

*Journal of the
American Musical
Instrument Society*

VOLUME XXV • 1999



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CONTRIBUTORS

Peter Spohr is a performer on baroque, keyed, and Boehm flutes. About twenty-five years ago he started to build up a collection of transverse flutes and since then has organized several exhibitions of historic flutes with accompanying catalogues. He has given lectures and written articles about the history of the flute, flute making, and flute acoustics as well as about musical interpretation and performance practice. His main occupation is as managing director of a company manufacturing ground-water instrumentation.

Susan E. Thompson trained as an oboist and held positions in symphony orchestras in Germany and the United States before joining the staff of the Yale University Collection of Musical Instruments, where she currently is Assistant Curator. She also has served as Visiting Curator of Musical Instruments to the Music Department at Harvard University, director of the Yale Collegium Musicum, and is founder of *The Not Your Average Recorder Ensemble*, a group for undergraduates.

After finishing his university studies in ecology and nature conservation, **Jan Bouterse** began to make copies of historical woodwind instruments. This prompted him to visit collections and study the original recorders, flutes, and oboes, which then led to further research into the instruments and their makers. He is co-author of the catalogues of Dutch woodwind instruments in the Gemeentemuseum in The Hague, and is currently completing his dissertation for the University of Utrecht on the same subject. In recent years he has given lectures and published articles on woodwind making and historical instruments in *FoMRHI Quarterly*, *Tibia*, and *The American Recorder*.

Cecil Adkins, well known as a musicologist and bibliographer, is Regents Professor of Music at the University of North Texas, where he has taught and directed early music activities since 1963. His many publications on instruments include significant studies of the monochord, trumpet marine, positive organ, and eighteenth-century oboe. In 1992 he was awarded the Frances Densmore prize by the American Musical Instrument Society for his article on the oboes of the Richers family (this JOURNAL 16 [1990]: 42–117), and 1999 he was selected as the recipient of the Society's Curt Sachs Award.

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.

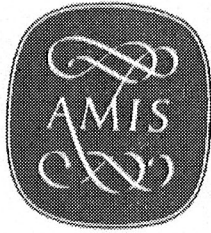
In preparing manuscripts for submission, the following guidelines should be observed:

- 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.

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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.



The Board of Governors of the
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CECIL D. ADKINS

the recipient of the 1999

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in recognition of his distinguished contributions to
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eighteenth-century oboe, historical performance practices, and
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Poughkeepsie, New York, June 19, 1999

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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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29th Annual Meeting, Lisle, Illinois, 17–21 May 2000

Please send proposals by 15 November 1999 to:

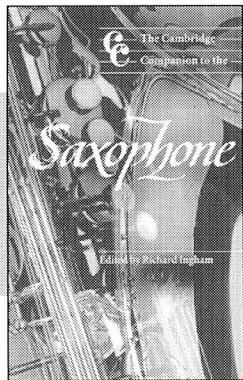
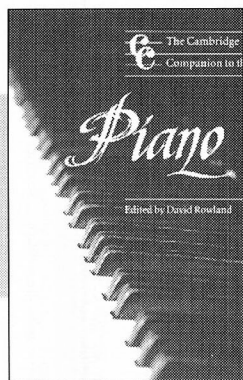
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Vol. I
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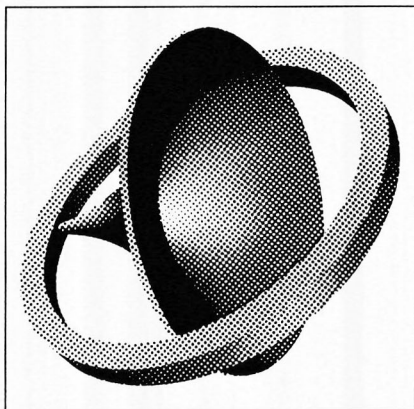
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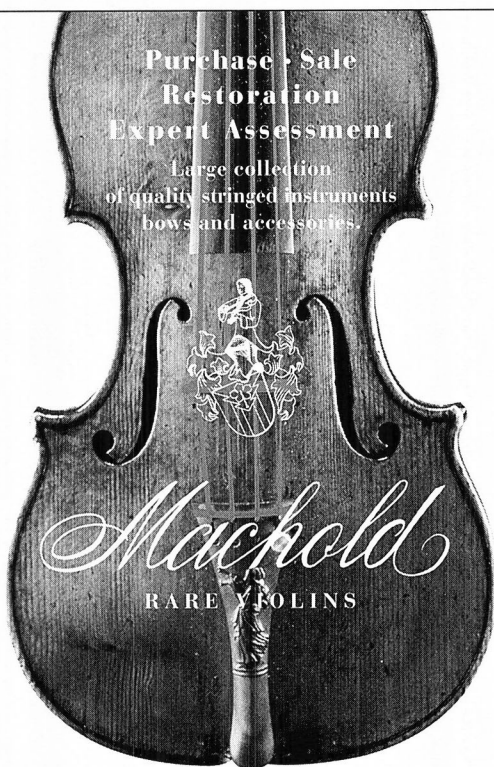
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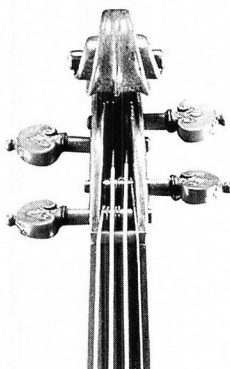
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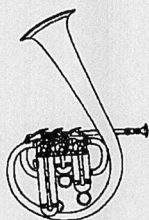
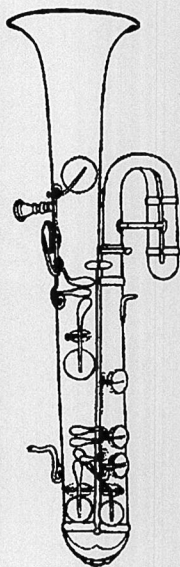
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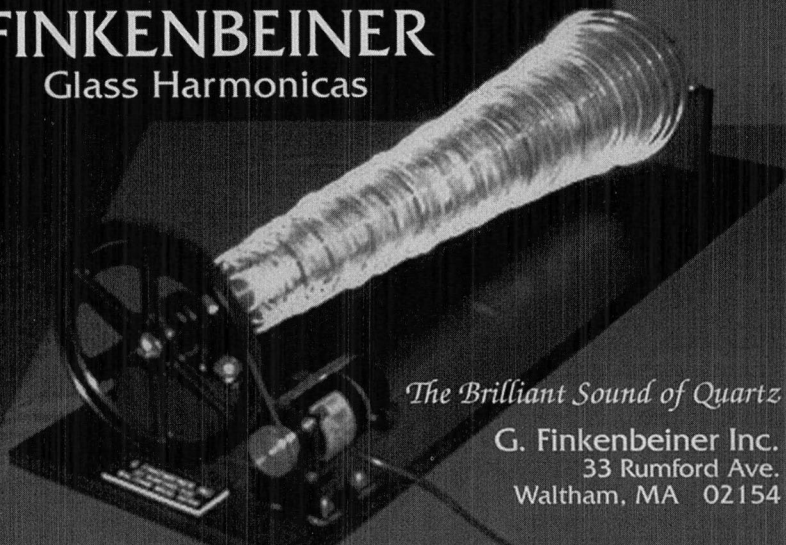
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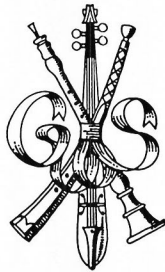
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THE GALPIN SOCIETY

The Galpin Society was founded in 1946 for the publication of original research into the history, construction, development and use of musical instruments. Its name commemorates the late Canon F. W. Galpin, the great pioneering musicologist.

The Journal, published annually, contains articles, reviews, notes and queries on all aspects of musical instruments. Back numbers and an index are available.

A Research Grant is offered to assist in study, in anticipation of an article suitable for inclusion in the Journal.

A Bulletin is issued three times a year, publicising future activities, reporting on recent ones, placing notices from members and containing requests for information.

Visits are organised to instrument collections, many not normally accessible, in Great Britain, Europe and beyond. The curators of important collections in museums, universities and conservatories world wide, often allow visiting groups of members the privilege of seeing workshops, stores and conservation departments in addition to the collections. From time to time, members are invited to visit the homes of private collectors.

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

Membership is open to all and is international. Institutions may enrol and enjoy all rights of representation.

Further details may be obtained from the Secretary,
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SEHKS provides a forum for all aspects of early keyboard music through its meetings and publications. Membership is open to all interested persons, including performers, builders, musicologists, educators, composers, and enthusiasts.

Activities of the organization include the following.

- ❖ **Annual Conclaves** offer concerts, lectures, demonstrations, and exhibits of instruments and music.
- ❖ **Publications** consist of a semiannual *Newsletter* and the *Early Keyboard Journal*. Published jointly by SEHKS and the Midwestern Historical Keyboard Society, the Journal includes scholarly papers, book reviews, a catalogue of antique keyboard instruments in the Southeast, and an early keyboard bibliography.
- ❖ **Competitions** encourage young performers (harpsichord performance competition) and generate interest in new compositions for the harpsichord (Aliénor Awards).

For more information and a membership application, write to the Southeastern Historical Keyboard Society, P. O. Box 32022, Charlotte, NC 28232-2022. Telephone: 704/334-3468.

All information is also available at: www.homes.com/sehks

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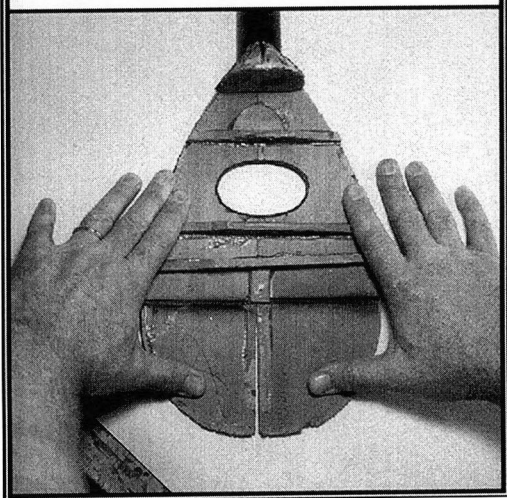
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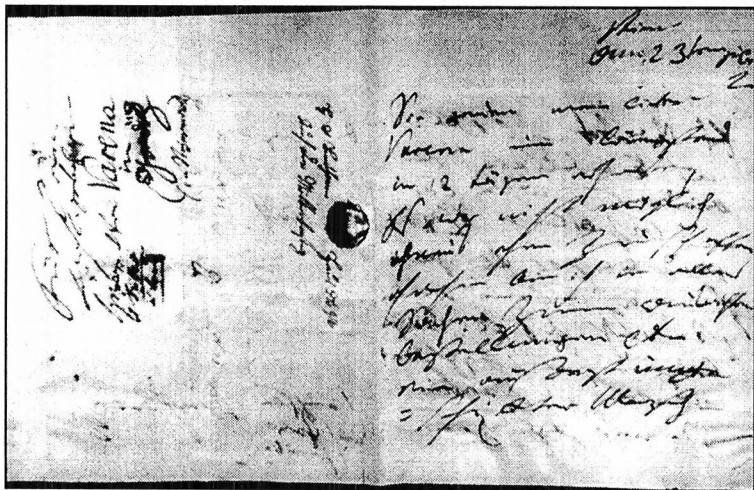
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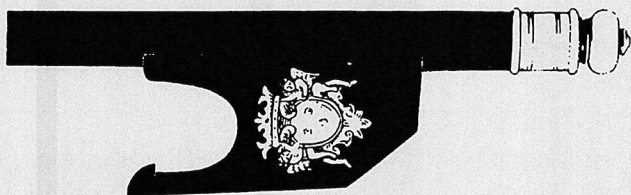
Letter dated July 13, 1815

From Beethoven to Joseph van Varena about the selection of a piano for his correspondent's daughter. Beethoven has made arrangements for a Schantz piano that is to be delivered "in twelve days at the latest."

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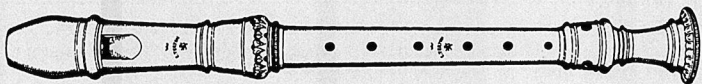
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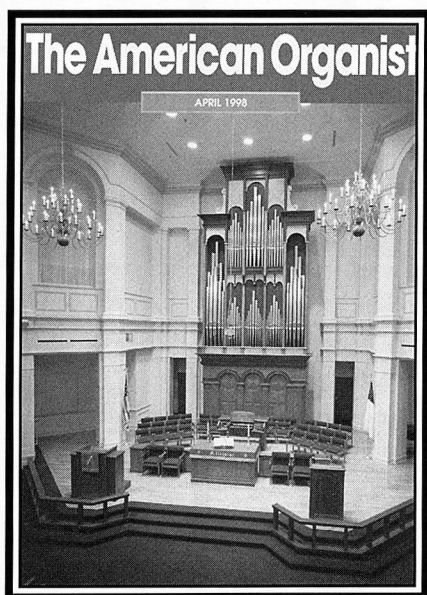
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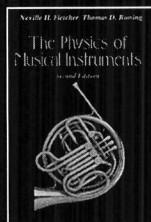
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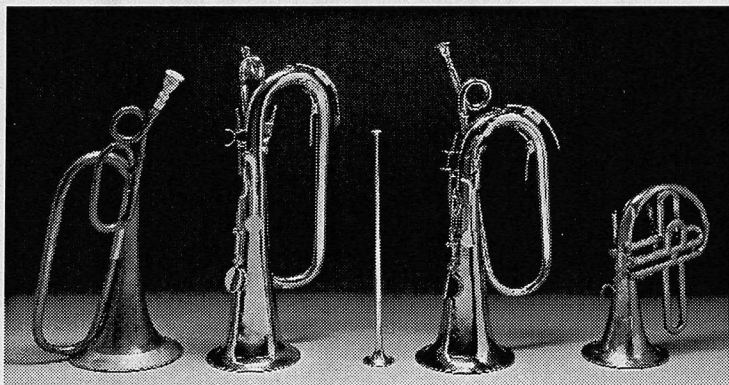
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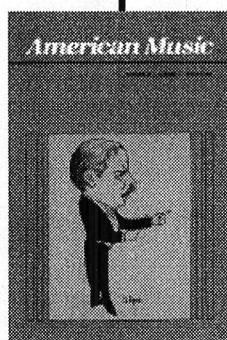
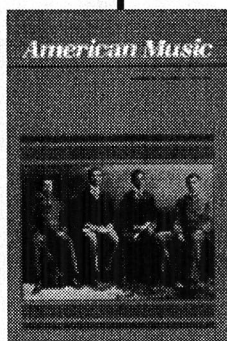
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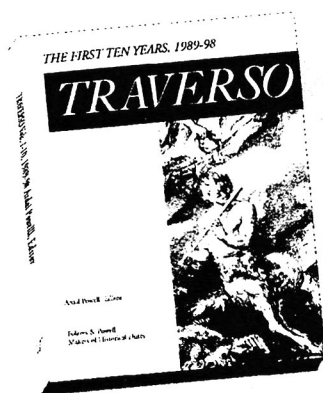
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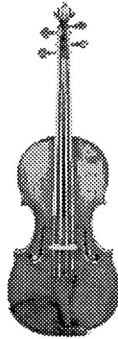
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