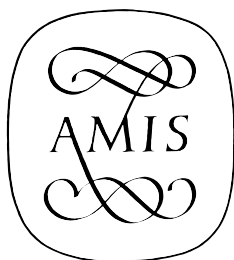


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CONTRIBUTORS

Beth Bullard is a musicologist and ethnomusicologist specializing in organology. She teaches at George Mason University in Fairfax, Virginia, where she is Assistant Professor and Director of World Music Studies. Her book *Musica getutscht: A Treatise on Musical Instruments (1511) by Sebastian Virdung* was published by Cambridge University Press in 1993.

Tina Chancey is co-director of Hesperus, an early/traditional music ensemble based in Arlington, Virginia, and a member of the early music/rock band Blackmore's Night. She plays bowed string instruments from rebec to pardessus, as well as recorders and rauchpfeife. Chancey is book review editor for *Early Music Magazine*, an independent record producer, and director of the Real World Project, helping high school and college music students make the living they want in music.

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.

Florence Gétreau is Director of the Institut de recherche sur le patrimoine musical en France (CNRS/Bnf/Ministère de la culture) and the author of numerous publications on French musical instruments, including their makers, iconography, and cultural context, as well as issues of conservation and access. Earlier in her career she was for some twenty years a curator of musical instruments at the Paris Conservatory, the history of whose collection she researched for her doctoral dissertation and later published as a book, *Aux Origines du Musée de la Musique: Les Collections instrumentales du Conservatoire de Paris, 1793–1993*. She is also the founding editor of *Musique-Images-Instruments*, a periodical devoted to musical instruments and iconography, and was the 2002 recipient of the Curt Sachs Award from the AMIS.

Darcy Kuronen has worked at the Museum of Fine Arts, Boston since 1986. As the MFA's curator of musical instruments, he oversees one of the country's oldest and most noted public collections of instruments, with more than 1100 examples from all time periods and regions of the

world. He organized the critically acclaimed exhibition *Dangerous Curves: Art of the Guitar* (October 2000–February 2001), celebrating the diversity of guitar design over the past four centuries with 130 rare instruments from private and public collections. He is also author of the exhibition's award-winning catalog of the same name.

Samantha Owens completed a Ph.D. in historical musicology at Victoria University of Wellington (New Zealand) in 1995 and is currently a lecturer at the University of Queensland (Brisbane, Australia). She holds a Bachelor of Music degree in oboe performance and continues to appear as a Baroque oboist with a number of New Zealand-based ensembles. Her articles on the oboe and on musical life in eighteenth-century Württemberg have appeared in *Early Music*, *Music & Letters*, and elsewhere.

Deborah Check Reeves is the Curator of Education at the National Music Museum, located at The University of South Dakota in Vermillion. She teaches clarinet in the Music Department at USD and performs regularly on both modern and historical clarinets. Her published articles and numerous conference presentations have dealt with clarinet key systems.

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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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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
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1985	Boston	2002	Museum of Fine Arts, Boston
1986	Shrine to Music Museum, University of South Dakota	2003	Oxford, London, Edinburgh
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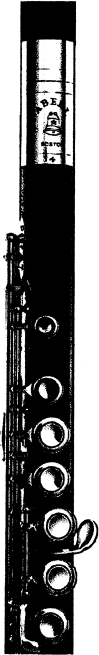
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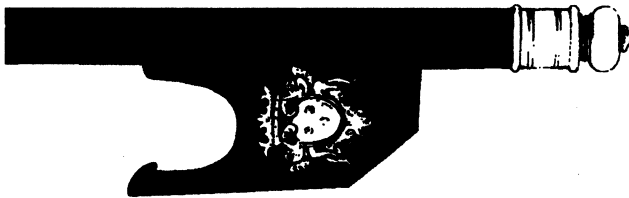
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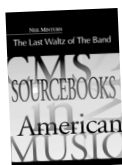
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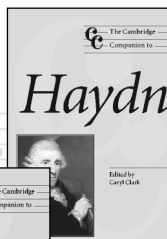
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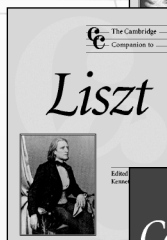
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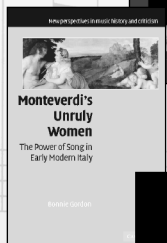
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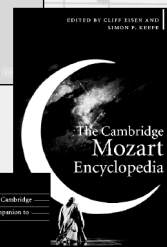
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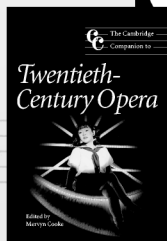
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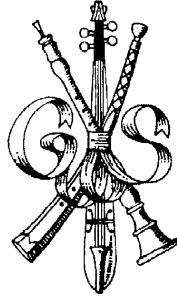
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The illustrated annual journal contains articles, reviews, notes and queries on all aspects of musical instruments. Back numbers and an index to volumes I-LV are available. Contributions are welcomed and should be sent to the editor, Dr Michael Fleming at: editor@galpinsociety.org

The Newsletter 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 organized 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.

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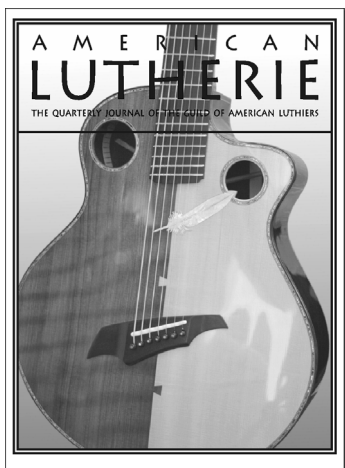
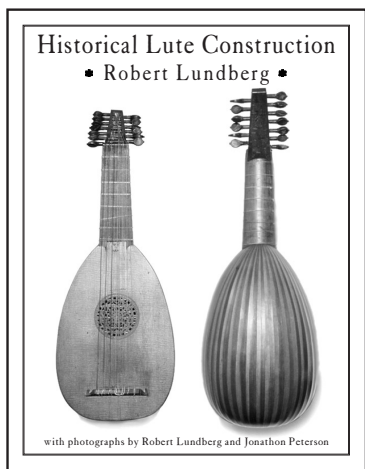
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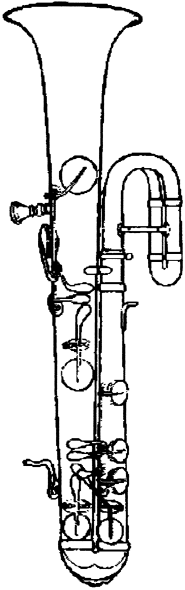
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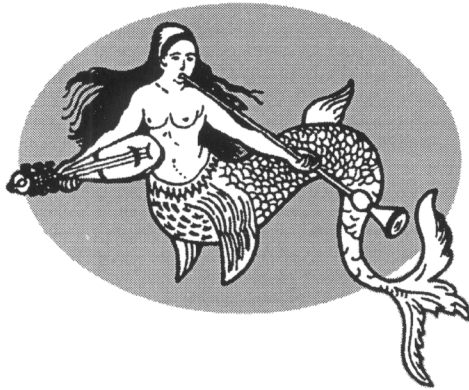
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