

*Journal of the
American Musical
Instrument Society*

VOLUME XXIV • 1998



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CONTRIBUTORS

Edmund A. Bowles has been writing for forty-five years about late medieval musical instruments, the development and use of the timpani, and music in court festivals of state. He has also specialized in the application of iconography to the study of performance practices, as well as the influence of technology on instrument-building. His latest book, *The Timpani: A History in Pictures and Documents*, is being edited by the Library of Congress for joint publication with Pendragon Press, and he is currently working on Volume 2 of his *Musical Ensembles in Festival Books, 1500–1800: An Iconographical and Documentary Survey*.

Sabine K. Klaus holds both the M.A. and Ph.D. degrees from Tübingen University, where she specialized in the history of stringed keyboard instruments, with a particular emphasis on those in the Munich Stadtmuseum. In 1995–96 she held an Andrew W. Mellon fellowship at The Metropolitan Museum of Art in New York; previously she had worked as scientific assistant in the department of historical musical instruments at the Germanisches Nationalmuseum in Nuremberg, and she presently holds a similar position at the Historisches Museum Basel.

Gregory Barnett received his Ph.D. in musicology from Princeton University in 1997 with a dissertation on late-Seicento instrumental music of northern Italy. While pursuing his degree he conducted research in Italy as a Fulbright Fellow. His publications include articles on Arcangelo Corelli and Alessandro Stradella (*Quaderni della Rivista Italiana di Musicologia*) and seventeenth-century modal theory (*Journal of the American Musicological Society*). He is currently Visiting Assistant Professor of Musicology at the University of Michigan.

Mary Oleskiewicz is a performer on historic and modern flutes and will shortly receive her Ph.D. in Performance Practice from Duke University. Her writings appear in *Bach Perspectives*, *Tibia*, and a forthcoming Festschrift for Rainer Weber. She has recently been appointed Curator of Musical Instruments at America's Shrine to Music Museum and Assistant Professor of Music at the University of South Dakota.

JOURNAL OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY

GUIDELINES FOR CONTRIBUTORS: A SUMMARY

The AMIS JOURNAL welcomes articles representing original research on topics of interest to scholars, collectors, curators, and performers. These subjects concern the construction, history, sociology, and conservation of instruments, and questions of performance practice related to particular instruments. Contributions must consist of new, previously unpublished material or original interpretations. Articles may be submitted in languages other than English, but it is the author's responsibility to provide an English translation if the article is accepted for publication.

To be considered for publication in the JOURNAL, an article should be submitted in triplicate to: Dr. Thomas G. MacCracken, Editor, AMIS JOURNAL, 12108 Vale Road, Oakton, VA 22124. The deadline is October 31 preceding the calendar year of publication, but manuscripts are welcome at any time; if the next issue is already filled, they will be considered for a later issue. Upon receipt, the article is reviewed by members of the editorial board and sometimes also by outside readers with expertise in its particular subject area before a decision is made to accept it. Thereafter, the editor will work closely with the author in all matters relating to information, accuracy, and content. Decisions concerning style and presentation will be made by the editor.

In preparing manuscripts for submission, the following guidelines should be observed:

- Follow the 14th edition of *The Chicago Manual of Style* (Chicago and London: University of Chicago Press, 1993) in all respects, using the examples presented in Chapter 15 for footnote and bibliographical citations. It may also be helpful to consult recent volumes of the JOURNAL for additional information and models.
- Provide one-inch (2.5 cm) margins at both sides and top and bottom of every page; leave the right margin unjustified. Use a typeface with large, clear characters (10-pitch, 12 point) and easily visible punctuation marks and endnote numbers. For book and journal titles use either an italic font or underlining.
- **Double-space everything**, including notes, lists of captions, text, block quotations—everything, without exception.
- Place footnotes on separate pages at the end of the article. Since the JOURNAL does not usually include separate lists of sources with articles, complete bibliographical information on all publications cited should appear in the first footnote in which they are mentioned.
- Quotations in foreign languages should be translated in the text; if the original language for a block quotation is to be included, place it either just below the translation or in a footnote.
- Indicate the places where musical examples or tables will appear in the text. These should be numbered, in separate series, and each one placed on its own page with a title at the top. Musical examples should be submitted as camera-ready copy; an extra charge will be made for converting handwritten examples to printable form.

- The JOURNAL welcomes illustrations. Since the author is responsible for acquiring them, they remain his or her property and will be returned. (It is the author's responsibility to obtain publication permission from the owners of the original paintings, photographs, and other illustrative material, some of which may be under copyright protection. Copies of all permissions should be submitted no later than six weeks following an article's acceptance for publication.) Each photograph or diagram should be on a separate page, with small items glued to a blank white sheet. Photographs should be clear glossy prints, preferably black-and-white although color prints are also acceptable; diagrams must be of draftsman quality and camera-ready. Number each figure on the back, in a series separate from any musical examples or tables. List figure captions on a separate page and include complete source information for all illustrations, such as location and institution, inventory number, and credits for photographers and publications.

After an article is accepted, the author will be asked to supply an additional copy on a 3.5-inch floppy diskette. This may be formatted either for IBM-compatible computers (in DOS or Windows) or, preferably, for Macintosh; if a word processing program other than Microsoft Word or WordPerfect is used, a generic (ASCII) version should also be included.

Book Reviews. The JOURNAL reviews only books that have musical instruments themselves as the printed subject. Reviews are ordinarily between 750 and 1000 words long, but length is negotiable. Reviewers normally receive a copy of the book reviewed. Suggestions for books for review or of possible new reviewers are always welcome. Reviews are normally solicited by the review editor. Those interested in reviewing books are invited to write to: Carolyn Bryant, 5206 Chandler Street, Bethesda, MD 20814.



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Claremont, California, May 23, 1998

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The American Musical Instrument Society (AMIS) is an international organization founded in 1971 to promote the study of the history, design, and use of musical instruments in all cultures and from all periods.

The American Musical Instrument Society

ACTIVITIES AMIS holds annual meetings with symposia, papers, demonstrations, and performances of interest to members. Meetings have been held at the following locations:

1972	Smithsonian Institution	1987	Colonial Williamsburg
1973	Museum of Fine Arts, Boston	1988	Kenneth G. Fiske Museum, Claremont Colleges
1974	Stearns Collection of Musical Instruments, University of Michigan	1989	New York City
1975	New York University	1990	Schubert Club Museum
1976	Shrine to Music Museum, University of South Dakota	1991	Moravian College
1977	Salem College	1992	San Antonio
1978	Yale University	1993	Nashville
1979	University of Chicago	1994	Elkhart
1980	Metropolitan Museum of Art	1995	Museum of History and Art, Salt Lake City; Brigham Young University
1981	Vancouver Centennial Museum	1996	Shrine to Music Museum, University of South Dakota
1982	Oberlin College	1997	Washington, D.C.
1983	Henry Ford Museum	1998	Kenneth G. Fiske Museum, Claremont Colleges
1984	Arizona State University		
1985	Boston		
1986	Shrine to Music Museum, University of South Dakota		

PUBLICATIONS AMIS publishes the annual scholarly *Journal* and the *Newsletter*, issued three times annually, which provides the membership with information on worldwide activities, book lists and comments, and short articles of general interest.

MEMBERSHIP Membership in AMIS is open to both individuals and institutions. Dues are \$35.00 annually (including institutions); dues for student membership are \$20.00 (students must submit proof of current enrollment). All members, except spouse members (who may vote), receive the *Journal* and the *Newsletter*, as well as all mailings concerning the activities and organization of the Society. Payment should be sent (along with a membership application for initial membership) to Academic Services, P.O. Box 529, Canton, MA 02021, tel. (781) 828-8450, fax (781) 828-8915, e-mail: acadsvc@aol.com.

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The Program Committee welcomes proposals for papers, lecture-demonstrations, or panel discussions on a broad range of topics relating to the history, design, and use of musical instruments in all cultures and from all periods. Individual presentations should be limited to 20 minutes in length. Please send three copies of a typed abstract, not to exceed 250 words in length, accompanied by a short biography of 75 words or less, and a list of any required audiovisual equipment, by 15 November 1998, to:

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From the Cambridge

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Trevor Herbert and John Wallace, Editors

Edited by two of the most respected individuals in the field, this book provides an overview of the history of brass instruments and their technical and musical development. Much of the volume is devoted to the way brass instruments have been used in classical music, but there are also important contributions on the ancient world, non-Western music, vernacular and popular traditions, and the rise of jazz.

Contributors: Trevor Herbert, John Wallace, Margaret Sarkissian, Arnold Myers, Robert Barclay, Keith Polk, Bruce Dickey, Ed Tarr, Tom Hiebert, Ralph Dudgeon, Clifford Bevan, Simon Wills, Phillip Eastop, Robert Evans, Roger Dean

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Forthcoming...

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David Rowland, Editor

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Contributors: David Rowland, Kenneth Hamilton, Robert Philip, Bernard Richardson, Dorothy de Val, Cyril Ehrlich, J. Barrie Jones, Mervyn Cooke, Brian Priestley

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The Cambridge Companion to the Recorder

John Mansfield Thomson, Editor

"It is probably the best, and certainly the most current, book-length, general survey of the instrument....I highly recommend The Cambridge Companion to the Recorder.... The writing is concise and scholarly, providing thoughtful summaries by seven contributors who have spent much of their lives working in recorder research. This, combined with many wonderful illustrations, makes The Cambridge Companion to the Recorder an enjoyable and worthy addition (or beginning) to your music library."

—Mark Davenport,
American Recorder

"...An excellent starting point for those new to the instrument or amateurs with playing experience who wish to broaden their knowledge."

—Dell Hollingsworth, *Notes*

Contributors: Daniel Brüggem, Howard Mayer Brown, Anthony Rowland-Jones, Adrienne Simpson, David Lasocki, J.M. Thomson, Eve O'Kelly, Clifford Bartlett

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Bernard Brauchli, Editor

This is a richly illustrated history of the clavichord, the forerunner of the modern piano. Through extensive literary and pictorial documentation, the book traces the clavichord's development from the fourteenth to the mid-nineteenth centuries. Written in a largely nontechnical style, this book is accessible to both the professional and amateur alike.

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Richard Ingham, Editor

This is the first comprehensive guide to the saxophone, its history, technical development and repertoire. Extensively researched and including much new information, this book incorporates detailed historical developments in the classical, jazz and rock fields. It also provides practical performance guides, and has a chapter on teaching the instrument.

Contributors: *Thomas Liley, Thomas Dryer-Beers, Richard Ingham, Kyle Horch, David Roach, Nick Turner, Stephen Trier, Gordon Lewin, Chris 'Snake' Davis, John Helliwell, Claude Delangle, Jean-Denis Michat*

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Nicholas Thistlewaite and Geoffrey Weber, Editors

This *Companion* is an essential guide to all aspects of the organ and its music. The early chapters examine the instrument's history and construction, and consider the scientific basis of its sounds, pitch and tuning. Central chapters investigate the practical art of learning and playing, and introduce the complex area of performance practice.

Contributors: *Nicholas Thistlewaite, Stephen Bicknell, John Mainstone, Christopher Kent, Kimberly Marshall, Edward Higginbottom, Christopher Stemberge, James Dalton, Geoffrey Cox, Patrick Russill, Geoffrey Webber, David Yearsley, Graham Barber, Gerard Brooks, Andrew McCrea, Douglas Reed*

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Colin Lawson, Editor

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—David Ross, *Notes*

This work offers students and performers a composite survey of the history and repertoire of the instrument from its origins to the present day, as well as practical guidance on teaching and playing from historical performance to contemporary techniques and jazz. Informed by the experience of distinguished professional players and teachers, this book makes an essential and stimulating reference book for all clarinet enthusiasts.

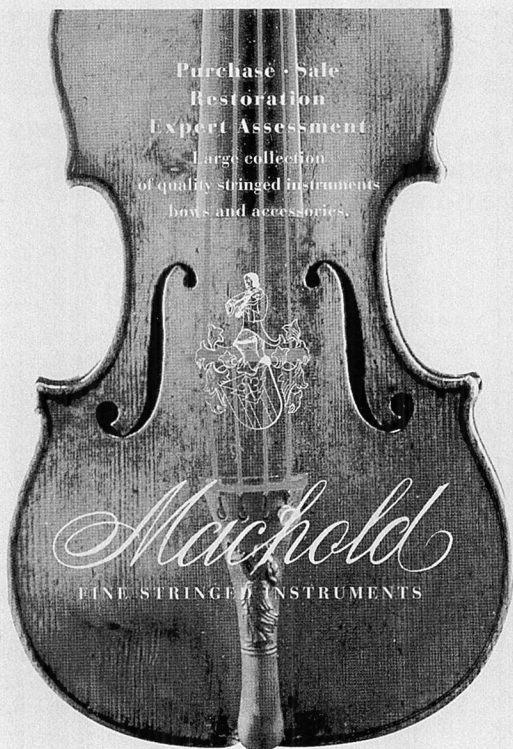
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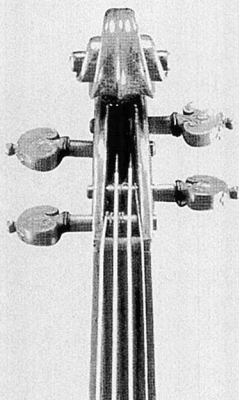
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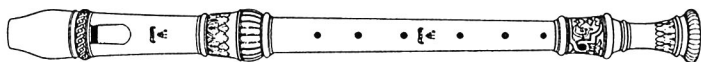
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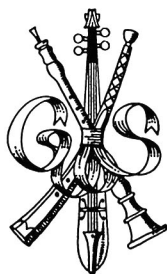
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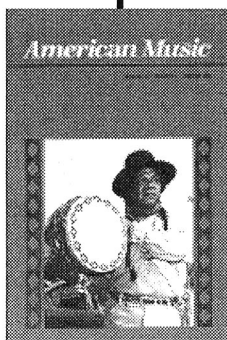
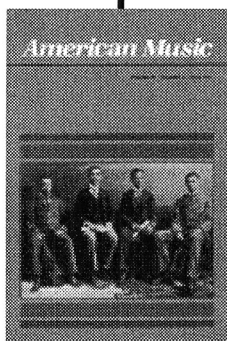
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The Annual General Meeting is held in the U.K. in the Summer.

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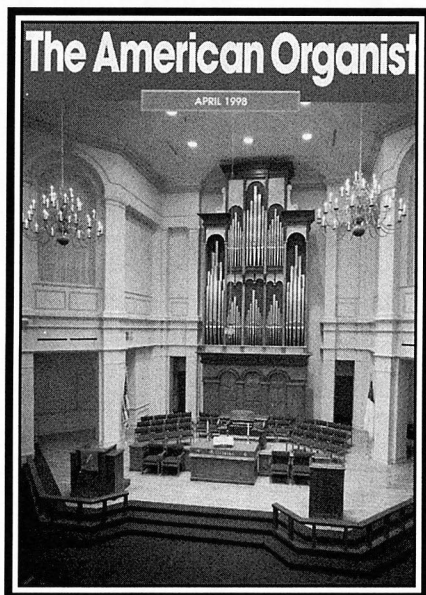


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AVS activities include:

Hosting the annual International Viola Congress (held biennially in North America)

Publication of the *Journal of the American Viola*

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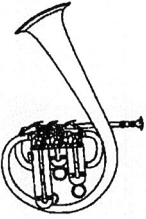
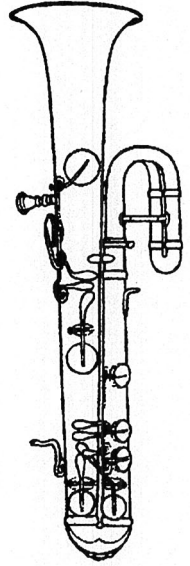
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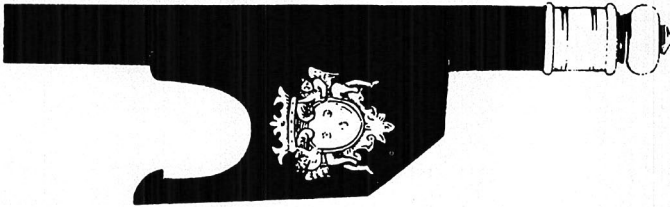
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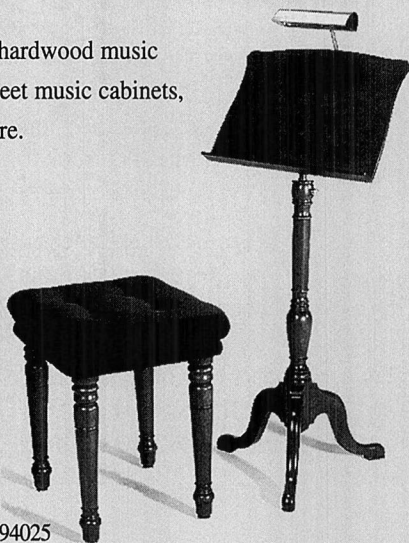
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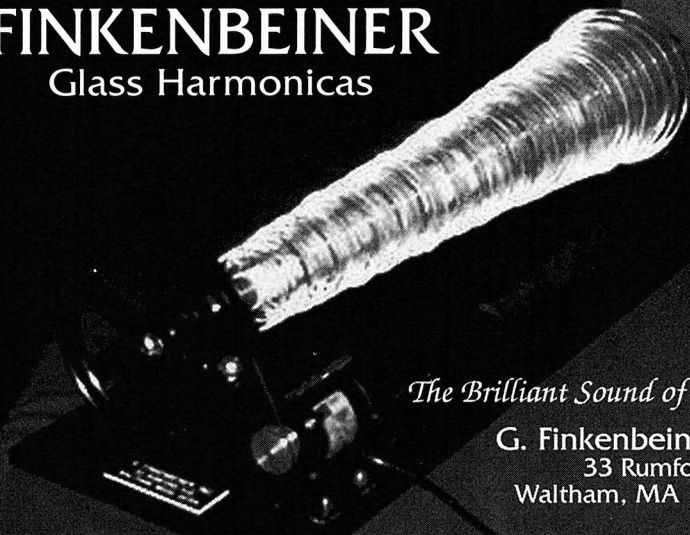
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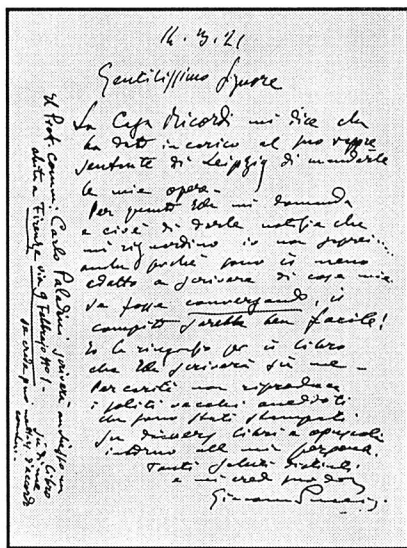
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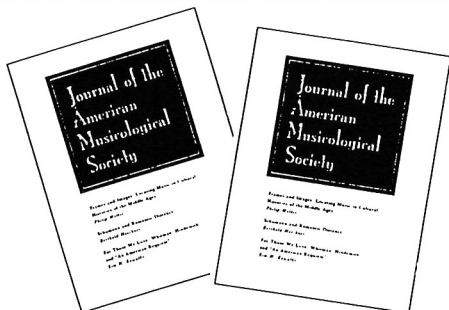
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