

*Journal of the  
American Musical  
Instrument Society*

VOLUME XL • 2014



Copyright by the [American Musical Instrument Society](#).  
Content may be used in accordance with the principles of fair  
use under [Section 107 of the United States Copyright Act](#).  
Content may not be reproduced for commercial purposes.

## Congratulations from the President

I first became aware of the *Journal of the American Musical Instrument Society* in 1976 from a fellow musician who excitedly showed it to me. Immediately, I wrote for a subscription and have looked forward to reading *JAMIS* every year. The familiar “thrill of discovery” is often found in these pages as it is during the annual AMIS Conferences. One of the best things about *JAMIS* is that the articles can be re-read with much pleasure, and the book reviews are quite informative. In addition, an archive of journals is a valuable research tool.

The 40<sup>th</sup> anniversary of *JAMIS* is a superb achievement for all of the scholars, curators, restorers, collectors, and researchers who have contributed articles, short contributions, and book reviews, and for the various editors who have done a remarkable job since 1974. I want to thank everyone who has been involved in the *Journal*.

ALBERT R. RICE  
PRESIDENT, AMIS

## Milestones

**M**ilestones are markers placed along the length of a traveled route. In a figurative sense, we also use the term to denote significant points in the progress, over time, of a person, organization, or institution that we admire. And so, in this fortieth volume of the *AMIS Journal*, we pause briefly to express our devotion to our Society; to celebrate its founders, who realized the importance of creating this published record, wisely planned it as a yearbook, and brought it to light in only four years' time; to acknowledge those who have contributed to its well-being in many ways (as editors, authors, reviewers, bibliographers, members of the editorial board, business managers, and advertisers) over the last forty years; and to look forward to the accomplishments of those who will continue the mission in the future.

Reflecting back over the history of the *Journal*, I am very grateful to the Society's officers who entrusted its editorship in 1978 to a young musicologist who had had practical experience as an instrumentalist and as Robert A. Warner's graduate assistant in the Stearns Collection of the University of Michigan. Being given this responsibility was of significant benefit to my professional career, but, even more important, it helped me to develop friendships within this organization of friendly people (*amis*) that have enriched my life immeasurably.

During its first forty years, our annual *Journal* has published 171 articles on diverse topics that reflect the Society's stated purpose: "to promote better understanding of all aspects of the history, design, construction, restoration, and usage of musical instruments in all cultures and from all periods." The tally of books reviewed in the *Journal* reaches to 298. Even more significant than these statistics is the high level of quality that these writings exhibit. We can all be proud of this record.

And now, at this fortieth-volume milestone, let us join together in praising AMIS and its *Journal*. May they both continue in success for many years to come.

WILLIAM E. HETTRICK  
HOFSTRA UNIVERSITY  
EDITOR, VOL. 5-11, 1979-1985

## In the Beginning

In the 1950s and the decades following, the world of music welcomed the arrival of numerous new groups that devoted their time and talents to the study and performance of music and musical instruments. Groups like New York Pro Musica introduced American audiences to new/old music and musical instruments. Numerous European and American musicians began to specialize in performances on early keyboards, winds, and strings. Instrument builders created reproductions, some close to what had existed earlier, some far off the mark. Major museums began to revive their collections. Private collectors ramped up their collecting. And numerous related societies popped up like today's "start-ups": groups like the Galpin Society, Society for Ethnomusicology, Organ Historical Society, Viola da Gamba Society of America, Lute Society of America, International Horn Society, and in 1971–72, the American Musical Instrument Society.\*

Many of us who founded AMIS were members of the Galpin Society, formed in Great Britain in 1946 to bring together colleagues interested in the history of European musical instruments "and all cognate subjects" and to establish a Journal, volume I appearing in 1948. In January 1972, some American members of the Galpin Society met at Jersey City State College to explore the possibility of forming a Galpin American Chapter (and to eat a promised meal at the Miss America Diner!). Among those present were some of the musical instrument collectors and teachers who had met in October 1971 at a private home in upscale Scarsdale, New York, where they proposed founding The Historical Musical Instrument Society for "the study and collecting of historical musical instruments, and their performance, design, and production."

As the keynote speaker at the New Jersey gathering, I urged us to consider forming our own group, one that would have its focus on music from all cultures and all eras. We all wanted to start our own journal, something that was not permitted in the Galpin Society Committee's response to an American branch. An expanded membership from both emerging groups formed the American Musical Instrument Society at the Smithsonian Institution in April 1972, at which we proposed establishing a journal of first-rate scholarship on "the study of the history, design, and use of musical instrument in all cultures and from all periods."

The creation of a quality journal was critical to the success of the society. As distinguished scholar/member Howard Mayer Brown wrote in a letter at the founding, "For many of us, the Journal will be the main reason for the Society's existence." As chair of the AMIS Publications Committee and a board member then, I know how hard the new officers and Board worked to live up to those expectations. By April 1973, the society had appointed the editor for Volume I (and later Volumes II–IV): Thomas Forrest Kelly, a Harvard PhD in Byzantine Chant, just beginning his teaching career at Wellesley College (forty years later, he is Morton B. Knafel Professor at Harvard University). Plans for the journal included generous illustrations for not only short articles, but also articles longer than those in the Galpin journal. The printers chosen for the first seven volumes were the Stinehour Press and Meriden Gravure Company, two of the finest in America. Even though the minutes of the Board meetings reflect the challenges of missed editorial and printing deadlines, cost overruns, and low treasury balances of these early years, the Society built its international reputation on the superb quality of the content and the excellence of the printing of the Journal.

It required much faith and optimism to launch such an ambitious journal, supported at first only by about 200 members paying annual dues of \$5.00 (gradually raised through the years to the current \$45.00 and later supplemented by journal ads and donations). Forty volumes of that journal are now available for reference at homes of individual members, for students and scholars at hundreds of national and international institutions, and on the Web. May there be many more volumes in the years to come dedicated to the study of musical instruments of all cultures and from all periods.

CYNTHIA ADAMS HOOVER  
SMITHSONIAN INSTITUTION  
AMIS FOUNDING MEMBER

\*See Carolyn Bryant's excellent article on this period in this JOURNAL (XXXIII, 2007).