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American Musical  
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## CONTRIBUTORS

**Jan Bouterse** researches and makes copies of historical woodwind instruments. The co-author of the catalogues of Dutch woodwind instruments in the Gemeentemuseum in The Hague, as well as articles in several journals, he is currently completing his dissertation for the University of Utrecht on "Dutch Woodwind Instruments and Their Makers, 1660–1760."

**Martha Novak Clinkscale** is the fortepianist of the Meadows School of the Arts at Southern Methodist University in Dallas, Texas. She is the author of *Makers of the Piano*, vol. 1: 1700–1820 (Oxford, 1993); and vol. 2: 1820–1860 (Oxford, 1999) and is also recognized for her publications on the operas of the seventeenth-century Venetian composer Francesco Cavalli. From 1993 to 1996 Dr. Clinkscale was editor of this JOURNAL.

**Michael D. Greenberg** is a freelance double bassist in Paris, France, where he performs regularly with the period-instrument ensembles *Les Arts Florissants* and *La Grande Écurie & La Chambre du Roy*. He is the author of a biography of the double bassist François Rabbath and was a consultant for the CD-ROM version of Rabbath's double-bass method. He is preparing a Ph.D. dissertation at the Sorbonne on the double bass in the nineteenth century.

**Bruce Haynes** was trained originally as a key-system oboist and recorder player. He began making replicas of original hautboys in the late 1960s, and in 1972 introduced the hautboy to the curriculum of the Royal Conservatory in The Hague, where he taught for many years. He has appeared as soloist on nearly fifty recordings, including two released last year, and is the author of some forty published articles on the hautboy and on the history of performing pitch (the subject of his doctoral dissertation). He is currently at work on three different books.

**Jane Schatkin Hettrick**, Professor of Music at Rider University, is an organist specializing in the German Baroque repertoire. Her publications include critical editions of sacred and instrumental music by Antonio Salieri, Pietro Sales, and Anna Bon, articles appearing in *The American Organist*, *Fontes Artis Musicae*, *The Diapason*, *Studien zur Musikwissenschaft*, and *Notes*, and editorial contributions to the hymnal *Lutheran Worship*.

**William E. Hettrick** has served AMIS as editor of this JOURNAL, member of the Board of Governors, and president; he is currently editor of the Newsletter. His publications include critical editions of music of the sixteenth through the nineteenth centuries, arrangements for recorder quartet, articles on musical instruments and composers of Germany and Austria, and an edition of Martin Agricola's *Musica instrumentalis deudsch* (Cambridge, 1994). Dr. Hettrick is Professor of Music at Hofstra University, where he teaches music history and directs the collegium musicum.

**Arthur Lawrence**, a former editor of *The Diapason* and *The American Organist*, is an organist and writer in New York City, where he also teaches classes in organ literature and in organ history and design at the Manhattan School of Music. He was editor of this JOURNAL from 1990 to 1992.

**Kathryn L. Shanks Libin**, musicologist and keyboardist, teaches music history and theory at Vassar College. A graduate of the Oberlin Conservatory, she earned her Ph.D. at New York University. She has lectured and published on Mozart's concertos and their autographs, music in Jane Austen's novels, and Goethe's *Faust* in music. Currently she is writing a book on expression, idiom, and style in Mozart's keyboard concertos.

**Laurence Libin** is Research Curator at The Metropolitan Museum of Art, where he headed the Department of Musical Instruments from 1973 to 1999. Currently an advisor to the Medici Project (Florence) and the MusicaRussia Foundation, he is increasingly involved with issues of documentation and historic preservation.

**Stephen Siek** holds two degrees in piano from the University of Maryland and a Ph.D. in musicology from the University of Cincinnati. He has contributed to the *Piano Quarterly*, *American Music*, and the forthcoming *Revised New Grove*. He has recorded sonatas and variations by Alexander Reinagle for the Titanic label, and he currently serves on the faculty of Wittenberg University in Ohio, where he teaches piano and music history.

**David Sutherland** is a maker of keyboard instruments in Ann Arbor, Michigan. After earning a Ph.D. in musicology from the University of Michigan he apprenticed in the Boston shop of Frank Hubbard before

establishing his own business in 1974. In recent years he has become interested in the earliest period of the piano's history and has studied and copied the works of Bartolomeo Cristofori.

**Richard Troeger** (D.Mus. Indiana University, 1987) performs on the clavichord, harpsichord and fortepiano. His book *Technique and Interpretation on the Harpsichord and Clavichord* (Bloomington, 1987) is a standard reference. Currently he is recording the complete keyboard music of J. S. Bach for Lyrichord Discs in a series entitled "Bach on Clavichord."

**Shanon P. Zusman** is a graduate student in Music History and Literature at the University of Southern California, where he also studies violone and participates in the Early Music Ensemble led by James Tyler. After spending a year in Vienna, Austria, on a Fulbright Commission scholarship, he presented his findings on stringed bass instruments in Vienna (1700–1760) at the 1999 annual meeting of the AMIS at Vassar College.



# *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.
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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.

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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:

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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
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1983	Henry Ford Museum	1998	Kenneth G. Fiske Museum, Claremont Colleges
1984	Arizona State University	1999	Vassar College
1985	Boston	2000	Lisle, Illinois
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**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 \$45.00 annually (including institutions); dues for student membership are \$20.00 (students must submit proof of current enrollment); dues for spouse members are \$10.00. Members in all categories residing outside North America should add \$10.00 for foreign postage. 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 A-R Editions, attention Sandy Otto, 801 Deming Way, Madison, WI 53717, tel. (608) 836-9000, fax (608) 831-8200, e-mail: info@areditions.com.

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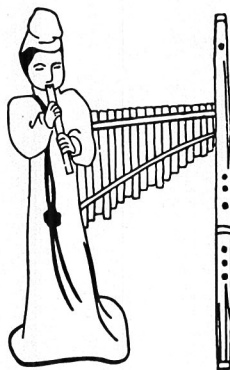
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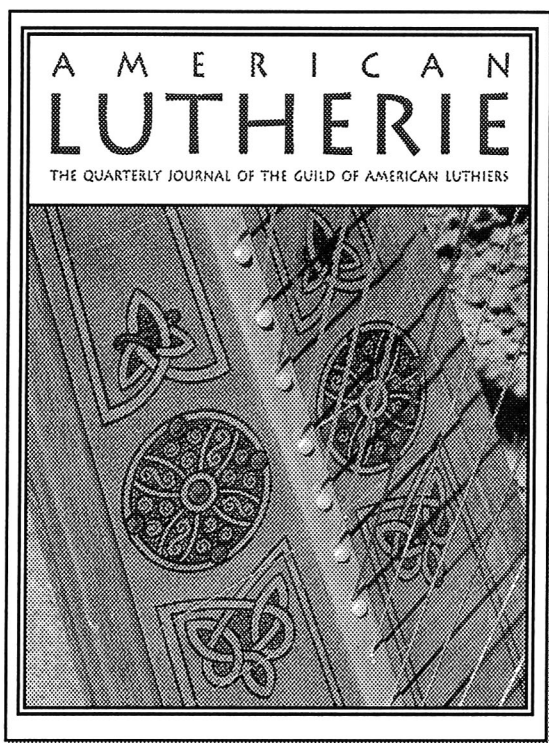
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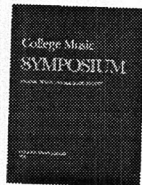
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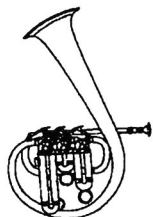
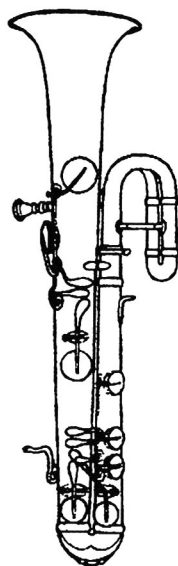
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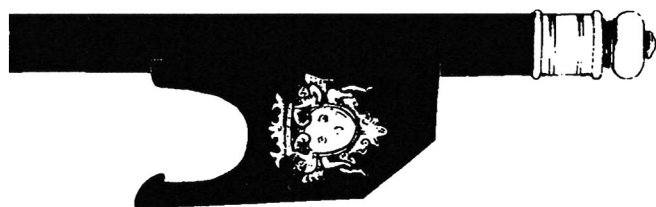
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