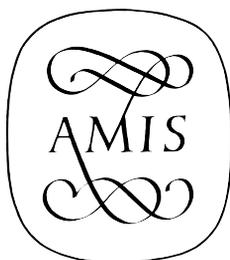


*Journal of the
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CONTRIBUTORS

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John W. Coltman, a physicist and research executive retired from the Westinghouse Electric Corporation, has devoted much of his spare time to the study of the flute in its musical, historical, and acoustical aspects. His private researches in the acoustics of the flute have resulted in many journal publications, several of which have contributed significantly to what is known about the mechanisms of sound production in the flute. In his professional career he is best known for the invention of the x-ray image amplifier now universally used in medical fluoroscopy.

Benjamin Hebbert is a part-time lecturer in Music and Instruments at London Guildhall University. He received his M.Mus. in Historical Musicology at the University of Leeds, studying seventeenth-century English music, and holds a B.Sc. (Hons) degree in Musical Instrument Technology from London Guildhall University. During both periods of study, his academic focus was on makers of the viol and violin in London circa 1660–1725. In 2001, as a recipient of the William E. Gribbon Award for Student Travel, he presented a paper at the AMIS annual meeting in Asheville, North Carolina.

Formerly a composer, violinist, and ethnomusicologist, **Colin Huehns** was a British Research Fellow at Cambridge University, where he earned his Ph.D. in 1992. From 1996 to 1999 he studied *erhu* at the Xi'an Music Conservatory with the distinguished virtuoso Jin Wei and is now a Lecturer in the Academic Studies Department of the Royal Academy of Music, where his duties include teaching an *erhu* class. He has given many concerts and broadcasts on Chinese and Mongolian bowed stringed instruments, in the U.K., Germany, Spain, and China; his research interests

center on the history of these instruments in the visual arts, literature, and through surviving examples in museum collections.

James B. Kopp earned a Ph.D. in the history and theory of music from the University of Pennsylvania in 1982 with a dissertation on “The *Drame Lyrique*: A Study in the Esthetics of Opéra-Comique, 1762–1791.” An active performer on baroque, classical, and modern bassoons, he has appeared with the New York Collegium, Handel & Haydn Society, Smithsonian Chamber Orchestra, and New Jersey Symphony Orchestra.

Musicologist **Edward L. Kottick** retired from the University of Iowa in 1992, where he taught courses in music history, the history of early keyboard instruments, musical acoustics, and research. He spends his time working on a history of the harpsichord (scheduled to burst forth early in 2003), writing construction manuals for Zuckermann Harpsichords, building early keyboards, traveling, and lecturing. His last book, *Early Keyboard Instruments in European Museums*, written with George Lucktenberg, was published by Indiana University Press in 1997.

Darcy Kuronen has worked for the past sixteen years with the collection of musical instruments at the Museum of Fine Arts, Boston, where he recently organized the critically acclaimed exhibition *Dangerous Curves: Art of the Guitar*. He attended the University of South Dakota in Vermillion where he received his undergraduate degree in harpsichord performance and a Master of Music with a concentration in the history of musical instruments. A specialist in early American instruments, he has written several articles and lectured widely on this subject; his article, “The Musical Instruments of Benjamin Crehore,” published in *The Journal of the Museum of Fine Arts, Boston*, was awarded the 1991–92 AMIS Frances Densmore Prize.

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), the Instituto de Órganos Históricos de Oaxaca, and the MusicaRussia Foundation, and a regular lecturer at the Juilliard School and Steinway & Sons’ factory, he is increasingly involved with issues of documentation and historic preservation.

Amanda Maple is music librarian and head of the Arts and Humanities Library at Penn State University. Also an organist and harpsichordist, she has degrees from Augusta College, Florida State University, and Columbia University, and has published books and articles on various aspects of music librarianship.

John Moran teaches viola da gamba, baroque cello, and music history at the Peabody Conservatory in Baltimore. He completed his Ph.D. at King's College, London, with a dissertation on string bowing and fingering practice in Beethoven's Vienna and is currently preparing a historical monograph on the cello and cello playing for Yale University Press. He is the cellist for the New York-based baroque ensemble Rebel, plays cello and viol with several groups in Washington, D.C., and is director of the newly formed baroque orchestra Modern Musick.

Barbara Owen, Mus.B., Mus.M., is Music Director of the First Religious Society of Newburyport, Massachusetts, Curator of the American Guild of Organists' Organ Library at Boston University, and Editor of the Westfield Journal. She was the 1994 recipient of the AMIS Curt Sachs Award, and is a past president of the Organ Historical Society. She is the author of four books and numerous articles in periodicals and anthologies.

Albert R. Rice is Curator of the Kenneth G. Fiske Museum of Musical Instruments at The Claremont Colleges, an appraiser of musical instruments, and a librarian for the Los Angeles Public Library. He was the first recipient of the Galpin Society's Anthony Baines Memorial Prize, awarded in 1999. He has written articles and reviews for this Journal, *The Galpin Society Journal*, *Early Music*, *The Clarinet*, and *The New Grove Dictionary of Music and Musicians*, second edition. He is working on a book about the classical clarinet to be published by Oxford University Press.

Barbara B. Smith has long pursued teaching and research interests in the music and instruments of Oceania and Asia. Now Emerita Professor of Music, University of Hawai'i, she has written articles about Oceanic musics and instruments for three major encyclopedias, and served as consulting editor for *East Asia*, volume 7 of *The Garland Encyclopedia of World Music* (2002). Recently she was honored by the International Council for Traditional Music with a festschrift, *Traditionalism and*

Modernity in the Music and Dance of Oceania, edited by Helen Reeves Lawrence (University of Sydney, 2001).

Susan E. Thompson trained as an oboist and played in symphony orchestras at home and abroad before becoming professionally involved with the care and preservation of historical musical instruments. She has served as Visiting Curator of Musical Instruments to the Music Department at Harvard University and is currently Curator of the Collection of Musical Instruments at Yale. Her publications tend to reflect her interest in wind instruments, their history and design as well as the materials from which they are made.

Jeremy Tubbs is enrolled in the Ph.D. program in musicology at the University of Memphis, where he recently received his M.A. For his master's thesis he wrote about the instruments played by rockabilly legend Carl Perkins. In 2001 he was a recipient of the William E. Gribbon Award for Student Travel from the AMIS to attend the society's annual meeting at Asheville.

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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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

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
1977	Salem College	1993	Nashville
1978	Yale University	1994	Elkhart
1979	University of Chicago	1995	Museum of History and Art, Salt Lake City; Brigham Young University
1980	Metropolitan Museum of Art	1996	Shrine to Music Museum, University of South Dakota
1981	Vancouver Centennial Museum	1997	Washington, D.C.
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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	2002	Museum of Fine Arts, Boston
1987	Colonial Williamsburg		

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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32nd Annual Meeting

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The joint meeting of the Galpin Society and the American Musical Instrument Society will include visits to important collections of musical instruments in Oxford, London, and Edinburgh. The conference will also feature concerts, social events, and scholarly papers presented by members of both societies. Paper sessions are provisionally scheduled to take place in London on Thursday, 7 August, and in Edinburgh on Friday, 8 August and Saturday, 9 August.

Members are invited to offer papers based on original research and discoveries, which may be on any topic concerning the history, design, use, and care of musical instruments. The language of the abstracts and presentations will be English. Papers should be delivered in person at the conference by the named author (or one of them in the case of multiple authorship).

Abstracts of papers (a maximum of 400 words) and a biography (no more than 75 words), together with a list of audio-visual equipment and time requirements, should be sent to Arnold Myers by e-mail (A.Myers@ed.ac.uk) by 15 January 2003. Abstracts may also be submitted by post, in which case they should be received at the address given below by 15 December 2002.

Submissions will be considered by the Organizing Committee, which includes representatives of both societies. Applicants whose submissions are accepted will be notified by 15 February 2003. Accepted abstracts will be placed on the Galpin Society's website (<http://www.music.ed.ac.uk/euchmi/galpin/>), where information about all aspects of the joint conference will be maintained. Further information can be obtained from:

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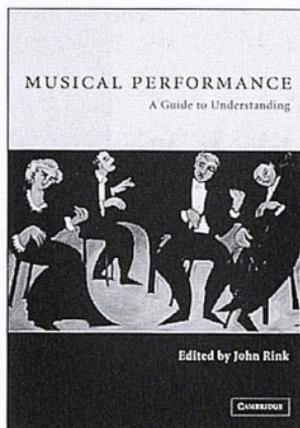
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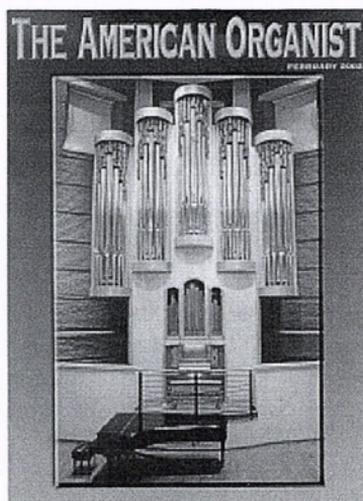
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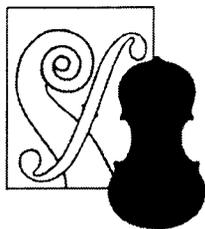
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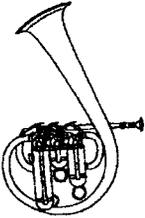
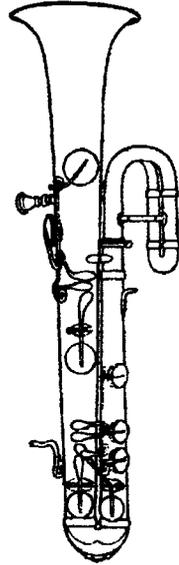
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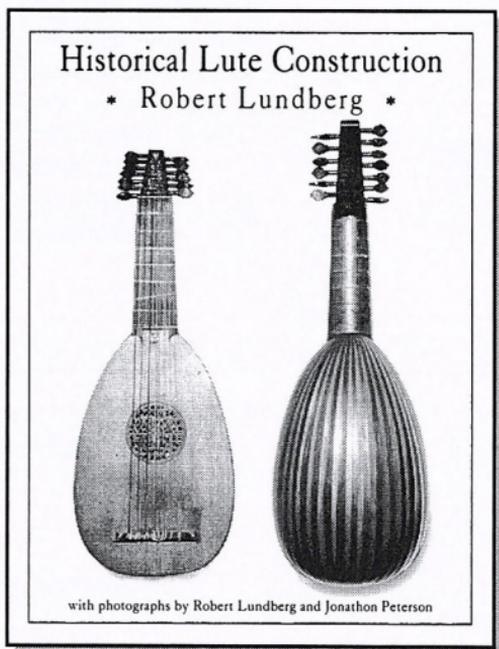
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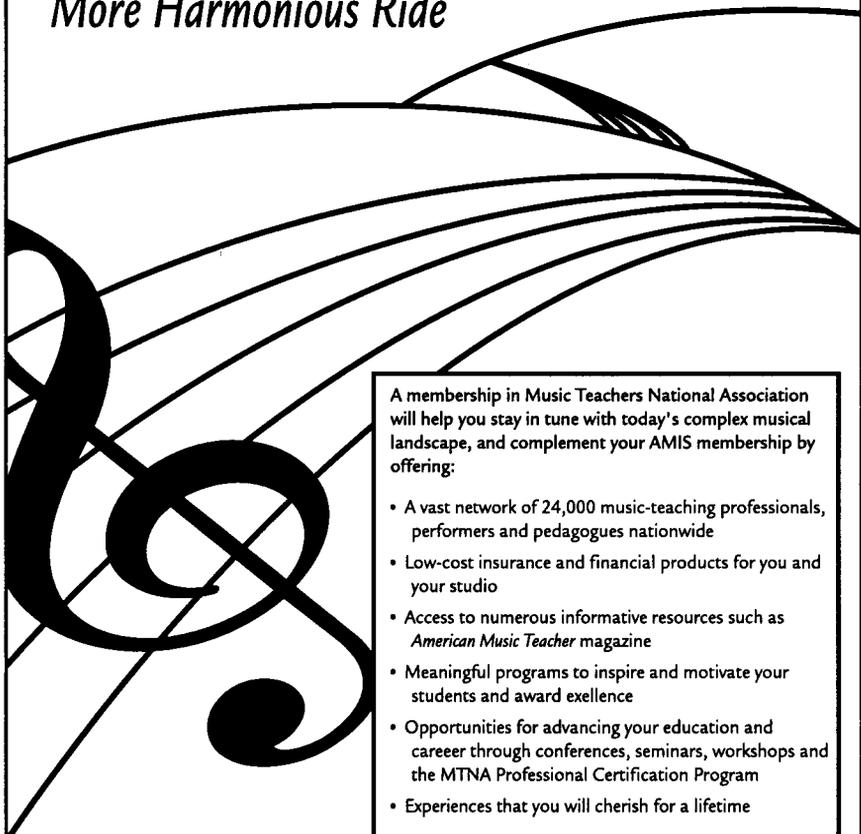
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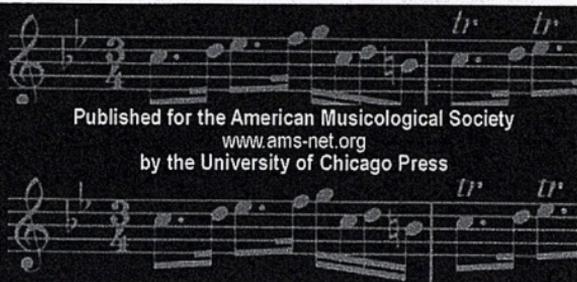
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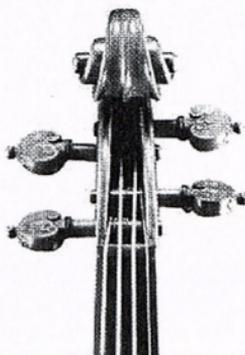
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