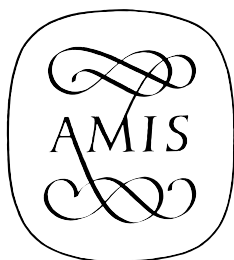


*Journal of the
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Cecil Adkins, well known as a musicologist and bibliographer, is Regents Professor Emeritus at the University of North Texas, where he taught and directed early music activities from 1963 to 2000. His many publications on instruments 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 Richters family (this *Journal* 16 [1990]: 42–117), and in 1999 he was selected as the recipient of the Society's Curt Sachs Award.

Kenneth Bé has performed on the lute since 1974. He has an undergraduate degree from Yale, a master's degree in geology from the State University of New York at Albany, and graduate degrees in art history and art conservation from New York University. Since 1987 he has worked at The Cleveland Museum of Art, where he is now Associate Conservator of Paintings.

Jane M. Bowers recently retired from teaching music history and literature at the University of Wisconsin-Milwaukee and is now able to devote more attention to writing reviews, articles, and a long-postponed book, as well as doing volunteer work and traveling. Her most recent publication is "Current Issues in Feminist Musical Scholarship: Representation and Gender Performance, Identity and Subjectivity, and Telling Stories about Women's Musical Lives," in the *Journal of the International Alliance for Women in Music* 8/3 (2002). Her interest in the flute dates back to her 1971 dissertation on the eighteenth-century French flute school, and she has been happy to reconnect with it in reviewing for this issue of the *Journal*.

Beth Bullard, music historian and ethnomusicologist, is Assistant Professor of Music at George Mason University in Fairfax, Virginia, where she teaches World Music and Music of the Indian Subcontinent. She received a doctorate in music, with a specialty in the history and iconography of musical instruments, from the University of Pennsylvania and a doctorate in ethnomusicology from the University of Maryland, Baltimore County, with specialties in India and organology. Her book, *Musica getutsch: A Treatise on Musical Instruments (1511) by Sebastian Virdung*, was published by Cambridge University Press in 1993.

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 served as Treasurer of the AMIS from 1978 to 2002.

Robert Howe, a physician and woodwind collector, performs on oboes and heckelphone. His articles on the history of the oboe and saxophone have appeared in *The Double Reed*, *The Galpin Society Journal*, and *Larigot*, and he has spoken on these topics at meetings of the AMIS and the International Double Reed Society. In 2001 he received a Galpin Society Research Grant and gave a recital at the annual meeting of the North American Heckelphone Players' Association.

Henry Johnson is Senior Lecturer at the University of Otago, New Zealand. He has research interests in ethnomusicology and organology, especially of the Asia-Pacific region. His recent publications on Japanese music and musical instruments have appeared in *Asian Nationalisation in an Age of Globalisation* (ed. Roy Starrs, 2001), *Museological Review*, *Musiology Australia*, and *Journal of Musicological Research*.

Kenneth Mobbs took degrees in both in Natural Sciences and Music at Cambridge University, then taught for thirty-six years at the University of Bristol, U.K., retiring as Senior Lecturer in Music. He has assembled one of the most important private collections of early keyboards (particularly pianos) in the U.K., and has just issued a CD of himself playing twenty of them. Several articles by him, or co-authored by him, have been published in *The Galpin Society Journal*.

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, and is director of the baroque orchestra Modern Musick.

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.

John Topham is a violin maker and restorer trained at the Staatliche Fachschule für Geigenbau in Mittenwald, Germany. Also a graduate of the Open University (U.K.), in recent years he has become increasingly involved in applying the technique of dendrochronology to old string instruments, and together with Derek McCormick has published two papers on this subject in the *Journal of Archaeological Science*.

James Tyler is Professor of Music and Director of the Early Music Performance Program at the Thornton School of Music, University of Southern California. A player of lute, early guitar, and tenor viol, he has toured throughout the world as a member of the Early Music Consort of London, the Julian Bream Consort, and as founding director of the London Early Music Group. He contributed many articles on historical instruments and their repertoires to the second edition of *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 2001) and is the author of three books, the most recent, *The Guitar and Its Music—From the Renaissance to the Classical Era* (Oxford and New York: Oxford University Press, 2002), in collaboration with Paul Sparks.

Shanon P. Zusman recently received a Doctor of Musical Arts degree in Early Music Performance from the University of Southern California. A resident of Los Angeles, he is a professional Baroque bassist and gambist, as well as an adjunct music instructor at Pasadena City College and El Camino College in southern California. As director of the early music ensemble *Voces and Vjolls*, he specializes in music of the sixteenth and early seventeenth centuries.

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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.

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- 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.
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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: Janet K. Page, Scheidt School of Music, University of Memphis, 3775 Central Avenue, Memphis, TN 38152 (e-mail: jpage2@memphis.edu).



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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	1989	New York City
1973	Museum of Fine Arts, Boston	1990	Schubert Club Museum
1974	Stearns Collection of Musical Instruments, University of Michigan	1991	Moravian College
1975	New York University	1992	San Antonio
1976	Shrine to Music Museum, University of South Dakota	1993	Nashville
1977	Salem College	1994	Elkhart
1978	Yale University	1995	Museum of History and Art, Salt Lake City; Brigham Young University
1979	University of Chicago	1996	Shrine to Music Museum, University of South Dakota
1980	Metropolitan Museum of Art	1997	Washington, D.C.
1981	Vancouver Centennial Museum	1998	Kenneth G. Fiske Museum, Claremont Colleges
1982	Oberlin College	1999	Vassar College
1983	Henry Ford Museum	2000	Lisle, Illinois
1984	Arizona State University	2001	University of North Carolina at Asheville
1985	Boston	2002	Museum of Fine Arts, Boston
1986	Shrine to Music Museum, University of South Dakota	2003	Oxford, London, Edinburgh
1987	Colonial Williamsburg		
1988	Kenneth G. Fiske Museum, Claremont Colleges		

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.

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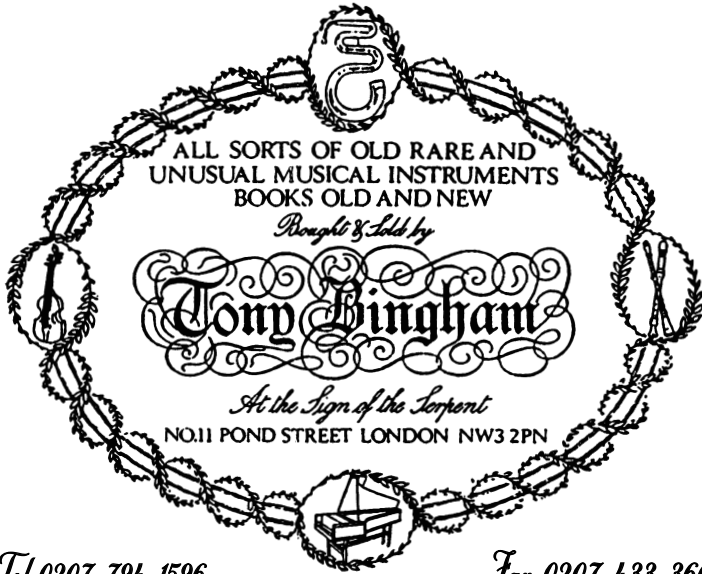
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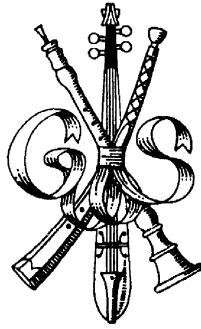
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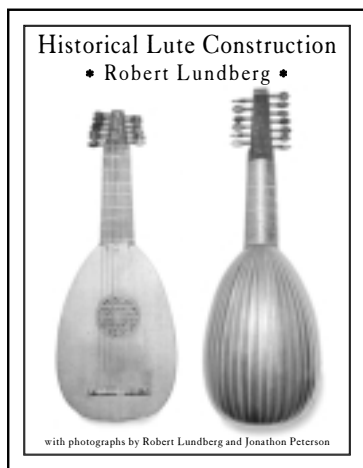
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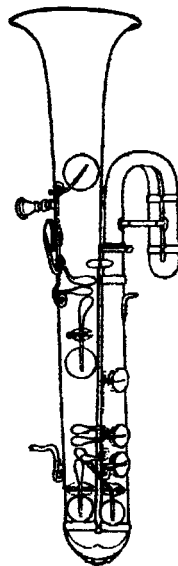
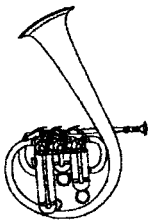
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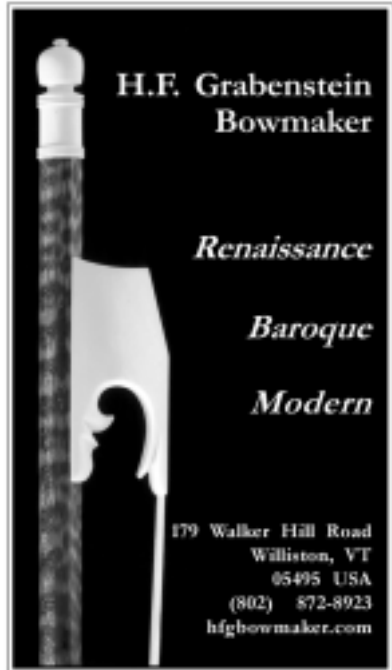
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