

*Journal of the  
American Musical  
Instrument Society*

VOLUME XXXII • 2006



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## CONTRIBUTORS

**Patrizio Barbieri** graduated in electronic engineering from Rome University “La Sapienza” in 1966 and subsequently worked and taught in that field, including in the United States. Since 1974 he has devoted himself to musicology, dealing with historical matters pertaining to theory, acoustics, organology, and music printing. At present he teaches musical acoustics and applied acoustics at the University of Lecce, and history of organ building at the Pontificia Università Gregoriana of Rome. He has published a book on temperament and more than eighty articles, mostly in major international periodicals, and is currently completing a book (which will include a CD) on the historical practice of enharmonic systems.

**Jane Ellsworth** is a lecturer in music history at The Ohio State University, and Instructor of Clarinet at Kenyon College. Her research has focused on the history of the clarinet in early America, and in nineteenth-century England. She is also an active performer on both modern and period clarinets.

**Edwin M. Good** is Professor of Religious Studies Emeritus at Stanford University and a Research Associate in the National Museum of American History of the Smithsonian Institution, Washington, D.C. He is the author of *Giraffes, Black Dragons, and Other Pianos: A Technological History from Cristofori to the Modern Concert Grand* (Stanford University Press, 2nd edition, 1991) and the owner of the copy by Thomas and Barbara Wolf of the 1722 Cristofori piano.

**Michael D. Greenberg** is a freelance musician in Paris, France, where he conducts, performs regularly as a double bassist with the period-instrument ensembles *Les Arts Florissants* and *La Grande Ecurie et La Chambre du Roy*, and teaches double bass at the conservatory of Villepinte. He is also currently completing a Ph.D. dissertation on the double bass at the Université de Paris–Sorbonne (Paris IV). He was awarded the society’s Frances Densmore Prize for his article “The Double Bass Class at the Paris Conservatory, 1826–1832,” published in volume 26 (2000) of this JOURNAL.

**William E. Hettrick** has served AMIS as editor of this JOURNAL, member of the Board of Governors and other committees, president, and editor of the Newsletter. His publications include critical editions of music of

the sixteenth through nineteenth centuries, articles on musical instruments and composers of Germany and Austria, and an edition of Martin Agricola's *Musica instrumentalis deudsch* (1529 and 1545). He has turned his attention recently to the life and works of Johann Herbeck (1831–77) and to the history of the American piano industry. Dr. Hettrick is Professor of Music at Hofstra University.

**Kenneth Kreitner** is Professor of Musicology at the University of Memphis; his most recent book, *The Church Music of Fifteenth-Century Spain*, was published by Boydell Press in 2004.

**Laurence Libin** is emeritus research curator at the Metropolitan Museum of Art and Vice-President of the Organ Historical Society as well as Honorary Curator of Steinway & Sons. He is the 2006 recipient of the Anthony Baines Prize from the Galpin Society for contributions to organology.

**J. Kenneth Moore** is Frederick P. Rose Curator in Charge of Musical Instruments at the Metropolitan Museum of Art. He specializes in non-Western instruments, and has lectured and published extensively on the holdings of the museum, organology, and museum studies. He has also developed contextual display methods that include performance elements, initiated museum educational programs emphasizing world music, and devised descriptive cataloging methods. He is currently President of the Comité International des Musées et Collections d'Instruments de Musique (International Committee of Musical Instrument Museums and Collections).

**Emily Peppers** received the degree of M.Mus. in Organology from the University of Edinburgh, where she works as an Assistant Curator with the Edinburgh University Collection of Historic Musical Instruments. She also works for the University's Museums and Galleries, and teaches for the University's Office of Lifelong Learning. She received a Gribbon Memorial Award for Student Travel to attend the joint AMIS / Galpin Society / CIMCIM Conference in 2003, and plans to begin studies toward a Ph.D. at the University of Edinburgh in 2007.

**Albert R. Rice** is an appraiser of musical instruments, a librarian for the Los Angeles Public Library, Curator of the Kenneth G. Fiske Museum of Musical Instruments at The Claremont Colleges (since 1986), a professional musician, and an author. He was the first recipient of the Galpin

Society's Anthony Baines Memorial Prize, awarded in 1999. His main area of research is the history of the clarinet, but his work encompasses keyboard, brass, percussion and stringed instruments, and instrumental tutors and treatises. Dr. Rice has published more than sixty articles and reviews, and his books *The Baroque Clarinet* (1992) and *The Clarinet in the Classical Period* (2003) are published by Oxford University Press.

**John R. Watson's** formal education was in music, and the first half of his career was split between church music and keyboard instrument making. Thirty-two keyboard instruments bear his name, including three in daily use at Colonial Williamsburg Foundation, where he has been Conservator of Instruments and Mechanical Arts since 1988.

**Randy Westbrook** is Adjunct Professor of Musicology at Middle Tennessee State University. He recently presented a paper to the South-Central Chapter of the American Musicological Society, entitled "Glenn Branca's *Symphony No. 1*: What's in a Name?" Dr. Westbrook received his Ph.D. in musicology from the University of Memphis in Spring 2006, with a dissertation entitled "Rock, Minimalism, and Experimentation with Sound in the Postmodern Era: A Synthesis." As a keyboard player, he has performed with members of the Hi Rhythm Section, The Isaac Hayes Movement, and the Bar-Keys.

# *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. Janet K. Page, Editor, AMIS Journal, Scheidt School of Music, University of Memphis, 3775 Central Avenue, Memphis, TN 38152 (e-mail: jpage2@memphis.edu). 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 15th edition of *The Chicago Manual of Style* (Chicago and London: University of Chicago Press, 2003) in all respects, using the examples presented in Chapter 17 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 (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, with the original normally appearing in a footnote; alternatively, for block quotations the original may be placed just below the translation.
- Musical examples and tables should be numbered (each in its own series) according to the order in which they are first mentioned in the article. Each one should be placed on its own page with a title, rather than being inserted into the main text. Musical examples should be submitted either as camera-ready copy (preferably pre-sized to the JOURNAL's page margins), or as electronic files in EPS, TIFF,

or Acrobat PDF format; an extra charge will be made for converting handwritten examples to printable form.

- The JOURNAL welcomes illustrations. Since the author is responsible for acquiring them, they remain his or her property and will be returned. It is the author's responsibility to obtain permission—for both print and electronic publication—from the owners of original paintings, photographs, and other illustrative material, some of which may be under copyright protection. Copies of all permissions should be received by the editor no later than six weeks following an article's acceptance for publication.

If photographs and diagrams are submitted as hard copy, each one should be on a separate page, with small items glued to a blank white sheet. Photographs should be clear glossy prints, preferably black-and-white although color prints are also acceptable. (There may be an additional charge for conversion from slides or other transparencies.) Diagrams must be of draftsman quality and camera-ready.

Alternatively, such material may be submitted in electronic form. In this case, it must conform to the publisher's technical specifications, which may be consulted on line at <http://www.areditions.com/journals/info/FileSub.html>. Briefly, this means it should be in an appropriate format, such as Quark Express, Photoshop EPS or TIFF, Adobe Illustrator EPS, or Acrobat PDF; please inquire before sending any JPG files. Scans should be at 300 dpi for grayscale images and a minimum of 900 to 1200 dpi for line art. Each art file should contain only one art example, comprising a single page; captions should be supplied as part of the article's text and not included with the art files. All art files should be submitted on disk rather than by e-mail, accompanied in each case by a hard copy printout for reference and review.

Regardless of the method used for submission, number the hard copy of each figure on the back, in a series separate from the numbering of any musical examples or tables, and indicate which direction is up unless there is no possibility for ambiguity. List figure captions on a separate page or pages and include complete source information for all illustrations, such as location and institution, inventory number, and credits for photographers and previous publishers.

After an article is accepted, the author will be asked to supply an electronic copy of the text, either on a disk or as an e-mail attachment, preferably in Microsoft Word. (This may also be included as part of the original submission, in addition to the three required hard copies, but is likely to be rendered obsolete by subsequent editorial requests for revisions.) Files may be formatted either for Windows or Macintosh computers; 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 of 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: Dr. James B. Kopp, 1106 Garden Street, Hoboken, NJ 07030 (e-mail: [j2kopp@aol.com](mailto:j2kopp@aol.com)).



The Board of Governors of the  
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records its pleasure in designating

**EDWARD L. KOTTICK**

the recipient of the 2006

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in recognition of his outstanding contributions  
to the appreciation of the harpsichord  
and to the understanding of its historical development,  
physical characteristics, and acoustical properties  
through his distinguished work  
as a scholar, author, lecturer, builder, and designer.

Vermillion, South Dakota, May 22, 2006

# Organization and Membership

## The American Musical Instrument Society

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\* \* \*

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### NEWSLETTER

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### WEBSITE

<<http://www.amis.org>>

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	1990	Schubert Club Museum
1973	Museum of Fine Arts, Boston	1991	Moravian College
1974	Stearns Collection of Musical Instruments, University of Michigan	1992	San Antonio
1975	New York University	1993	Nashville
1976	Shrine to Music Museum, University of South Dakota	1994	Elkhart
1977	Salem College	1995	Museum of History and Art, Salt Lake City; Brigham Young University
1978	Yale University	1996	Shrine to Music Museum, University of South Dakota
1979	University of Chicago	1997	Washington, D.C.
1980	Metropolitan Museum of Art	1998	Kenneth G. Fiske Museum, Claremont Colleges
1981	Vancouver Centennial Museum	1999	Vassar College
1982	Oberlin College	2000	Lisle, Illinois
1983	Henry Ford Museum	2001	University of North Carolina at Asheville
1984	Arizona State University	2002	Museum of Fine Arts, Boston
1985	Boston	2003	Oxford, London, Edinburgh
1986	Shrine to Music Museum, University of South Dakota	2004	Winston-Salem
1987	Colonial Williamsburg	2005	University of Nevada at Las Vegas
1988	Kenneth G. Fiske Museum, Claremont Colleges	2006	National Music Museum, University of South Dakota
1989	New York City		

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.

FRIENDS The following members, by contributing \$100 or more to the Society in addition to their regular membership dues, have earned special recognition as Friends of the American Musical Instrument Society for 2005–06:

Neale Ainesfield	Charity Music, Inc.	Irwin B. Margiloff
Peggy F. Baird	Edwin M. Good and	Richard T. Rephann
Margaret Downie Banks	Anita T. Sullivan	Donald P. Sarles
Carolyn Bryant	Edward L. Kottick	Marlowe A. Sigal
Beth A. Bullard	Kathryn L. Shanks Libin	Susan E. Thompson
	Laurence Libin	

MEMBERSHIP Membership in AMIS is open to both individuals and institutions. Annual dues for various categories (regular, joint, student, and institutional) are listed on the application form below. All members may vote to elect officers and members of the Board of Governors, and all except joint members receive the *Journal* and the *Newsletter*, as well as all mailings concerning the activities and organization of the Society. Joint membership is available to a second person in a household with a regular member. Student membership is available to matriculated students for a period not to exceed five years, upon submitting proof of current enrollment.

## MEMBERSHIP APPLICATION

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Send application form and payment to AMIS Business Office, c/o The Guild Associates, Inc., 389 Main Street, Suite 202, Malden, MA 02148 (telephone 781-397-8870, fax 781-397-8887, e-mail: amis@guildassoc.com).



# 36th Annual Meeting

to be held in  
New Haven, Connecticut

## 27 June–1 July 2007

The Program Committee welcomes proposals for papers, lecture-demonstrations, or panel discussions on a broad range of topics relating to the history, design, use, care, and acoustics of musical instruments in all cultures and from all periods. Individual presentations should be limited to 20 minutes in length, although special requests for longer presentation times will be considered.

Abstracts of papers (a maximum of 250 words) and a biography (no more than 75 words), together with a list of audio-visual equipment required, should be sent to Kathryn Shanks Libin by e-mail ([kalibin@vassar.edu](mailto:kalibin@vassar.edu)) by 30 November 2006. Abstracts may also be submitted by post, in which case they should be received by 15 November 2006. The language of the abstracts and presentations should be English, and papers should be delivered in person at the conference by the named author (or by one of them in the case of multiple authorship).

Submissions will be considered by the Program Committee. Applicants whose submissions are accepted will be notified by 15 January 2007. Accepted abstracts will be placed on the Society's website, where information about all aspects of the conference will be maintained. Further information can be obtained from:

**Program Co-Chair**

Kathryn L. Shanks Libin  
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[kalibin@vassar.edu](mailto:kalibin@vassar.edu)

**Program Co-Chair and  
Local Arrangements Chair**

Susan E. Thompson  
Yale University  
Collection of Musical Instruments  
15 Hillhouse Avenue–P. O. Box 208278  
New Haven, CT 06520-8278  
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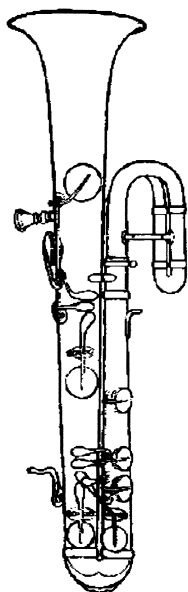
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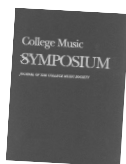
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- **FORUMS AND DIALOGUES**  
Dialogue concerning all aspects of music and its relationship to higher education through committees and electronic discussion groups
- **PUBLICATIONS**  
*College Music Symposium*, the annual interdisciplinary journal; the *Newsletter* contains articles, opinion pieces, reports of activities, and news; *CMS Reports* addresses specific issues; *Monographs and Bibliographies in American Music* includes monographs on music in and of the Americas and *CMS Sourcebooks in American Music*, a new series dedicated to landmark compositions and creative performances in American music.
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THE COLLEGE MUSIC SOCIETY

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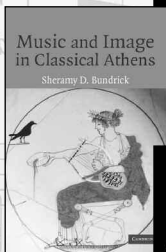
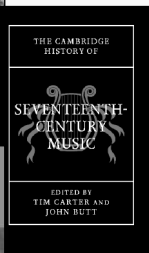
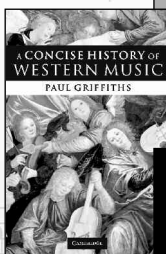
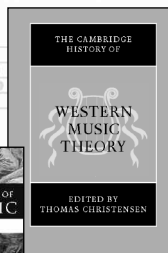
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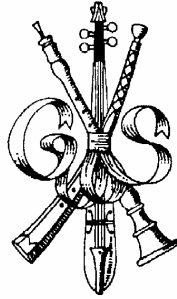


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## THE GALPIN SOCIETY

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 Canon F. W. Galpin, the great pioneering organologist.

The Journal, published annually, contains articles (some with full colour illustrations), reviews, notes and queries on all aspects of musical instruments. Articles are welcomed from contributors worldwide, and should be sent to Dr Michael Fleming, Editor of the Galpin Society Journal, by e-mail, at: [editor@galpinsociety.org](mailto:editor@galpinsociety.org). Some back numbers are available.

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 UK, 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.

Membership is open to all and is international. Institutions may enrol and enjoy all rights of representation. Membership lists are available to members.

For further information on the Society, including an application form for membership, see the Society's website, [www.galpinsociety.org](http://www.galpinsociety.org)

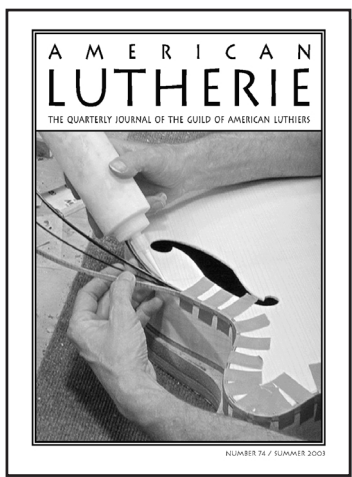
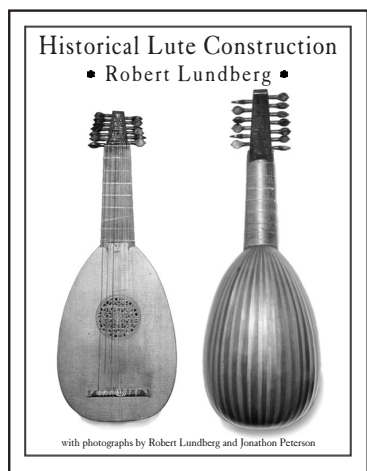
Alternatively, please contact: Maggie Kilbey, Administrator of the Galpin Society,  
37 Townsend Drive, St. Albans, Herts, AL3 5RF, UK.  
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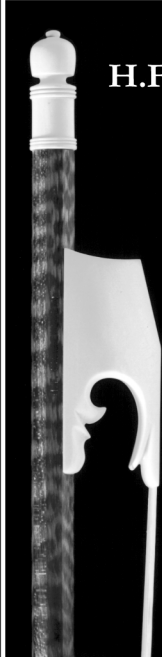


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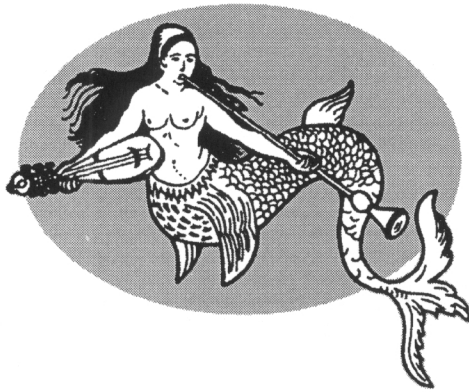
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