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American Musical  
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## CONTRIBUTORS

**Robert Adelson** is organologist and curator of France's second largest collection of historical musical instruments, housed in the Musée du Palais Lascaris in Nice. He has published widely on the history of the harp and the clarinet, opera, and the sociology of music.

**Inês de Avena Braga** (Inês d'Avena) is a recorder player, teacher, and researcher, specializing in Neapolitan Baroque music. Born in Brazil, she moved to Europe in 2001 and has since performed in chamber and orchestral formations throughout The Netherlands, France, Austria, Italy, Belgium, Germany, Spain, Iceland and Brazil, with such ensembles as the Amsterdam Baroque Orchestra and COLLEGIUM MUSICUM Den Haag. In 2010, she won the II International Competition Prince Francesco Maria Ruspoli. Last year, her duo LOTUS with Claudio Ribeiro won the 2nd prize at the prestigious Premio Bonporti. She writes for *Early Music America* and is currently a docARTES PhD student at the Leiden University/Orpheus Institute. In 2012, she was the recipient of a William E. Gribbon Memorial Award for Student Travel by AMIS, and was awarded a PhD scholarship by the CAPES Foundation-Ministry of Education of Brazil.

**Beth Bullard** is a musicologist, ethnomusicologist, and flutist, who writes on instruments and music of the Renaissance and of South Asia. She did field research on the South Indian flute and its players in Madras (Chennai) as an Indo-American Fellow with the Council for International Exchange of Scholars (1992) and as a Senior Research Fellow with the American Institute of Indian Studies (1995–96). Her article, "The Link Between Samavedic Chanting and Flute Playing in the Naradiyasiksa: A New Interpretation," was published in the *Journal of Indian Musicological Society*, 38 (2007), 129–45. Her book is a translation and study of Sebastian Virdung's *Musica getutscht* (1511), published by Cambridge University Press in 1993, with a paperback edition in 2007 and an on-line version in 2008. She wrote the article on Virdung in the *New Grove Dictionary of Music and Musicians*. In 2008 she retired as Director of World Music Studies at George Mason University, and she continues to teach graduate courses in summer semesters of the Eastman School of Music. She serves as a Board Member of AMIS.



**Francesco Carreras** was a senior researcher at the institute ISTI of the Italian National Research Council until 2010, with interests in expert systems, neural networks, and modelling of cognitive/perceptive processes, applied mainly to the musical domain. He conducted extensive research in the history of wind instrument making in Italy and published several articles on the subject. He presented papers in specialized international and national conferences. He is a collector of Italian flutes and manages the website [www.italianwinds.it](http://www.italianwinds.it) dedicated to document the wind instruments Italian makers from the seventeenth through the twenty-first centuries.

**Michael Cwach** is an advocate for the *pukl*. He has appeared in the documentary *Call of Dudy* (2006), which is an introduction to the role of bagpipes in folklore in Bohemia as well as cross-cultural aspects of bagpipes and piping. As a graduate of University of South Dakota with a degree in the History of Musical Instruments, he is currently completing his PhD in ethnomusicology at the University of Canterbury in Christchurch, New Zealand.

**Thomas Donahue** received the DDS degree from the State University of New York at Buffalo. He studied organ and harpsichord with Anthony Newman and harpsichord with Joyce Lindorff. His current research interest centers on harpsichord stringing, with several published articles on the subject. He has written seven books on musicological subjects; most recently, he is the author of *A Guide to Musical Temperament* (2005) and *A Style and Usage Guide to Writing About Music* (2010), and the editor of *Music and Its Questions: Essays in Honor of Peter Williams* (2007) and *Essays in Honor of Christopher Hogwood: The Maestro's Direction* (2011).

**Robert Eliason** enjoyed careers as principal tuba with the Kansas City Philharmonic, curator of the Henry Ford Museum and Greenfield Village collections of musical instruments, and technical writer for pioneering digital sound and GPS mapping companies. He holds degrees from the University of Michigan, Manhattan School of Music, and the University of Missouri at Kansas City. A founding member of the American Musical Instrument Society, he has served as treasurer and board member, and was the 1998 winner of the Society's Curt Sachs award for "distinguished contributions to the study of 19th Century American makers of brass and woodwind instruments." He is the author of three small books and numerous articles in professional journals and



reference works. Now retired, Bob and his wife, Ellen, live in Hanover, NH where he continues his research and tuba playing.

**Eszter Fontana** worked for many years at the Hungarian National Museum as the curator of the collection of musical instruments and also in the collection of clocks and watches. During this time she completed a PhD at the Ferenc Liszt Academy in Budapest. Since 1995, she has been director of the Museum of Musical Instruments of the University of Leipzig, where she teaches organology and paleography. Her research interests include organology, the history of making musical instruments in Hungary and in Saxony, music history, and music iconography.

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

**Albert R. Rice** is a clarinetist, author, appraiser of musical instruments, and a librarian for the Los Angeles Public Library. From 1986 to 2008, he was curator of the Kenneth G. Fiske Museum of Musical Instruments at The Claremont Colleges. His awards include the Galpin Society's 1999 Anthony Baines Memorial Prize, the American Musical Instrument Society's 2011 Nicholas Bessaraboff Prize for the most distinguished book length publication written in English in 2009, and the American Musical Instrument Society's 2011 Curt Sachs Prize honoring lifetime devotion to scholarship related to musical instruments. Although his main area of research is the history of the clarinet, his articles and reviews encompass keyboard, woodwind, brass, percussion, and stringed instruments, as well as instrumental tutors and treatises. Rice's 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).

**Stephen Schnurr** is Organist and Choir Director for Saint Paul Catholic Church of Valparaiso, Indiana. An historian of the pipe organ in the Great Lakes region, he co-authored the two-volume set *Pipe Organs of Chicago* with Dennis Northway. His work has appeared in journals such *The American Organist* and *The Tracker*, as well as other publications by the Organ Historical Society/OHS Press.



**Anita Sullivan** is a piano tuner, poet, editor, translator, and publisher. She owned and operated a piano-tuning business for almost thirty years. She has published books, essays, reviews, and articles, and has lectured and given workshops on nonfiction, poetry, translation, and piano tuning. Her book *The Seventh Dragon: The Riddle of Equal Temperament* (Portland, OR: Metamorphous Press, 1986) won the Western States Book Award for creative nonfiction. A second edition was published in 2005 by Unlimited Publishing.

# *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. If the file is too large for e-mail, please request a Dropbox link from the JOURNAL editor. 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](mailto:arrice@rocketmail.com)).



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

**RENATO MEUCCI**

the recipient of the 2012

**CURT SACHS AWARD**

For his lifelong devotion to scholarship related to  
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with musical instrument museums in Italy,  
for furthering the goals of the American Musical  
Instrument Society, and in recognition of his  
important books and articles on many types  
of musical instruments.

Presented in New York City, May 20, 2012



# Organization and Membership

## The American Musical Instrument Society

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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
1973	Museum of Fine Arts, Boston		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
1989	New York City	2011	The Musical Instrument Museum, Phoenix, Arizona
1990	Schubert Club Museum	2012	Metropolitan Museum of Art
1991	Moravian College		
1992	San Antonio, Texas		
1993	Nashville, Tennessee		
1994	Elkhart, Indiana		

### FRIENDS OF AMIS

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 2012:

Anonymous	Benjamin Harms	Donald Sarles
Carolyn Bryant	Kathryn Shanks Libin	Marlowe Sigal
Beth Bullard	Deborah Check Reeves	Susan Thompson
Stewart Carter	Albert Rice	John Watson
Edwin Good	Gabriele Rossi-Rognoni	



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](http://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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Send application form and payment to AMIS Treasurer Joanne Kopp, 1106 Garden St., Hoboken, NJ, 07030 (telephone 201-656-0107, e-mail: [j2kopp@aol.com](mailto:j2kopp@aol.com)).



# 42nd Annual Meeting

hosted by  
The Colonial Williamsburg Foundation  
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**May 30–June 1, 2013**

The Colonial Williamsburg Foundation will host the 42<sup>nd</sup> meeting of the American Musical Instrument Society, held jointly with the Historical Keyboard Society of North America (HKS<sub>o</sub>NA). The theme of the conference is Roots of American Musical Life.

Through performances, papers, demonstrations, panel discussions, and exhibits, the conference will explore the people, instruments, and influences that ventured across boundaries and crossed oceans to form the heritage of music in America. Most sessions take place in the Museums of Williamsburg, where attendees will look behind the scenes at study collections of instruments and other historic objects, conservation laboratories, library collections, and other research facilities. The featured exhibit, “Changing Keys: Keyboard Instruments for America 1700–1830,” elegantly presents twenty-seven examples from the collection, most exhibited for the first time.

**Program Committee:** Stewart Carter, chair; Edward Kottick, David Thomas

**Local Arrangements:** John Watson, chair





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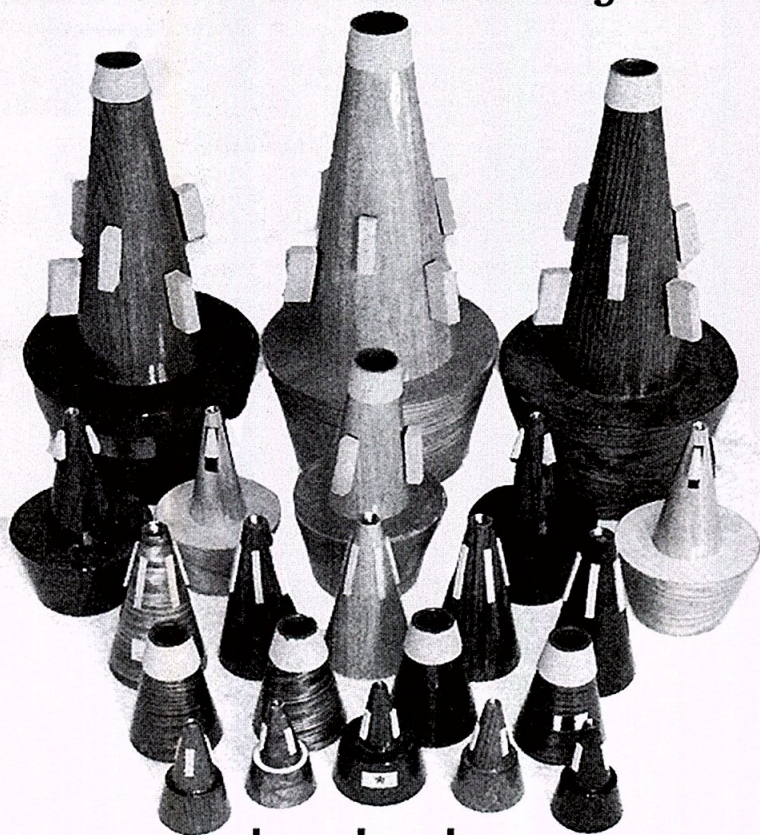
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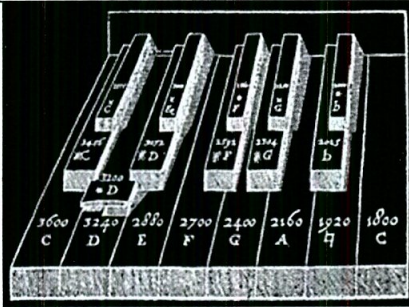
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For once one can confidently venture an opinion that there is a book that will never be better or more reliably done in its area of expertise. PETER WILLIAMS, *Musical Times*, Spring 2009

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.



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## Published by Tony Bingham

ROBERT BIGIO. *Rudall, Rose & Carte: The Art of the Flute in Britain.*

ROBERT BIGIO (editor). *Readings in the History of the Flute.*

Monographs, essays, reviews, letters and advertisements  
from nineteenth-century London.

TULA GIANNINI. *Great Flute Makers of France. The Lot and Godfroy Families 1650–1900.*

W.N. JAMES. *A Word or Two on The Flute.*

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.*

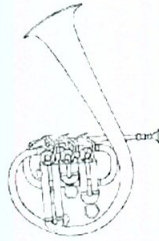
B. WOODCROFT (editor). *Patents for Inventions.*

*Abridgements of Specifications relating to Music and Musical Instruments,  
A.D. 1694–1866.* (Facsimile of the 1871 edition.)

PHILLIP T. YOUNG. *4900 Historical Woodwind Instruments. An Inventory of 200 Makers in International Collections.*



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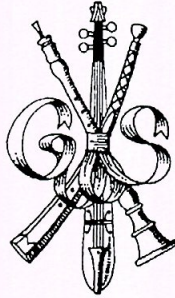
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## THE GALPIN SOCIETY

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. Lance Whitehead 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,  
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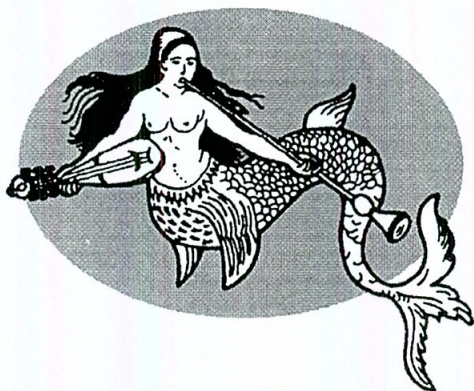
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