

*Journal of the
American Musical
Instrument Society*

VOLUME XXXVII • 2011



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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.

Cristina Bordas teaches organology, musical iconography, and Spanish musical heritage at Universidad Complutense de Madrid (Department of Musicology). She is director of the Research Group for Musical Iconography at this university and since 2010 has been a member of the RIdIM Commission Mixte. She has been president of the Sociedad de la Vihuela since 2009. She has published *Instrumentos musicales en colecciones españolas* (Madrid: CDMD-INAEM, 1999–2001; 2nd ed. of vol. 1, 2008) and several articles and books about musical instruments, collectors, and collections.

Stewart Carter is Chair and Professor of Music at Wake Forest University, where he teaches music theory and history and directs the Collegium Musicum. He is an active performer on recorder and sackbut, and has performed throughout the United States as well as in Europe and Taiwan; he has taught wind instruments at early music workshops throughout the United States. Carter is Executive Editor of the *Historic Brass Society Journal*, former editor of *Historical Performance Practice*, and General Editor of *Bucina: The Historic Brass Society Series*. He has edited several collections of essays and volumes of music, and has contributed articles to many periodicals and reference works. His awards include the Christopher Monk Award from the Historic Brass Society, the Frances Densmore Prize from the American Musical Instrument Society, the Clifford Bevan Award from the International Tuba and Euphonium Society, and the Jon Reinhardt Award for Excellence in Teaching from Wake Forest University. He served two terms as president of AMIS.

Ichiro Fujinaga is Associate Professor and Chair of the Music Technology Area at the Schulich School of Music at McGill University. He holds

Bachelor's degrees in Music/Percussion and Mathematics from the University of Alberta, and a Master's degree in Music Theory and a PhD in Music Technology from McGill University. In 2003–4 he was Acting Director of the Center for Interdisciplinary Research in Music Media and Technology (CIRMMT) at McGill. Before that, he was a faculty member of the Computer Music Department at the Peabody Conservatory of Music of Johns Hopkins University. Research interests include music theory, machine learning, music perception, digital signal processing, genetic algorithms, and music information acquisition, preservation, and retrieval. He is also a member of Montreal's traditional Japanese drumming group *Arashi Daiko* and tours with them across North America and Europe.

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, University of South Dakota, where she also teaches organology. She was the recipient of the 2000 Frances Densmore Prize.

Laurence Libin is editor-in-chief of *The Grove Dictionary of Musical Instruments*, 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, the Curt Sachs Award from AMIS in 2009, and a Life Fellowship of the Royal Society of Arts. Mr. Libin has taught at Columbia and New York University and most recently at the National Autonomous University of Mexico.

Thomas G. MacCracken is an independent scholar and freelance performer of early music in the Washington, D.C., area, where he formerly held a fellowship at the Smithsonian Institution in support of his ongoing research on the viola da gamba. While earning a doctorate in musicology from the University of Chicago, he also studied historical woodwind and keyboard instruments at the Oberlin Baroque Performance Institute, and he currently plays with a number of Washington-based ensembles, in addition to playing viol consorts at home with friends. From 1996 to 2006 he served as editor of this JOURNAL, and before that for five years as review editor of the *Early Keyboard Journal*.

Edward Charles Pepe is a North American organist living in Oaxaca, Mexico. His activities include the investigation of Mexican pipe organs (in particular those of Mexico City Cathedral) and their European antecedents.

Gabriele Rossi Rognoni is Researcher in the history of music and history of musical instruments at the State University of Florence and Curator of the Department of Musical Instruments at the Galleria dell'Accademia. He was Andrew W. Mellon Conservation Fellow (2001) and Sylvan C. Coleman and Pamela Coleman Curatorial Fellow (2007) at the Metropolitan Museum of Art in New York and Wissenschaftlicher Mitarbeiter at the Staatliches Institut für Musikforschung Preußischer Kulturbesitz in Berlin. He served two terms as Secretary of the International Committee of Musical Instrument Museums and Collections (CIMCIM) of the International Council of Museums (ICOM) and is currently Vice-President and Acting Secretary of that organization.

Susan Forscher Weiss is Chair of Musicology at the Peabody Institute of Johns Hopkins University and holds a joint appointment with the Department of German and Romance Languages, Krieger School of Arts and Sciences of JHU. She holds a BA from Goucher College, the MA from Smith College, and a PhD from the University of Maryland. Her publications include articles and reviews in many national and international journals, chapters in *Festschriften* and scholarly books, and entries in *New Grove* and *Blackwell*. She is the author of *Bologna Q 18: An Introduction and Facsimile Edition* and editor of *Music Education in the Middle Ages and the Renaissance*. Awards include Johns Hopkins Technology Fellowships, a National Endowment for the Humanities Summer Stipend, an American Council of Learned Societies Travel Grant, the Mu Phi Epsilon Musicological Research Award, and a John Ward Fellowship from Harvard University. She was a Folger Shakespeare Library Fellow in 1992. Her current research focuses on prosopography, music and learning, and Cole Porter.

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. Allison A. Alcorn, Editor, Department of Music, Trinity International University, 2065 Half Day Road, Deerfield, IL 60015 (e-mail: aalcorn@tiu.edu). The article should be submitted 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.

In preparing manuscripts for submission, the following guidelines should be observed:

- Follow the 16th edition of *The Chicago Manual of Style* (Chicago and London: University of Chicago Press, 2010) in all respects, using the examples presented in Chapter 14 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, and block quotations.
- Use footnotes rather than endnotes. 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. Illustrations are usually in black-and-white, but a limited number of color illustrations may be accepted, if color is essential to the discussion (examples might include paintings or instrument decoration).

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. Figure captions should not be included in the art files, but listed on a separate page or pages. Include complete source information for all illustrations, such as location and institution, inventory number, and credits for photographers and previous publishers. 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.

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.

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. Albert R. Rice, 495 St. Augustine Ave., Claremont, CA 91711 (e-mail: arrice@rocketmail.com).



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

ALBERT R. RICE

the recipient of the 2011

CURT SACHS AWARD

for his lifelong devotion to scholarship
related to musical instruments,
for his many years of service to the Society,
and in recognition of his important books and
articles on the history of the clarinet.

Presented in Phoenix, Arizona, May 21, 2011

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* * *

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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 | 1995 | Museum of History and Art, Salt Lake City; Brigham Young University |
| 1973 | Museum of Fine Arts, Boston | 1996 | Shrine to Music Museum, University of South Dakota |
| 1974 | Stearns Collection of Musical Instruments, University of Michigan | 1997 | Washington, D.C. |
| 1975 | New York University | 1998 | Kenneth G. Fiske Museum, Claremont Colleges |
| 1976 | Shrine to Music Museum, University of South Dakota | 1999 | Vassar College |
| 1977 | Salem College | 2000 | Lisle, Illinois |
| 1978 | Yale University | 2001 | University of North Carolina at Asheville |
| 1979 | University of Chicago | 2002 | Museum of Fine Arts, Boston |
| 1980 | Metropolitan Museum of Art | 2003 | Oxford, London, Edinburgh |
| 1981 | Vancouver Centennial Museum | 2004 | Winston-Salem, North Carolina |
| 1982 | Oberlin College | 2005 | University of Nevada at Las Vegas |
| 1983 | Henry Ford Museum | 2006 | National Music Museum, University of South Dakota |
| 1984 | Arizona State University | 2007 | Yale University |
| 1985 | Boston, Massachusetts | 2008 | Cantos Music Foundation, Calgary |
| 1986 | Shrine to Music Museum, University of South Dakota | 2009 | Stearns Collection, University of Michigan, Ann Arbor |
| 1987 | Colonial Williamsburg | 2010 | Library of Congress |
| 1988 | Kenneth G. Fiske Museum, Claremont Colleges | 2011 | The Musical Instrument Museum, Phoenix, Arizona |
| 1989 | New York City | | |
| 1990 | Schubert Club Museum | | |
| 1991 | Moravian College | | |
| 1992 | San Antonio, Texas | | |
| 1993 | Nashville, Tennessee | | |
| 1994 | Elkhart, Indiana | | |

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PUBLICATIONS AMIS publishes the annual scholarly *Journal* and the *Newsletter*, issued twice annually, which provides the membership with information on worldwide activities, book lists and comments, and short articles of general interest. The *Newsletter* is available online at www.amis.org.

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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41st Annual Meeting

hosted by
The Metropolitan Museum of Art and
The Manhattan School of Music
New York City

May 15–20, 2012

The Metropolitan Museum of Art and The Manhattan School of Music are hosts for the 41st annual meeting of the American Musical Instrument Society, held jointly with the International Committee of Musical Instrument Museums and Collections (CIMCIM).

The theme of the conference – The Arts and Artists of Musical Instruments – examines the contributions of luthiers in creating or decorating musical instruments and explores depictions of musical instruments and their players by graphic artists, which can shed light on historical performance practice and social history. The Metropolitan Museum of Art provides a rich environment for this investigation, opening unique perspectives onto such artistic energies.

Papers and presentations focus on topics ranging from classical Roman instruments and mosaics to experimental instruments invented during the last decade. Other meeting highlights include a reception at the historic Steinway Hall and a concert by the American String Quartet performing on historic string instruments from the Museum's collections. A concert of Eastern European music is followed by a dance workshop and party featuring the Zlatne Uste Brass Band.

Program Committee: James Kopp, chair; Niles Eldredge, Kenneth Moore, Maria Rose

Local Arrangements: Jayson Kerr Dobney, chair

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The College Music Society is a consortium of college, conservatory, university and independent musicians and scholars interested in all disciplines of music.

Its mission is to promote music teaching and learning, musical creativity and expression, research and dialogue, and diversity and interdisciplinary interaction.



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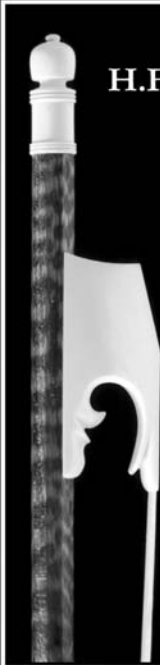


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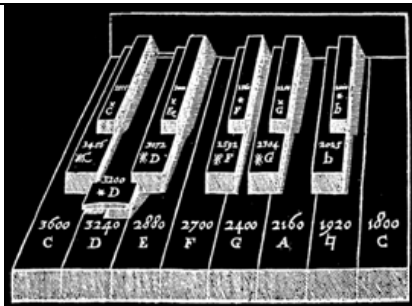
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It will fascinate and stimulate not only many early-music performers but also a growing number of composers interested in microtonalism and/or just intonation. Every respectable musicological library should buy it. MARK LINDLEY, *Early Music*, August 2009

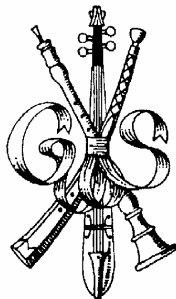
The scope, breath and detail of this fine study should ensure that it will remain the definitive work on this fascinating subject for the foreseeable future, and conceivably for ever. DAVID HUMPHREYS, *The Organ Yearbook*, 2009

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.



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. Lance Whitehead 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,
37 Townsend Drive, St. Albans, Herts, AL3 5RF, UK.
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Facsimile of the 1826 edition with a new introduction by Stephen Preston.

ALGERNON S. ROSE. *Talks with Bandsmen.*

Facsimile of the 1895 edition with a new introduction by Arnold Myers.

WILLIAM WATERHOUSE. *The New Langwill Index. A Dictionary of Musical Wind Instrument Makers and Inventors.*

B. WOODCROFT (editor). *Patents for Inventions.*

Abridgements of Specifications relating to Music and Musical Instruments,
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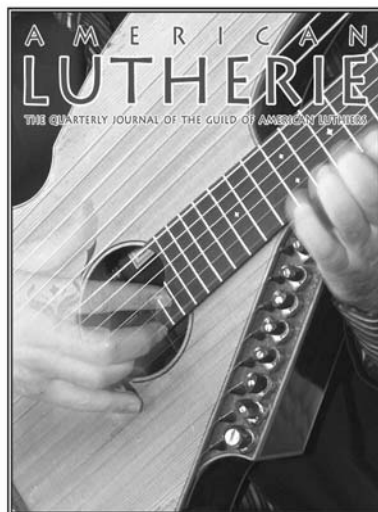
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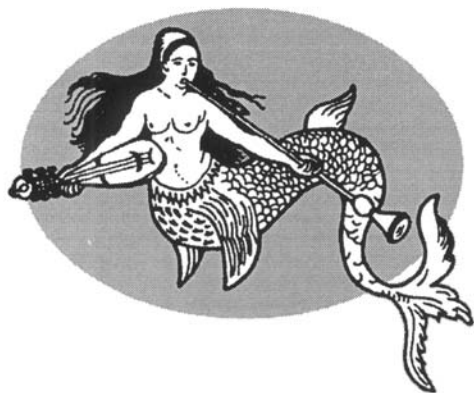
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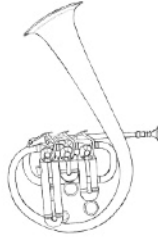
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