

*Journal of the
American Musical
Instrument Society*

VOLUME XXVII • 2001



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CONTRIBUTORS

Cecil Adkins, well known as a musicologist and bibliographer, is Regents Professor of Music Emeritus at the University of North Texas, where he taught and directed early music activities from 1963 to 2000. His many publications on instruments include significant studies of the monochord, trumpet marine, positive organ, and the 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.

Carmelle Bégin is Curator of the Ethnomusicology Programme and Chief Curator of the Cultural Studies Division at the Canadian Museum of Civilization. Her works include several publications on traditional instrumental music in Canada, and she is the author of *Opus: Musical Instrument Making in Canada*, a book written in 1992 to accompany an exhibition at the Canadian Museum of Civilization.

Beth Bullard, a music historian and ethnomusicologist, is presently Visiting Assistant Professor of Music at George Mason University in Fairfax, Virginia, where she teaches World Music and Music of the Indian Subcontinent. Dr. Bullard did fieldwork in India in 1992 as an Indo-American Fellow with the Council for International Exchange of Scholars and in 1995–96 as a Senior Research Fellow with the American Institute of Indian Studies, resulting in her dissertation "Wind of Change in South Indian Music: The Flute Revived, Recaste, Regendered" (1998).

Stewart Carter is Executive Editor of *The Historic Brass Society Journal* and a member of the editorial board of *JAMIS*. He recently edited *A Performer's Guide to Seventeenth-Century Music* (New York: Schirmer, 1997) and *Perspectives in Brass Scholarship: Proceedings of the International Historic Brass Symposium, Amherst 1995* (Stuyvesant, N.Y.: Pendragon, 1997). Carter performs on sackbut and recorder, and teaches annually at the Amherst Early Music Festival/Institute and the Mideast Recorder Workshop. He is currently Professor of Music at Wake Forest University, Winston-Salem, N.C., where he teaches music history and theory and directs the Collegium Musicum.

Robert E. Eliason has published widely on nineteenth-century American makers of brass and woodwind instruments, and in 1998 received the Curt Sachs Award from the AMIS in recognition of his achievements in this field. From 1971 to 1985 he was curator of musical instruments at the Henry Ford Museum and Greenfield Village in Dearborn, Michigan, and he has served as Treasurer of the AMIS since 1978.

Edwin M. Good is Professor of Religious Studies Emeritus at Stanford University, and a Research Collaborator in the Cultural History Division of the National Museum of American History, Smithsonian Institution, where he has been a co-curator of the *Piano 300* exhibit and is editing the diary of William Steinway. He is also the author of *Giraffes, Black Dragons, and Other Pianos* (second edition, Stanford University Press, 2001).

William E. Hettrick has published critical editions of music from the sixteenth through the nineteenth centuries as well as studies of musical instruments and composers of Germany and Austria. Most recently, he delved into American vernacular culture of the early twentieth century in his article on the Dolceola, which appeared in volume 26 of this JOURNAL.

Sabine K. Klaus received her Ph.D. in musicology from the University of Tübingen and has worked at several museum collections of musical instruments both in Europe (Munich, Nuremberg, Basel, and Vienna) and in this country. In 1995–96 she held an Andrew W. Mellon fellowship at The Metropolitan Museum of Art in New York, and she is currently Joe and Joella Utley Curator of Brass Instruments at America's Shrine to Music Museum. Her publications include articles on stringed keyboard, brass, and free reed instruments, and her doctoral dissertation, *Studien zur Entwicklungsgeschichte besaiteter Tasteninstrumente bis etwa 1830*, was published by Hans Schneider in 1997.

André P. Larson is Founding Director of America's Shrine to Music Museum and Center for Study of the History of Musical Instruments, and Professor of Music at The University of South Dakota in Vermillion, a post he has held since 1973. He served three terms as president of the American Musical Instrument Society (1981–1987), was editor of the AMIS *Newsletter* from 1976 to 1994, and was the 1990 recipient of the Curt Sachs Award.

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.

J. Kenneth Moore is the Frederick P. Rose Curator in Charge of Musical Instruments at the Metropolitan Museum of Art. He is a specialist in non-Western instruments and has interviewed didjeridu players at the Tjapukai Dance Theatre in Kuranda, northern Queensland, one of Australia's Aboriginal attractions.

Brenda Neece is a D.Phil. student in the Faculty of Music at the University of Oxford, where she has recently submitted her thesis entitled "The Cello in Britain: A Technical and Social History." She has been interested in cello history since high school and began her research as an undergraduate at the University of North Carolina at Chapel Hill. Between her studies in North Carolina and Oxford, she earned an M.M. in cello performance at Auburn University.

Howard Schott's catalog of the keyboard instruments in London's Victoria and Albert Museum was published in 1985. He has also served as a consultant to the Ashmolean Museum in Oxford and the Metropolitan Museum of Art in New York. A former member of the Editorial Board of this Journal, he is the author of numerous articles on keyboard instruments and their music and is a major contributor to *The New Grove Dictionary of Music and Musicians*, second edition.

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.
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- 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 books on subjects concerning the construction, history, sociology, and conservation of instruments, and questions of performance practice related to particular instruments. 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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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	1988	Kenneth G. Fiske Museum, Claremont Colleges
1973	Museum of Fine Arts, Boston	1989	New York City
1974	Stearns Collection of Musical Instruments, University of Michigan	1990	Schubert Club Museum
1975	New York University	1991	Moravian College
1976	Shrine to Music Museum, University of South Dakota	1992	San Antonio
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1978	Yale University	1994	Elkhart
1979	University of Chicago	1995	Museum of History and Art, Salt Lake City; Brigham Young University
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1981	Vancouver Centennial Museum	1997	Washington, D.C.
1982	Oberlin College	1998	Kenneth G. Fiske Museum, Claremont Colleges
1983	Henry Ford Museum	1999	Vassar College
1984	Arizona State University	2000	Lisle, Illinois
1985	Boston	2001	University of North Carolina at Asheville
1986	Shrine to Music Museum, University of South Dakota		
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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 AMIS Business Office, c/o A-R Editions, 8551 Research Way, Suite 180, Middleton, WI 53562, tel. (608) 836-9000, fax (608) 831-8200, e-mail: amis@areditions.com.

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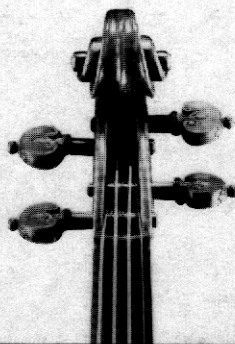
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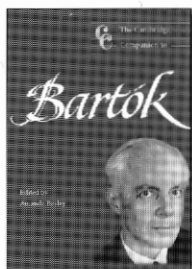
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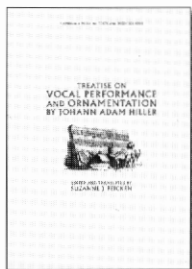


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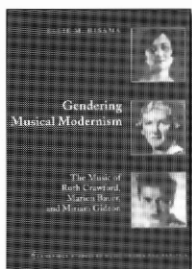
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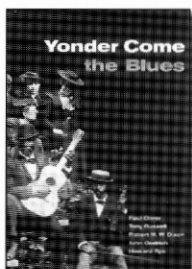
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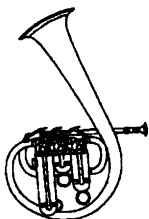
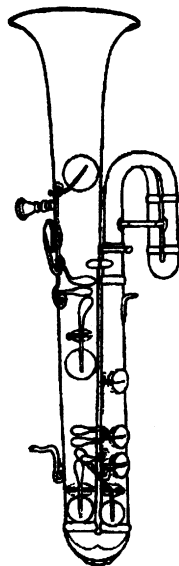
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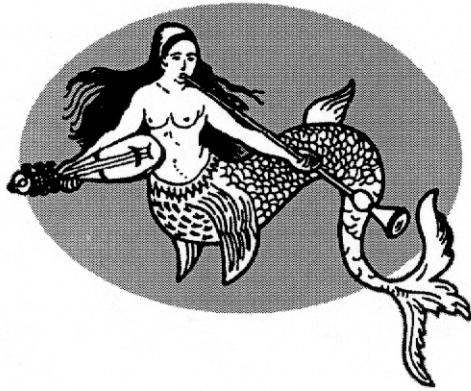
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Books: Le Grand Tango: The Life and Music of Astor Piazzolla by
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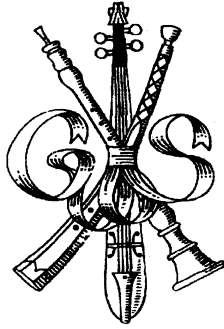
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The Galpin Society was founded in 1946 for the publication of original research into the history, construction, development and use of musical instruments. Its name commemorates the late Canon F. W. Galpin, the great pioneering organologist.

The Journal, published annually, contains articles, reviews, notes and queries on all aspects of musical instruments. Back numbers and an Index (1-45) are available.

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

Visits are organised to instrument collections, many not normally accessible in the U.K., Europe and beyond. The curators of important collections in universities, museums and conservatoires worldwide 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 UK. in the Summer.

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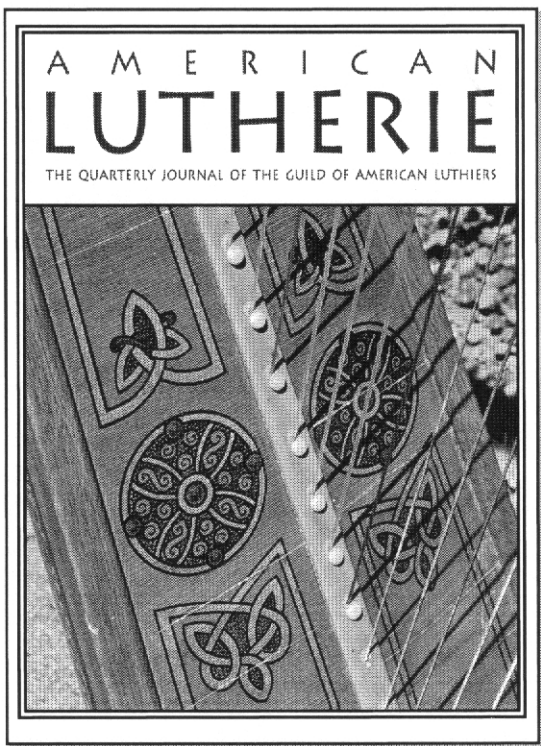
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