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CONTRIBUTORS

Eva Badura-Skoda has taught at universities in Austria, the United States, and Canada, and lectured throughout the world. Her research focuses on eighteenth- and early nineteenth-century music (especially that of Haydn, Mozart, and Schubert) and on the fortepiano and its history.

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. He has taught at the University of Lecce (history of theory, musical acoustics, and applied acoustics), the Pontificia Università Gregoriana of Rome (history of musical instruments), and the University of Rome “Tor Vergata” (organ acoustics and historical tunings). He has published two books and more than one hundred articles. In 2008 he was awarded the Frances Densmore Prize by AMIS for his article “Roman and Neapolitan Gut Strings, 1550–1950,” *Galpin Society Journal* 59 (2006): 147–82.

Robert L. Barclay was born in London, England, in 1946. He received a certificate in science laboratory technology from the City and Guilds of London Institute (1968). After graduating from the University of Toronto with a bachelor’s degree in fine arts (1975), he went on to earn an interdisciplinary PhD at the Open University in England (1999). He joined the Canadian Conservation Institute in 1975 and retired after thirty-two years of service in 2007. He specialized in the care and preservation of wooden objects, historical and technical artifacts, and musical instruments. Among the awards he has received are the Nicholas Bessaraboff Prize from AMIS for his book *The Art of the Trumpet-Maker* (Oxford: Oxford University Press, 1992), the Queen’s Golden Jubilee Medal for services to conservation and the care of collections (2002), and, for contributions to organology, the Anthony Baines Memorial Prize of the Galpin Society (2003) and the Christopher Monk Award from the Historic Brass Society (2006).

Jonathan Santa María Bouquet earned a degree in double bass performance from the Escuela Superior de Música in Mexico and studied at the Civica Scuola di Liuteria in Milan, specializing in historical plucked string instruments. He served internships at the National Music Museum

(conservation and documentation) and the Museo degli Strumenti Musicali al Castello Sforzesco in Milan (conservation). He was the recipient of an A. W. Mellon Conservation Fellowship at the Metropolitan Museum of Art, and of W. E. Gribbon awards from AMIS in 2006 and 2007.

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.

Sebastian M. Glück, who earned degrees in architecture and historic preservation from Columbia University, is Artistic and Tonal Director of Glück Pipe Organs, which he founded in 1985. He studied organ with Jon Gillock, and performs on both organ and recorder. An established lecturer, his articles have been published in *The American Organist*, *The Diapason*, *The Tracker*, and elsewhere. He has served as editor of the *Journal of American Organ Building*, as National Councilor for Research and Publications for the Organ Historical Society, and on that Society's Guidelines for Restoration and Conservation Committee. He is the builder of the largest synagogue organ in history, and in response to the ongoing and unrelenting destruction of America's remaining synagogue organs, he is documenting their history in an upcoming book.

Edwin M. Good is Professor of Religious Studies and (by courtesy) of Classics, Emeritus, Stanford University, and Research Associate in the National Museum of American History of the Smithsonian Institution. He is the author of *Giraffes, Black Dragons, and Other Pianos: A Technological History from Cristofori to the Modern Concert Grand* (Stanford: Stanford University Press, 1982; 2nd ed., 2001), and was a co-curator of *Piano 300*, an exhibit at the Smithsonian celebrating the three-hundredth anniversary of the piano's invention. He has spent much of his retirement transcribing, annotating, and indexing the diary of William Steinway, which has recently become available on the web at www.americanhistory.si.edu/steinwaydiary.

William E. Hettrick has published articles, books, editions, and reviews concerning music, musicians, and musical instruments in Austria and Germany from the Renaissance through the nineteenth century. Most

recently he has researched the life and works of Johann Herbeck and the history of the American piano industry, the latter topic requiring extensive perusal of music trade journals.

For the past thirty years, **Eric Hoepfich** has specialized in performing on historical clarinets. A founding member of Frans Brüggen's Orchestra of the Eighteenth Century, he has performed widely as a soloist with this orchestra and most of the other major early music ensembles. Also a scholar, his comprehensive book, *The Clarinet*, was published by Yale University Press in 2008, as part of their series on musical instruments. He is on the faculties of the Royal Conservatory of Music (The Hague), the Paris *Conservatoire*, and Indiana University, Bloomington.

Jesse A. Johnston holds a PhD in musicology from the University of Michigan. His research focuses on the post-1991 resurgence of cimbalom-playing culture in post-socialist Moravia. His dissertation, which took the Moravian *cimbál* as a primary focus, studied musical instruments as "evocative" technologies that, in various ways, center social connections, musicians, musical practices, bodily techniques, and institutions across musical communities. He currently studies archives at the University of Michigan School of Information, and he previously taught courses in ethnomusicology at Bowling Green State University. His research interests include performance studies, ethnomusicology, music cultures in Southeast Asia, and the anthropology of technology. He has presented research at the Society for Ethnomusicology and the International Council on Traditional Music, and his publications have appeared in the journals *Kosmas*, *Asian Music*, and (in the Czech Republic) *Národopisná revue*.

Edward L. Kottick is a retired musicologist, harpsichord builder, and long-time member of AMIS. His most recent book, *A History of the Harpsichord*, appeared in 2003. He won AMIS's Curt Sachs Award in 2006.

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

Robert Šebesta studied clarinet and music theory at the Academy of Music and Dramatic Arts in Bratislava. He later studied historical clarinets with Gilles Thomé and Eric Hoepfich in Paris. While studying in Bratislava, he also worked as a curator at the Music Museum of the Slovak National Museum, where he began his research on historical clarinets, chalumeaux, and basset horns. This work resulted in his master's thesis, "History of the Basset Horn from its Origins until 1820," and his doctoral dissertation, "The Chalumeau in the 18th Century." Since 2002 he has taught at the Academy of Music and Dramatic Arts in Bratislava. He is co-founder of the wind sextet the Maria Theresia Ensemble and of the Lotz Trio, a basset horn ensemble, and he performs regularly with Musica Aeterna, Solamente Naturali, Warszawska Opera Kameralna, Capella Cracoviensis, The Czech Ensemble Baroque Orchestra, and Musica Florea.

The musical interests of **Frederick R. Selch** (1930–2002) encompassed performing, artistic direction (the Federal Music Society, 1976–83), producing Broadway musicals, and collecting and studying musical instruments and related material, above all American. He was also a founding member of AMIS and served as its second president. His extensive collections form the basis of the Frederick R. Selch Center for American Music at the Oberlin Conservatory of Music, Oberlin, Ohio.

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 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). An article may be submitted in hard copy (three copies) or as an e-mail attachment, preferably in Microsoft Word. 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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- 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.
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or Acrobat PDF format; an extra charge will be made for converting handwritten examples to printable form.

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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.

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After an article is accepted, the author will supply an electronic copy of the text, either on CD-ROM or as an e-mail attachment, and preferably in Microsoft Word, incorporating revisions made since the original submission. If a word processing program other than Microsoft Word is used, a version in RTF should also be included.

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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	1994	Elkhart, Indiana
1973	Museum of Fine Arts, Boston	1995	Museum of History and Art, Salt Lake City; Brigham Young University
1974	Stearns Collection of Musical Instruments, University of Michigan	1996	Shrine to Music Museum, University of South Dakota
1975	New York University	1997	Washington, D.C.
1976	Shrine to Music Museum, University of South Dakota	1998	Kenneth G. Fiske Museum, Claremont Colleges
1977	Salem College	1999	Vassar College
1978	Yale University	2000	Lisle, Illinois
1979	University of Chicago	2001	University of North Carolina at Asheville
1980	Metropolitan Museum of Art	2002	Museum of Fine Arts, Boston
1981	Vancouver Centennial Museum	2003	Oxford, London, Edinburgh
1982	Oberlin College	2004	Winston-Salem, North Carolina
1983	Henry Ford Museum	2005	University of Nevada at Las Vegas
1984	Arizona State University	2006	National Music Museum, University of South Dakota
1985	Boston, Massachusetts	2007	Yale University
1986	Shrine to Music Museum, University of South Dakota	2008	Cantos Music Foundation, Calgary
1987	Colonial Williamsburg	2009	Stearns Collection, University of Michigan, Ann Arbor
1988	Kenneth G. Fiske Museum, Claremont Colleges	2010	Library of Congress
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1990	Schubert Club Museum		
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1992	San Antonio, Texas		
1993	Nashville, Tennessee		

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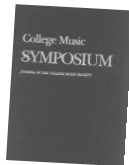
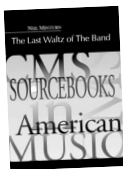
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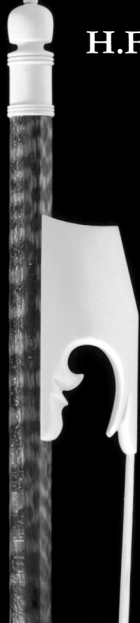
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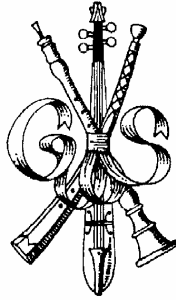
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The Journal, published annually, contains articles (some with full colour illustrations), reviews, notes and queries on all aspects of musical instruments. Articles are welcomed from contributors worldwide, and should be sent to Dr Michael Fleming,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

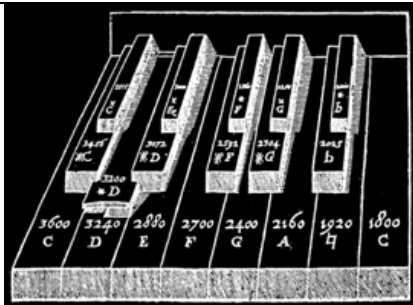
Visits are organized to instrument collections, many not normally accessible, in the UK, Europe, and beyond. The curators of important collections in universities, museums and conservatoires worldwide often allow visiting groups of members the privilege of seeing workshops, stores and conservation departments 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

Alternatively, please contact: Maggie Kilbey, Administrator of the Galpin Society,
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DAVID HUMPHREYS, *The Organ Yearbook*, 2009

One cannot say or write something about enharmonic instruments or enharmonic music any more without first referring to the information contained in Barbieri's book.
RUDOLF RASCH, *Thirty-one. The Journal of the Huygens-Fokker Foundation*, Summer 2009

A remarkable summing-up of nearly thirty years of research.... Formulae, tables, charts, and mathematical explanations abound; but the material is accessible, and although not an easy read, it represents an exhaustive discussion of this arcane corner of our tonal system.
EDWARD L. KOTTICK, *Journal of the American Musical Instrument Society*, 2009

This book is a breathtaking study in its scope, and depth, of scholarship. As a result it is a 'must' for students of enharmonicity and temperament, and at Euro 60 it is remarkably good value.
CHARLES MOULD, *The Galpin Society Journal*, 2010

Barbieri's book is impressive and very thorough. It should be available in every academic music library and will be rewarding to musicians and composers interested in the intricacies of intonation and micro-intervals, ancient and modern.
JESPER JERKERT, *Svensk Tidskrift för Musikforskning* (Swedish Journal of Musicology), 2010.

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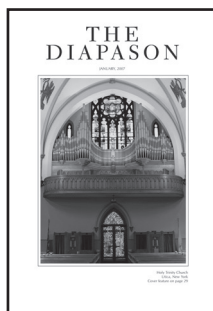
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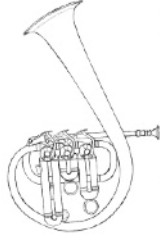
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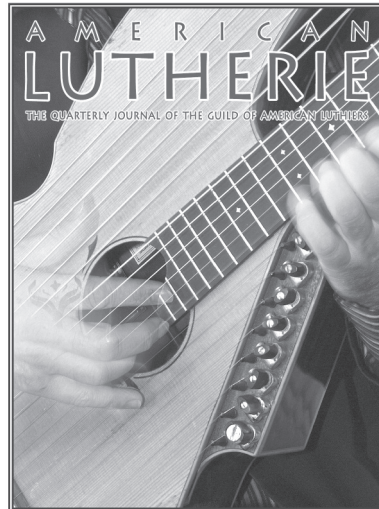
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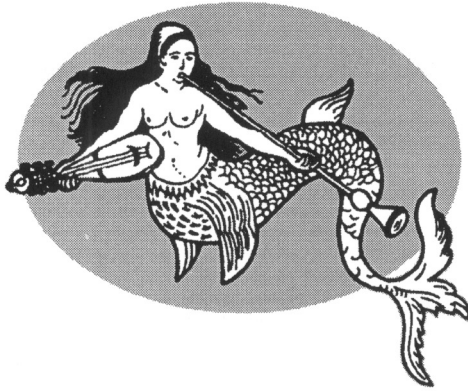
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