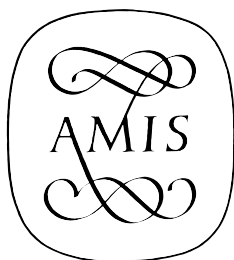


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## CONTRIBUTORS

**Pam Dennis** is Director of the Luther L. Gobbel Library at Lambuth University in Jackson, Tennessee, where she also teaches organ, church music, and interdisciplinary studies courses. She holds a PhD in musicology from the University of Memphis, a master's degree in library science from Southern Connecticut State University, a master's degree in church music from the Southern Baptist Theological Seminary, and a BA in music from Western Carolina University. She completed her doctoral dissertation, "Music in Jackson, Tennessee: 1875–1917," in 2000. Since then, she has continued to study the local histories of small towns and their music and has published numerous articles in genealogical and historical publications. Her book, *Index to Articles in the Etude Magazine: 1883–1957*, will be published by A-R Editions.

**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.

**Robert A. Green** is professor emeritus at Northern Illinois University. His book *The Hurdy-Gurdy in Eighteenth-Century France* was published by Indiana University Press in 1995. He has released two CDs of French baroque hurdy-gurdy music. He wrote articles on French musicians and musical instruments for the revised edition of *The New Grove*, and he has prepared two editions of seventeenth-century French vocal music (Sebastien LeCamus and Michel Lambert) for the A-R series *Recent Researches in the Music of the Baroque Era*. He is editor of the *Journal of the Viola da Gamba Society of America*.

**Robert Howe** is a physician, oboist, and student of historical woodwinds. He has written on the histories of the oboe, heckelphone, and saxophone, receiving the 2006 Densmore Prize for his paper on the Boehm-system oboe. His work has appeared in this JOURNAL, the *Galpin Society Journal*, *New England Journal of Medicine*, *Journal of Steroid Biochemistry*, *National Review*, and other publications. Robert performs on heckelphone and historical oboes, and he has played oboe and english horn with the Farmington (CT) Symphony Orchestra since 1982.

**James Kopp** is the author of “Before Borjon: The French Court Musette to 1672,” published in the *Galpin Society Journal* 58 (2005), and he presented a paper, “British and Continental Evidence of the Early Shuttle Drone,” at the July 2009 meeting of the Galpin Society, held in Edinburgh. He has published articles on the history and acoustics of woodwind instruments in this JOURNAL, the *Galpin Society Journal*, and *The Double Reed*. He is Review Editor of this JOURNAL.

**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.

**Edward L. Kottick** is a retired musicologist, harpsichord builder, and long-time member of the AMIS. His most recent book, *A History of the Harpsichord* (Bloomington: Indiana University Press), appeared in 2003.

**David Lasocki**, PhD, is Head of Reference Services in the William and Gayle Cook Music Library, Indiana University. He has published extensively about the history of wind instruments for over forty years. Currently he is finishing a book on the recorder for the Yale University Press musical instrument series and a group of books on the New Orleans modern-jazz group Astral Project and its members.

**Laurence Libin** is president of the Organ Historical Society, honorary curator of Steinway & Sons, and emeritus curator of musical instruments at the Metropolitan Museum of Art. He received the Anthony Baines Memorial Prize from the Galpin Society in 2006 and the Curt Sachs Award from the American Musical Instrument Society in 2009.

**Eugenia Mitroulia** holds a MMus in organology from the University of Edinburgh, where she is currently completing her PhD. She studies brasswind organology under the supervision of Arnold Myers, and her subject is the brasswind production of Adolphe Sax, with a focus on saxhorns and related instruments. She was awarded the American Musical Instrument Society’s Frederick R. Selch Award for the best student paper at the 2008 Calgary meeting for “The Saxotromba: Fact or Fiction?”

**Albert R. Rice** is an appraiser of musical instruments, a librarian for the Los Angeles Public Library, a professional musician, and an author. From 1986 to 2008, he was curator of the Kenneth G. Fiske Museum of Musical Instruments at The Claremont Colleges. He was the first recipient of the Galpin Society's Anthony Baines Memorial Prize, awarded in Edinburgh, Scotland, in 1999. Although his main area of research is the history of the clarinet, his articles and reviews encompass keyboard, brass, percussion, and string instruments, and instrumental tutors and treatises. Rice's three books published by Oxford University Press are: *The Baroque Clarinet* (1992), *The Clarinet in the Classical Period* (2003), and *From the Clarinet d'Amour to the Contra Bass: A History of the Large Size Clarinets, 1740–1860* (2009).

**Susanne Skyrn** is Professor of Music at the University of South Dakota and an active performer on both modern piano and fortepiano. She is a founding member of the period-instrument group Dakota Baroque and Classic Company, which has given performances throughout the upper Midwestern United States. She has done extensive research on the keyboard music of Spain and Portugal and has edited a volume of Spanish keyboard music of the eighteenth century, to be published in 2010 by Wayne Leupold Editions. She frequently gives recitals and lectures about Spanish and Latin American music for schools and universities and at conferences in the United States and abroad. In 2006 she was named the University of South Dakota's College of Fine Arts First Biennial Distinguished Professor.

**Mark Zaki** has created a body of work that ranges from traditional chamber music to computer music and music for film. His credits include work on more than fifty films, television programs, theater, and recordings for companies such as PBS, Paramount TV, Disney, Touchstone Pictures, Buena Vista Pictures, Sony/Classical, Chandos, and Westwind Media. His concert and electroacoustic music has been presented around the world, by, among others, the Nash Ensemble of London, Speculum Musicae, the Comunidad Electroacoustica de Chile (Santiago), the Holland Festival Oude Muziek (Utrecht), the International Computer Music Conference, the Seoul International Computer Music Festival, and the Society for Electro-Acoustic Music in the United States (SEAMUS). His most recent projects include scores for the dramatic feature film *The Eyes of van Gogh* and the Peabody Award nominated documentary *The Political Dr. Seuss* for PBS. He holds a PhD degree in composition from

Princeton University. Currently, he is assistant professor of music at Rutgers University–Camden, where he teaches composition and electronic music and directs the Rutgers Electro-Acoustic Laboratory (REAL).

# *JOURNAL OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY*

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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.

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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	1993	Nashville, Tennessee
1973	Museum of Fine Arts, Boston	1994	Elkhart, Indiana
1974	Stearns Collection of Musical Instruments, University of Michigan	1995	Museum of History and Art, Salt Lake City; Brigham Young University
1975	New York University	1996	Shrine to Music Museum, University of South Dakota
1976	Shrine to Music Museum, University of South Dakota	1997	Washington, D.C.
1977	Salem College	1998	Kenneth G. Fiske Museum, Claremont Colleges
1978	Yale University	1999	Vassar College
1979	University of Chicago	2000	Lisle, Illinois
1980	Metropolitan Museum of Art	2001	University of North Carolina at Asheville
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1985	Boston, Massachusetts	2006	National Music Museum, University of South Dakota
1986	Shrine to Music Museum, University of South Dakota	2007	Yale University
1987	Colonial Williamsburg	2008	Cantos Music Foundation, Calgary
1988	Kenneth G. Fiske Museum, Claremont Colleges	2009	Stearns Collection, University of Michigan, Ann Arbor
1989	New York City		
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1992	San Antonio, Texas		

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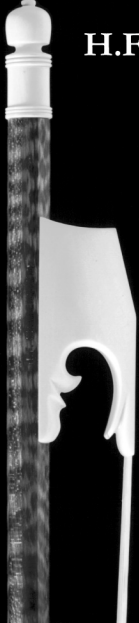
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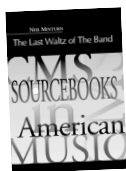
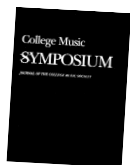


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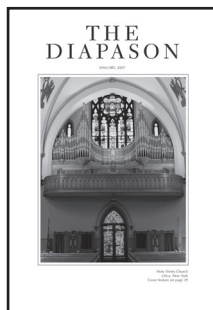
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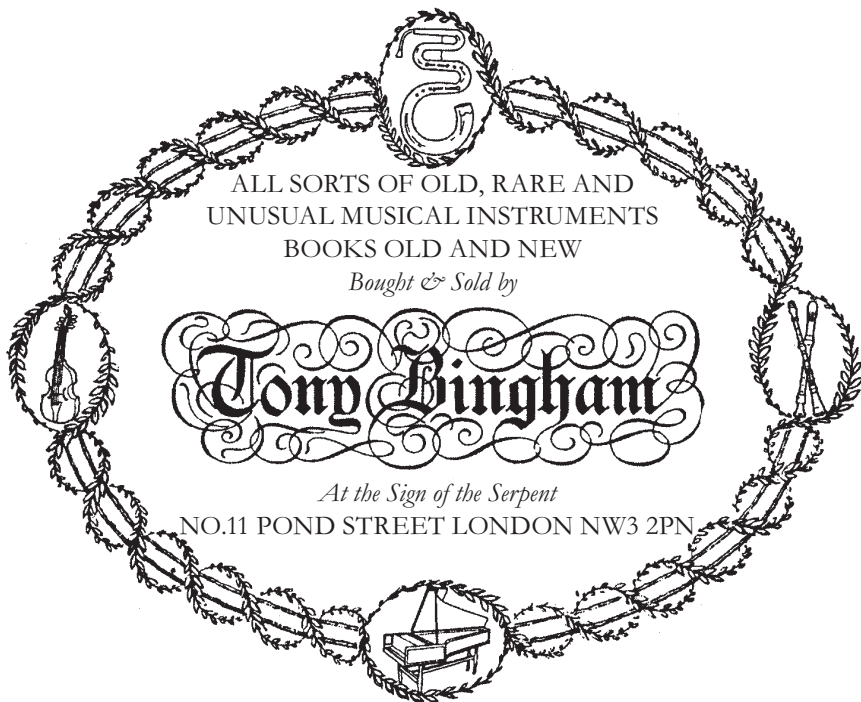
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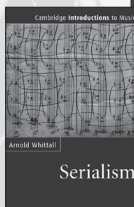
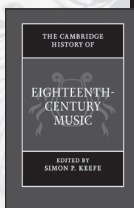
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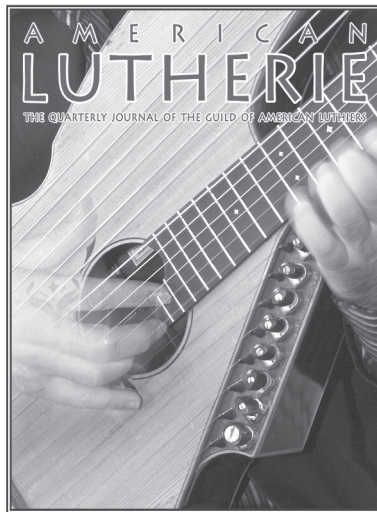
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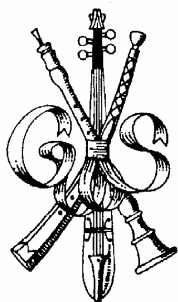
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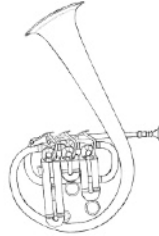
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