i> 	
18.00	Closing Remarks - Graham Wells	