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CONTRIBUTORS

Cecil Adkins, well known as a musicologist and bibliographer, was appointed Regents Professor in 1985 at the University of North Texas, where he taught and directed early music activities for thirty-seven years. 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 for his article on the oboes of the Richters family, and in 1999 he was selected as the recipient of the Curt Sachs Award by the American Musical Instrument Society. He is a past president of AMIS.

Carolyn Bryant developed an interest in the history of organizations while serving as archivist of the (then) Sonneck Society for American Music in the 1990s. She subsequently helped establish the AMIS Archives at the University of Maryland, and has served AMIS as governor and secretary, and as review editor and associate editor of this JOURNAL. In 2007 she was appointed Contributing Editor in charge of articles on musical instruments for *The Grove Dictionary of American Music*, second edition. She is retired from her job as a mathematician for the U.S. Naval Research Laboratory.

Kathryn Buehler-McWilliams is an instrument builder and a teacher. She holds degrees in music education, violin performance, and musicology, and has studied early music performance extensively. She has been building medieval instruments for ten years, and her instruments can be heard in professional and university ensembles. Her work with the British Museum citole began when she was a graduate student, and the instrument was the subject of her master's thesis. She has since built copies of the citole, given numerous papers about it, and worked with the curators at the British Museum to achieve a greater understanding of the instrument. In addition to her work with instruments, she teaches modern and historical performance on violin and viola, and is a frequent lecturer on early instruments and aspects of music and society in public schools and universities.

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 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 AMIS from 1978 to 2002.

Isabelle Emerson is Professor Emerita of Musicology at the University of Nevada, Las Vegas. Her book *Five Centuries of Women Singers* (Westport, CT: Praeger) appeared in 2005. She was founding president of the Mozart Society of America and is currently editor of that society's *Newsletter*.

Sabine K. Klaus received her PhD from Tübingen University, Germany, with a dissertation on the history of stringed keyboard instruments. She has worked in several musical instrument museums and collections in Europe and held an Andrew W. Mellon Fellowship at the Metropolitan Museum of Art. Since 1999, she has been Joe and Joella Utley Curator of Brass Instruments at the National Music Museum, the University of South Dakota, where she also teaches organology. She was the recipient of the 2000 Frances Densmore Prize.

James B. Kopp is review editor of *JAMIS*. He has published articles on seventeenth-century woodwinds and double-reed acoustics in *JAMIS*, *The Galpin Society Journal*, and *The Double Reed*.

Darcy Kuronen has worked since 1986 at the Museum of Fine Arts, Boston. As the MFA's curator of musical instruments, he oversees one of the country's oldest and most noted public collections of instruments, with over 1,100 examples from all time periods and regions of the world. In 2000 he organized the critically acclaimed exhibition *Dangerous Curves: Art of the Guitar*, 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.

Charlotte A. Leonard is Associate Professor of Music at Laurentian University, where she teaches music history and low brass. She received a Bachelor of Music in Music Education degree from the University of Western Ontario, a Master of Music degree in Trombone Performance from the University of Michigan, and the MA and PhD from Duke University. Dr. Leonard has published a score anthology, *Seventeenth-Century Lutheran Church Music with Trombones*, for A-R Editions, and articles in the *Historic Brass Society Journal*, *International Trombone Association Journal*, and *Moravian Music Journal*. She performs regularly with the Sudbury Symphony Orchestra, the Sault Symphony Orchestra, and the Northern Brass Choir.

John Moran teaches viola da gamba, Baroque cello, and music history at the Peabody Conservatory of Music in Baltimore. He is the cellist for the New York based Baroque orchestra REBEL and the artistic director of Modern Musick, a Baroque orchestra in Washington, D.C. He is particularly interested in the performance practice issues of string instruments, and he is preparing a historical monograph on the cello and cello playing for Yale University Press.

Rita Steblin earned degrees in musicology at the Universities of British Columbia (BMus 1973), Toronto (MA 1974), and Illinois at Urbana-Champaign (PhD 1981). She was also enrolled at the Hochschule für Musik in Vienna (1977–79). She studied harpsichord with Kathryn Bailey, George Hunter, and Isolde Ahlgrimm. Her PhD dissertation, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*, was published by UMI Research Press (Ann Arbor, 1983) and in a second, revised edition by the University of Rochester Press (2002). Since 1991 she has worked full-time on biographical research in Vienna's archives, concentrating on Beethoven, Schubert, and now Mozart. Among her publications are many articles in musicology journals and the book *Die Unsinnsgesellschaft: Franz Schubert, Leopold Kupelwieser und ihr Freundeskreis* (Vienna: Böhlau Verlag, 1998). An independent scholar, she is grateful for the grants that have funded her research, from the Social Sciences and Humanities Research Council of Canada (3 years) and the Österreichische Nationalbank Jubiläumsfonds (8 years).

James Tyler is Professor Emeritus of Music at the University of Southern California. He spent his early career performing and recording with such groundbreaking period-instrument ensembles as the New York Pro Musica, Musica Reservata, the Early Music Consort of London, and the London Early Music Group, which he founded in 1976. He has written numerous articles on the nature and repertoires of historical instruments, many for the various *New Grove* reference works, as well as three books published by Oxford University Press: *The Early Guitar: A History and Handbook* (1980), *The Early Mandolin* (with Paul Sparks, 1989) and *The Guitar and Its Music: From the Renaissance to the Classical Era* (with Paul Sparks, 2002).

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).



The Board of Governors of the
American Musical Instrument Society
records its pleasure in designating

ARNOLD MYERS

the recipient of the 2007

CURT SACHS AWARD

in recognition of his outstanding leadership
as Director of the Edinburgh University Collection of
Historic Musical Instruments;
his many important articles on brass instruments;
his expert and creative use of internet technology to
share knowledge about musical instruments
and to facilitate communication among scholars;
his years of dedicated service to CIMCIM, AMIS,
and the Galpin Society;
and his unfailing generosity to students, colleagues,
and fellow scholars.

New Haven, Connecticut, June 27, 2007

Organization and Membership

The American Musical Instrument Society

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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	1991	Moravian College
1973	Museum of Fine Arts, Boston	1992	San Antonio, Texas
1974	Stearns Collection of Musical Instruments, University of Michigan	1993	Nashville, Tennessee
1975	New York University	1994	Elkhart, Indiana
1976	Shrine to Music Museum, University of South Dakota	1995	Museum of History and Art, Salt Lake City; Brigham Young University
1977	Salem College	1996	Shrine to Music Museum, University of South Dakota
1978	Yale University	1997	Washington, D.C.
1979	University of Chicago	1998	Kenneth G. Fiske Museum, Claremont Colleges
1980	Metropolitan Museum of Art	1999	Vassar College
1981	Vancouver Centennial Museum	2000	Lisle, Illinois
1982	Oberlin College	2001	University of North Carolina at Asheville
1983	Henry Ford Museum	2002	Museum of Fine Arts, Boston
1984	Arizona State University	2003	Oxford, London, Edinburgh
1985	Boston, Massachusetts	2004	Winston-Salem, North Carolina
1986	Shrine to Music Museum, University of South Dakota	2005	University of Nevada at Las Vegas
1987	Colonial Williamsburg	2006	National Music Museum, University of South Dakota
1988	Kenneth G. Fiske Museum, Claremont Colleges	2007	Yale University
1989	New York City		
1990	Schubert Club Museum		

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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. 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.

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37th Annual Meeting

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Cantos Music Foundation
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The meeting will include demonstrations and concerts featuring both historical and modern instruments from CMF's collection, a field trip to visit David Kean's Audities Foundation Collection (comprising over 150 electronic musical instruments that span 70 years of development), and a visit to scenic Banff to attend a musical event (and do some sightseeing). Attendees will also have an opportunity to hear a concert at the University of Calgary showcasing a magnificent pipe organ tuned in Norden temperament, which is the same tuning system used on the 1688 Arp Schnitger organ in St. Ludgeri. Dedicated in the fall of 2006, this outstanding organ was built by Jürgen Ahrend Orgelbau.

Drawing especially on CMF's exceptional twentieth-century instruments, this AMIS meeting will provide opportunities for new perspectives on music and instruments from the modern era. We hope you'll join us in what has been called "The Heart of the New West," for a dynamic and engaging conference.

For more information, please visit the websites for AMIS (<http://www.amis.org>), Cantos Music Foundation (<http://www.cantos.ca>), Audities Foundation (<http://www.audities.org>), and the Ahrend Organ at the Rozsa Centre, University of Calgary (<http://www.finearts.ucalgary.ca/rozsa-organ>).

Program Committee: Darcy Kuronen (Museum of Fine Arts, Boston), chair; Carol Lynn Ward-Bamford (Library of Congress), John Watson (Colonial Williamsburg Foundation).

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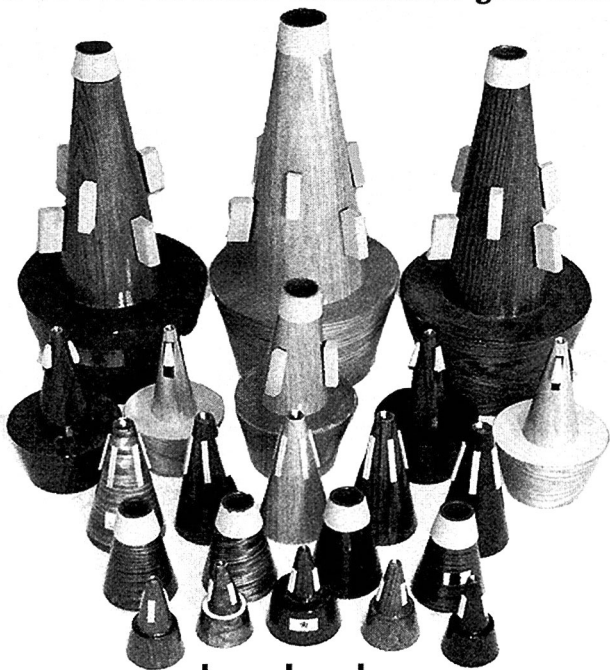
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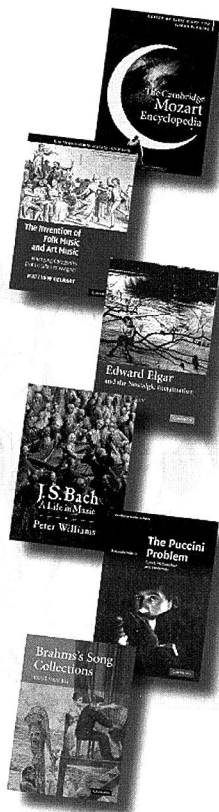
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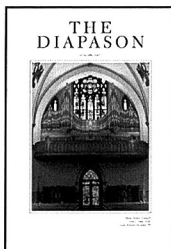
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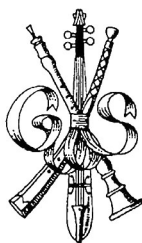
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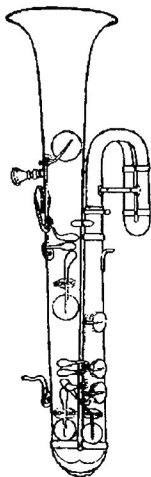
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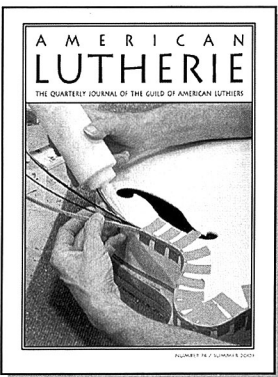
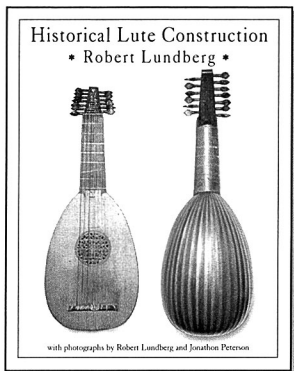
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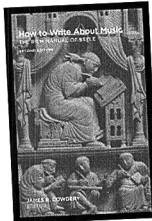
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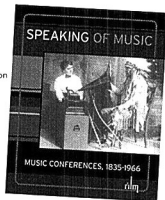
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