

*Journal of the
American Musical
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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 Richers family, and in 1999 he was selected as the recipient of the Curt Sachs Award by the American Musical Instrument Society. In 2006 he was awarded the Paul Riedo Legacy Award by the Dallas Bach Society. He is a past president of AMIS.

Agnes Armstrong holds music degrees from the State University of New York, the College of Saint Rose, and New York University. Among her publications are an edition of the organ works of Ernest Chausson, a bilingual book commemorating organist Joseph Bonnet, and *Organ Loft Whisperings*, collected correspondence from nineteenth-century Paris of American journalist Fannie Edgar Thomas. Armstrong has concertized and lectured throughout the United States and Europe. Presently a member of the National Council of the American Guild of Organists, she has maintained concurrent posts for more than thirty years in two upstate New York churches.

Jayson Kerr Dobney is the Associate Curator and Administrator in the Department of Musical Instruments at The Metropolitan Museum of Art. In 2011, he curated the exhibition *Guitar Heroes: Legendary Craftsmen from Italy to New York* that examined the role of Italian-American stringed instrument makers in New York City. In 2013, he organized the exhibition *The Sau-Wing Lam Collection of Rare Italian Stringed Instruments*, which included ten instruments on loan from one of the great American private collections of the late twentieth century. He is the author of numerous articles, especially related to his interest in American percussion instruments. His master's thesis, *Innovations in American Snare Drums 1850–1920*, was published by the University of South Dakota, Vermillion, in 2003.

Jean-Philippe Echard received a Master's degree in Chemistry in 1998. Since 1999, he has worked at the Laboratoire de recherche et de restauration of the Musée de la musique in Paris. He studied musical acoustics

at the Conservatoire National Supérieur de Musique de Paris. He was a Research Fellow at the National Gallery of Art (Washington, 2004–2005). His PhD (2010) research was on the materials and techniques used to varnish musical instruments (fifteenth-eighteenth centuries). He is particularly interested in the complementarity of historical and material sources for the knowledge of history of techniques and the methodological developments of observation and analytical techniques applied to historical musical instruments.

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 was the 1998 winner of the American Musical Instrument 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. With his wife, Ellen, he now lives in San Diego, California where he continues his research and tuba playing.

Jane Schatkin Hettrick, Professor of Music Emeritus, Rider University, has edited the complete masses, symphonies, and organ concerto of Antonio Salieri as well as music by numerous other eighteenth-century composers. Her editions of Salieri's double-chorus Mass in C and Requiem Mass (both A-R Editions) are forthcoming. Holding a DMA in organ, she is a concert organist and practicing church musician, and has written widely on sacred music and liturgy. Her articles and reviews have appeared in *The American Organist*, *Fontes Artis Musicae*, *Studien zur Musikwissenschaft*, *Eighteenth-Century Music*, *The Diapason*, *MLA Notes*, *Gottesdienst*, *The New Grove*, *MGG*, *Encyclopedia of Christian Civilization*, and other publications. Recently she has focused on ancient Christian hymnody, which research she published in *The Seventh Book of the Stromateis: Proceedings of the Colloquium on Clement of Alexandria* (Brill, 2012).

William E. Hettrick is Professor of Music at Hofstra University. His publications include critical editions of vocal and instrumental music of the sixteenth and seventeenth centuries and most recently of the choral works of Johann Herbeck (1831–77); a translation and edition of Martin Agricola's *Musica instrumentalis deudsch* (1529 and 1545); and articles on

the Renaissance *Ruszpfeif*, Adalbert Gyrowetz's autobiography (1848), and the American piano industry and music trade press. He has served AMIS as president, editor of the *Journal* and *Newsletter*, and member of the Board of Governors and other committees. He received the Curt Sachs Award in 2013.

Herbert Heyde completed a PhD in musicology in Leipzig in 1965 and worked in Germany until 1991. From 1992–94 he served at the Shrine to Music Museum in Vermillion, SD and then at the Metropolitan Museum of Art in New York, from which he retired in 2010. He has published books about classification (1975), art and craft in instrument making (1986), valved instruments (1987), instrument making in Prussia (1994), catalogs of the instruments collections of the Bachhaus Eisenach (1976), Handelhaus Halle (1980) and the Museum of Musical Instruments at Leipzig. His articles refer to trade, makers' marks, biographies, wind and string instruments.

Harrison Powley recently retired as Karl G. Maeser General Education Professor of Music at Brigham Young University. He received his Ph.D. in Historical Musicology at the Eastman School of Music of the University of Rochester. He completed a four-year term as president of The American Musical Instrument Society.

Emanuele Marconi is a conservator-restorer of musical instruments. After the diploma as restorer, he has earned a BA in Historic-artistic and Musical Heritage from the University of Bologna and a MA in Conservation-Restoration of Cultural Property from the University Paris Panthéon-Sorbonne. He has been assistant external curator at the Civic Museum of Musical Instruments in Milan and has worked as consultant for the Italian Ministry of Cultural Heritage. He is research fellow at the Musée de la musique in Paris. His main research field is the history of restoration of musical instruments, through the study of the written and material sources.

Pascale Patris is Conservator in The Sherman Fairchild Center for Objects Conservation at the Metropolitan Museum of Art since 1994. Her main responsibilities include the research and treatment of painted and gilded surfaces of decorative arts. She trained in Paris where she focused on conservation of European sculpture and decorative arts. Since joining the Museum she has expanded her expertise in the study and an-

alytical interpretation of surface finishes on European and American decorative arts and sculpture.

Adriana Rizzo is Associate Research Scientist in the Department of Scientific Research at the Metropolitan Museum of Art. She graduated in Industrial Chemistry from the University of Venice, Italy, and received a Postgraduate Diploma in the Conservation of Easel Paintings from the Courtauld Institute of Art in London. She joined the Metropolitan Museum in 2004, where she conducts analysis of materials from artwork of different periods and cultures, to inform on their technique of manufacture, as well as their conservation. Her projects include the study of Western, Eastern and African polychrome surfaces and clear finishes, as well as archeological materials.

Susanne Skyrn is Professor of Music at the University of South Dakota where she teaches studio piano, fortepiano, class piano, and piano literature. She is an active performer on both modern piano and fortepiano. 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 published by Wayne Leupold Editions. She frequently gives recitals and lectures about Spanish and Latin American music for schools and universities in the US and has presented for conferences in the US and abroad. In 2006 she was named the University of South Dakota's College of Fine Arts First Biennial Distinguished Professor.

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, *Journal of the American Musical Instrument Society*, School of Music, Illinois State University, Campus Box 5660, Normal, IL 61790 (e-mail: aalcorn@ilstu.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 (prefer-

ably 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

WILLIAM E. HETTRICK

the recipient of the 2013

CURT SACHS AWARD

in recognition of his distinguished contributions as
professor of music, author of books and articles on musical
instruments, editor of critical scholarly editions, president
of the Society, and editor of its Journal and its Newsletter.

Presented in Williamsburg, Virginia, May 31, 2013

Organization and Membership

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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 (presented in paragraph form for meetings from the first (1972) through eleven years ago, with the most recent ten years listed individually):

Smithsonian Institution (1972); Museum of Fine Arts, Boston (1973, 2002); Stearns Collection of Musical Instruments, University of Michigan (1974); New York University (1975); Shrine to Music Museum, University of South Dakota (1976, 1986, 1996); Salem College (1977); Yale University (1978); University of Chicago (1979); Metropolitan Museum of Art (1980); Vancouver Centennial Museum (1981); Oberlin College (1982); Henry Ford Museum (1983); Arizona State University (1984); Boston, Massachusetts (1985); Colonial Williamsburg (1987); Kenneth G. Fiske Museum, Claremont Colleges (1988, 1998); New York City (1989); Schubert Club Museum (1990); Moravian College (1991); San Antonio, Texas (1992); Nashville, Tennessee (1993); Elkhart, Indiana (1994); Museum of History and Art, Salt Lake City, Brigham Young University (1995); Washington, D.C. (1997); Vassar College (1999); Lisle, Illinois (2000); University of North Carolina at Asheville (2001); Oxford, London, Edinburgh (2003)

2004	Winston-Salem, North Carolina
2005	University of Nevada at Las Vegas
2006	National Music Museum, University of South Dakota
2007	Yale University
2008	Cantos Music Foundation, Calgary
2009	Stearns Collection, University of Michigan, Ann Arbor
2010	Library of Congress
2011	The Musical Instrument Museum, Phoenix, Arizona
2012	Metropolitan Museum of Art
2013	Colonial Williamsburg

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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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43rd Annual Meeting

Sawmill Creek Resort
Huron, Ohio

May 28–31, 2014

The American Musical Instrument Society will hold its 43rd annual meeting at the Sawmill Creek Resort in Huron, Ohio, from May 28 through May 31, 2014.

Through papers, performances, demonstrations, and exhibits, the conference will explore a broad range of topics relating to the history, design, and use of musical instruments, with a focus on Ohio's history, manufacturers, and collections, as they relate to musical instruments. The conference will begin Wednesday evening with an informal reception at the resort. Thursday will be devoted to paper sessions; Friday to trips to nearby attractions: in Cleveland, the Cleveland Museum of Art or the Rock 'n Roll Hall of Fame; at Oberlin College, the Selch Collection of American Music History and a private tour of the vaults, along with a special tour and concert of the Caldwell-Meints collection of viols, or a tour of some of the 36 college and town organs, led by James David Christie. Concerts will be presented Thursday and Friday evenings. The Saturday paper session will be followed by the traditional banquet, at the resort.

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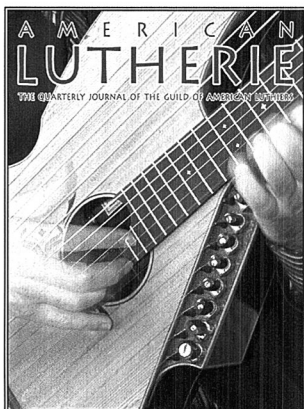
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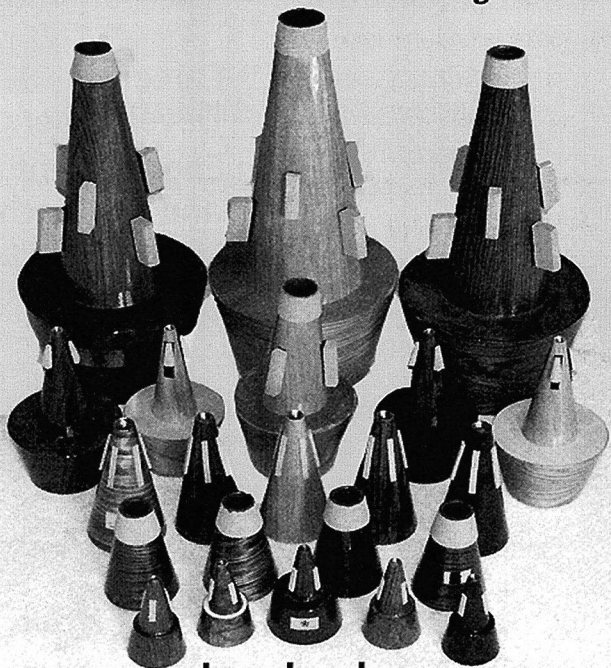
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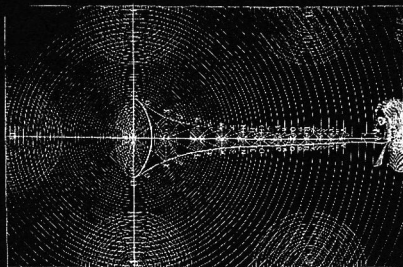
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Major developments in acoustics, starting in the 'thirties and stimulated in particular by analogy with electrical networks and the use of the related electronic equipment, have cast a shadow over its previous historical discoveries. Despite a recent reawakening of interest in this sense, especially with regard to the Scientific Revolution, there is still much work to be done. This volume aims not only at bridging the gap, but to extend investigations down to our own times. The first four chapters deal with the subject from the Middle Ages up to the end of the Scientific Revolution. The remaining seven continue the discussion, from the early 18th century down to our own times. Being the discussion supplemented with references to performance practice, this work is aimed not only at science historians, but also at musicians and musicologists.

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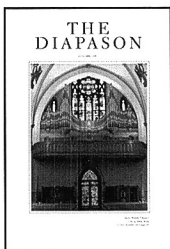
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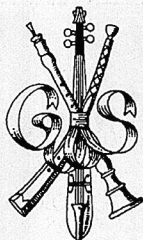
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THE GALPIN SOCIETY

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. 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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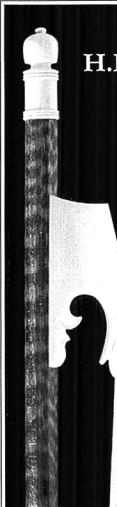
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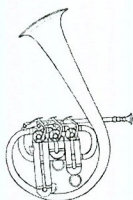
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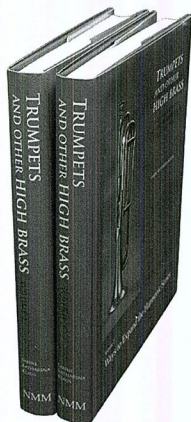
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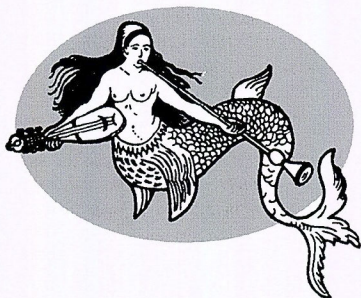
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