

*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.

CONTRIBUTORS

Susan Berdahl is employed as professor of Flute and Musicology at Texas A&M International University. As a flute historian, her best-known contribution is her 1986 University of Minnesota dissertation, "The First One-hundred Years of the Boehm Flute in the U. S., 1845–1945: A Biographical Dictionary of American Boehm Flutemakers." During 1997–2000, she served as a J. William Fulbright Senior Scholar/ Lecturer in Music (flute specialist), posted within the Republic of Honduras with the Orquesta Sinfonica Nacional and with Escuela Nacional de Musica de Honduras, Tegucigalpa, Honduras. She continues to this day to support the mission of her initial efforts there as artistic director for biennial international flute festivals held in Central America.

Brandi Berry, violinist, whose playing was praised as "alert" and "outstanding" (*Chicago Classical Review*) and whose "riffs . . . powered by a flash of bow arm . . . rolled out with irresistible glee" (*Washington Post*), has appeared throughout the United States and Canada with such groups as Kings Noyse, Newberry Consort, Apollo's Fire, and Indianapolis Baroque Orchestra, and on numerous series including at the Library of Congress, Dame Myra Hess series, Early Music Now, and the Boston, Berkeley, Indianapolis, Madison, and Chicago early music festivals. Berry is co-director of the Baroque Ensembles program and teaches Baroque Performance Practice at DePaul University in Chicago.

Curt Davis received a PhD in Electrical Engineering from the University of Kansas in 1992. He is presently the Naka Endowed Professor of Electrical & Computer Engineering and the Director of the Center for Geospatial Intelligence at the University of Missouri in Columbia, Missouri. He is the author of numerous scientific journal articles in the field of satellite remote sensing of the Earth. He spends a lot of his spare time in organizing and researching his father's (J. Loyd Davis) antique collections of early American musical instruments, sheet music, electric fans, and phonographs.

Robert Eliason holds degrees from the University of Michigan, Manhattan School of Music, and the University of Missouri at Kansas City. Following a post-doctoral fellowship at the Smithsonian Institution, he was Curator of Musical Instruments at the Henry Ford Museum and Greenfield Village. He is a founding member of the American Musical

Instrument Society, 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 nineteenth-century American makers of brass and woodwind instruments." He is the author of three small books and numerous articles, including all the brass instrument articles for the *Harvard Dictionary of Music* and more than twenty articles for the *New Grove Dictionary of Music*. Bob and his wife, Ellen, live in San Diego, California where he continues his research and writing, and plays tuba with the San Diego Concert Band.

Heike Fricke was born in Aachen, studied musicology, journalism, and dramatics at the Freie Universität in Berlin and holds a PhD. in musicology. As a curator for the Museum for Musical Instruments of the State Institute for Musical Research, Prussian Heritage Foundation in Berlin she has prepared several exhibitions including *Faszination Pianoforte; Mozart auf der Suche nach dem neuen Klang; Czerny – Pianist, Komponist, Pädagoge*; and *Faszination Klarinette*. Currently she is working in a project cataloging the war losses of the Berlin musical instruments museum. She also worked as a curator for the Edinburgh University Collection of Musical Instruments and gave seminars at the University of Edinburgh. Lately she published the books *Faszination Klarinette*, the *Catalogue of the Sir Nicholas Shackleton collection*, and *Die Klarinette im 18. Jahrhundert*. She is also working for several publications like the encyclopedia *Die Musik in Geschichte und Gegenwart [MGG]*, *Beethoven Lexikon*, *Geschichte der Musik im 20. Jahrhundert*, and *Mozart-Studien*. As a lecturer she is invited to many international conferences dealing with musical instruments. For the Berlin Philharmonic Orchestra she is writing program notes and giving introductory remarks. Since 2009 she is the editor of *rohrblatt*, the German professional journal for oboe, clarinet, bassoon and saxophone.

Tula Giannini is Dean and Professor of the School of Information and Library Science, Pratt Institute. She holds a PhD from Bryn Mawr College, an MLS from Rutgers University, and bachelor and master degrees from the Manhattan School of Music. Before coming to Pratt in 1998, she taught at Catholic University, Rutgers University, and University of Hawaii, was Curator of Musical Instruments at the Library of Congress, Director of the Talbott Library, Westminster Choir College, and Head, Collection Management at Adelphi University. An interdisciplinary researcher across information science and musicology, her IS work focuses

on users and user experience in the digital world and is published widely in peer-reviewed journals. A leading scholar of French musical wind instruments, her research and publications are based on French archival documents that have brought new information perspectives to the study of French wind instruments. These include her book, *Great Flute Makers of France, the Lot and Godfroy Families*, numerous articles in the *New Grove Dictionary of Music and Musicians*, the *Grove Dictionary of Musical Instruments*, and peer-reviewed music journals. She is currently working on the book, *Wind Instrument Makers and Players in France: New Documents and Perspectives*.

John Koster is Conservator, Curator of Keyboard Instruments, and Professor of Music at the National Music Museum, the University of South Dakota. After earning the A.B. with Honors in Music at Harvard College, he was for many years a harpsichord maker in the Boston area, where he also cared for the historical keyboard instruments in the Museum of Fine Arts. Koster, who has held research fellowships at The Metropolitan Museum of Art in New York and with the National Endowment for the Humanities, has lectured and published extensively on organological and musicological topics. He is a recipient of the AMIS's Bessaraboff and Densmore Prizes.

Jeremy Montagu is Ex-Curator of the Bate Collection and lecturer in the Faculty of Music of the University of Oxford and visiting professor and lecturer in other universities. He is also a sometime-professional conductor and player in many orchestras, collector of musical instruments worldwide, and author of books and articles on their history, development, and use. In addition, he served as senior editor responsible for ethnographic, percussion, and other instruments for the revision of the *New Grove Dictionary of Musical Instruments*. He is President of the Galpin Society and other bodies.

Nicholas Pyall builds guitars using hand tools. His instruments are inspired by the Viennese guitars of the early and mid-nineteenth century, including those with extra bass strings, and by mid-twentieth-century North American guitars. He is currently a senior lecturer in guitar making and course leader for the Musical Instruments BSc at the Cass School of Art, London Metropolitan University. In 2009 he was awarded funding from the Arts and Humanities Council of Great Britain to pursue his

doctoral studies. In 2010 he took up a residency at the Library of Congress, Washington DC, as a British Research Council Fellow. He submitted his PhD thesis on *The Influence of Nineteenth Century Viennese Guitar in North America* in 2013.

Albert R. Rice holds a Ph.D. from Claremont Graduate University. He is a clarinetist, author, appraiser of musical instruments, president of the American Musical Instrument Society, and review editor for the *AMIS Journal* and *Newsletter*. He has written three books on the history of the clarinet published by Oxford University Press and is a retired librarian and musical instrument curator. In 2011, he was awarded the American Musical Instrument Society's Curt Sachs Prize honoring lifetime devotion to scholarship related to musical instruments.

Timothy Tikker is College Organist at Kalamazoo College and Music Director & Organist at Saint Paul's Episcopal Church, Flint, Michigan. He has degrees in organ performance from San Francisco State University (BM), the University of Oregon (MM) and the University of Michigan (DMA). He has studied improvisation with Guy Bovet, Daniel Roth, Andre Isoir, and Jean Langlais, and has won national and international awards in improvisation and composition. He is a long-time scholar of French organs and organ music, with publications in *The American Organist*, *The Diapason*, *AIO Journal*, and *l'Orgue*, and has recordings on the Arkay and Raven labels.

John R. Watson is Conservator of Instruments and Mechanical Arts and Associate Curator of Musical Instruments at the Colonial Williamsburg Foundation. In 2005 he was contributing editor of *Organ Restoration Reconsidered: Proceedings of a Colloquium*, published by Harmonie Park Press. His book, *Artifacts in Use: the Paradox of Restoration and the Conservation of Organs* (OHS Press, 2010), focused on the special problems of preserving functioning objects and in the goals and means of restorative conservation. His recent book *Changing Keys: Keyboard Instruments for America, 1700–1830* (Scarecrow Press, 2013) is a descriptive catalog detailing thirty-eight keyboard instruments in the Colonial Williamsburg collection. In 2010, with a grant from the American Musical Instrument Society, he published an online version of Martha Clinkscale's piano database that has since grown to include 7,600 pre-1860 pianos worldwide.

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 (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

MARGARET DOWNIE BANKS

the recipient of the 2014

CURT SACHS AWARD

in recognition of her professionalism and leadership since 1979
in establishing the Shrine to Music Museum,
now the National Music Museum, in Vermillion, South Dakota;
in improving the size and quality of its collections;
and in defining the scope and content of its academic programs
within the broader context of the University of South Dakota.
This award is also presented in acknowledgement of the perseverance
and exactitude she has exhibited as the author of scholarly works
in the field of organology, particularly those relating
to the firm of C. G. Conn.

Huron, Ohio, May 31, 2014

Organization and Membership

The American Musical Instrument Society

BOARD OF GOVERNORS

PRESIDENT Albert R. Rice, *Claremont, California*
VICE PRESIDENT Carolyn Bryant, *Brunswick, Maine*
SECRETARY Deborah Check Reeves, *National Music Museum*
TREASURER Joanne S. Kopp, *Hoboken, New Jersey*

Margaret Downie Banks, *National Music Museum* (2012–2015)
Robert Green, *Northern Illinois University (emeritus)* (2012–2015)
Aurelia Hartenberger, *St. Louis, Missouri* (2013–2016)
Matthew Hill, *Edinburgh, Scotland* (2012–2015)
Edmond Johnson, *Occidental College* (2014–2017)
James B. Kopp, *Hoboken, New Jersey* (2014–2017)
Christina Linsenmeyer, *The Musical Instrument Museum* (2013–2016)
Bradley Strauchen-Scherer, *Metropolitan Museum of Art* (2014–2017)
Michael Suing, *Museum of Fine Arts, Boston* (2014–2017)
David W. Thomas, *Houston, Texas* (2013–2016)
Carol Lynn Ward-Bamford, *Library of Congress* (2012–2015)
Gabriele Rossi-Rognoni, *Museo degli Strumenti Musicali*
(International member 2011–2014)
Heike Fricke, *Musikinstrumenten Museum Berlin, Rohrblatt*
(International member 2012–2015)

* * *

JOURNAL

EDITOR Allison A. Alcorn, *Illinois State University*
ASSOCIATE EDITOR Carolyn Bryant, *Brunswick, Maine*
REVIEW EDITOR Albert R. Rice, *Claremont, California*

NEWSLETTER

EDITOR Edmond Johnson, *Occidental College*
REVIEW EDITOR Albert R. Rice, *Claremont, California*

WEBSITE

<<http://www.amis.org>>

MANAGER Dwight Newton, *Lexington, Kentucky*

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); Winston-Salem, North Carolina (2004)

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
2014	Sawmill Creek Resort (Huron, Ohio)/Oberlin College

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:

Peggy F. Baird	Laurence Libin	Donald Sarles
Carolyn Bryant	Thomas MacCracken	Michael Suing
Beth Bullard	Deborah Check Reeves	John Watson
Cynthia & Roland Hoover		

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.

MEMBERSHIP APPLICATION

Name: _____

Address: _____

Telephone: _____

Memberships are for the calendar year (January through December)

____ Regular U.S. (\$45)

____ Regular international (\$55)

____ Joint U.S. (\$10)

____ Joint international (\$20)

____ Student U.S. (\$20)

____ Student international (\$30)

____ Institutional U.S. (\$60)

____ Institutional international (\$70)

Please select preferred
method of payment:

____ Visa ____ Master Card

Card no. _____

____ Check (in U.S. dollars),
payable to American Musical
Instrument Society, Inc.

Exp. date _____

Signature _____

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).



44th Annual Meeting

Museum of Fine Arts
Boston, Massachusetts

June 3–7, 2015

The American Musical Instrument Society will hold its 44th annual meeting at the Museum of Fine Arts in Boston, Massachusetts, from June 3 through June 7, 2015.

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 New England and instruments in the Museum of Fine Arts. The conference will begin on Wednesday evening with an opportunity to visit the MFA's musical instrument gallery, with informal demonstrations by local musicians. Thursday will be devoted to paper sessions; Friday to trips visiting the factories for Powell Flutes (Maynard, MA) and Zildjian Cymbals (Quincy, MA). Saturday's paper session will be followed by the traditional banquet, at Simmons College. On Sunday morning an optional tour will be offered of the instrument collection at Symphony Hall. The meeting immediately precedes the week-long Boston Early Musical Festival.

Program Committee: Darcy Kuronen, chair; Peter H. Bloom, Jayme Kurland, Allan Winkler

Local Arrangements: Darcy Kuronen, chair; Nancy Hurrell, Jayme Kurland

Clarnan Editions

Historic Music by Women

More than 85 titles in our catalogue

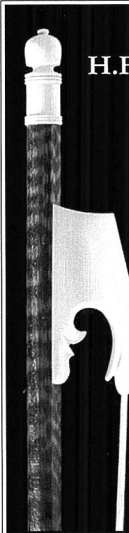
Masses, Oratorios, Songs, Cantatas, Sonatas,
Overtures, Arias, Baroque Motets, Magnificat,
Piano Concertos

by

Abrams, Assandra, Barthélemon, Beach,
Bembo, Bon, Brillon de Jouy, Cécile,
Cianchettini, Cléry, Cosway, Cozzolani,
Dibden, Eichner, Grazianini, Grimani,
Hammann., Handy, Mrs. Jordan, LeBrun,
Leonarda, Liebmann, Mara, Marcello,
Maria Antonia Walpurgis, Martines, Meda,
Nascinbeni, Paradis, Peruchona,
Mrs. Philharmonica, Price, Reichardt, de Rossi,
Schröter, Strozzi, Valentine, Westenholz,
Mrs. Wilbraham

Barbara Garvey Jackson, Publisher

235 East Baxter Lane
Tel. (479) 442-7414 email:
clarnan@sbcglobal.net
Website: www.clarnan.com



H.F. Grabenstein
Bowmaker

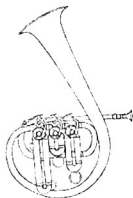
Renaissance

Baroque

Modern

179 Walker Hill Road
Williston, VT
05495 USA
(802) 872-8923
hfgbowmaker.com

Robb Stewart Brass Instruments



Maker of Historical Brass Instruments.
Specializing in replicas of keyed bugles and mid-19th
Century American rotary valve cornets.
Repair and restoration of antique brass instruments.
Used and antique instruments for sale.

140 E. Santa Clara St. #18 Arcadia, CA 91006
(626)447-1904
robb@robbstewart.com
www.robbstewart.com

Anne Acker
Early Keyboard Instruments



harpsichords, clavichords, fortepianos
18th 19th and early 20th century pianos

builder, antiques, used, restorations, repairs, custom
decoration, finishes, tuning, appraisals, lectures, performance

www.anneackerkeyboards.com
a.acker@comcast.net 912-704-3048

THE COLLEGE MUSIC SOCIETY

The College Music Society
promotes music teaching and learning, musical creativity and expression, research and dialogue, and diversity and interdisciplinary interaction.

A consortium of college, conservatory, university, and independent musicians and scholars interested in all disciplines of music, the Society provides leadership and serves as an agent of change by addressing concerns facing music in higher education.

• Professional Activities

- CONFERENCES
- FORUMS AND DIALOGUES
- PUBLICATIONS
- PROFESSIONAL DEVELOPMENT

• Career Development

• Engagement and Outreach

• Information Services

To find out the many benefits of membership please visit our website at **www.music.org**



312 East Pine Street, Missoula MT 59802
Toll Free: **1-800-729-0235** Phone: (406)721-9616
Fax: (406)721-9419 Email: cms@music.org



A & D Music

— Celebrating our 35th Anniversary —

Certified & IRS Qualified Appraisals

for Insurance • Donations • Estate Settlement

Brass, Fretted, Orchestral Percussion, Print Music, Pro Audio, Woodwinds

Rebecca Apodaca, ASA

Accredited Senior Appraiser - Musical Instruments

American Society of Appraisers

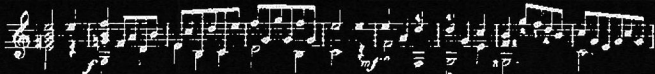
By Appointment Only



10% Discount
AMIS Members

admusic@cox.net • www.admusic.net

(949) 768-7110 • Fax (949) 716-7667



THE DIAPASON

AN INTERNATIONAL MONTHLY
DEVOTED TO THE ORGAN, HARPSICHORD,
CARILLON AND CHURCH MUSIC

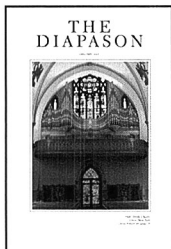
-
- ∞ Feature articles by noted contributors.

 - ∞ Reviews of organ, choral and handbell music, books and recordings.

 - ∞ Stoplists and photos of organ installations.

 - ∞ Monthly calendar of events.

 - ∞ Extensive classified advertising section.



Visit our website at:

TheDiapason.com

One year: \$38. (USA)

REQUEST A
FREE
SAMPLE COPY

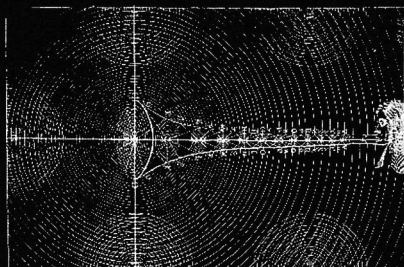
THE DIAPASON
3030 W. Salt Creek Lane, Suite 201
Arlington Heights, IL 60005-5025

Phone: 847-391-1045
Fax: 847-390-0408
e-mail: jbutera@sgcmail.com

Patrizio Barbieri

Physics of Wind Instruments and Organ Pipes 1100-2010

New and Extended Writings



LEVANTE

Via Adua 82
04100 Latina

Latina, Il Levante, 2013
ISBN 978-88-95203-409

Hard bound,
pp. xii, 568,
257 illus. (45 in colour),
10 tables,
Euro 50

To order:
illevantesas@libero.it
<http://www.illevante-libreria.it>

tel/fax 0039-0773.486315

Contents, Indexes:
www.patriziobarbieri.it

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.

Early Keyboard Journal

DEVOTED TO THE ORGANOLGY,
PERFORMANCE PRACTICES, AND LITERATURE
OF EARLY KEYBOARD INSTRUMENTS

Published annually by the Historical Keyboard Society

Vols. 27/28/29:

ARTICLES

Andrés Cea Galán: New Approaches to the Music of Antonio de Cabezón/ **Michael D. Friesen:** Christian and John Veltenair, Musical Instrument Makers/ **Calvert Johnson:** Insights into Early Seventeenth-Century Italian Ornamentation and *musica ficta*, particularly Frescobaldi's *Fiori musicali*, from the Torino Tablatures/ **John Koster:** The *Lyra Celi* by Raymundo Truchado, 1625/ **Michael Latcham:** Two *Hammerflügel* by Johann David Schiedmayer of 1783 and 1794/ **David Sutherland:** On the Numbers of Pianos made in Florence 1700–1750, and on what those Numbers mean/ **Michael Tsalka:** Daniel Gottlob Türk's *Leichte Klaviersonaten*: Their Pedagogical Value in the Formation of the Late Eighteenth-Century Keyboardist.

BOOK REVIEWS

Bethany Cencer, Desmond Hosford, Vivian S. Montgomery, Joel Speerstra, Andrew Willis.

Visit us at www.ekjournal.org

Back-issue, institutional and individual subscriptions are available.

Oliver Finney
Journal Business Manager
1704 E. 975 Rd.
Lawrence, KS 66049-9157
ofinney@ekjournal.org



Telephone +44 (0)20 7794 1596 Fax +44 (0)20 7433 3662
email info@oldmusicalinstruments.co.uk
www.oldmusicalinstruments.co.uk

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 Bandmen.*

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.*

The Historic Brass Society

The leading source for brass music history
from Antiquity to the 20th Century

The Historic Brass Society Journal

Articles by leading authorities and translations of important methods and treatises; Dauverne, dalla Casa.
Articles by Tarr, Smithers, Dahlqvist, Downey, Dudgeon, Heyde, Stewart Carter, Editor

Digital HBS Newsletter on www.historicbrass.org

Articles, interviews on brass performers, instrument makers, collectors, scholars, reviews, News of the Field, HBS Membership Directory, Concert Postings, Discussion Groups

Conferences Celebrating 200th Anniversary of the birth of Adolphe Sax

Third International Romantic Symposium, The Saxhorn in Opera and Military Music

Hochschule der Künste, Bern, Bern Switzerland Feb. 4-5, 2014

Adolphe Sax: His Influence and Legacy

Musical Instrument Museum, Brussels, Belgium July 3-5, 2014

HBS Early Brass Festival

Oberlin College, Oberlin, OH July 10-12, 2015

HBS Early Brass Festival and Vintage Band Festival

Northfield, MN, July 28-31, 2016

International Historic Brass Symposium

New York City, Summer 2017

Bucina HBS Book Series

The Last Trumpet: History and Literature of the English Slide Trumpet by Art Brownlow
Perspectives in Brass Scholarship, Stewart Carter, Ed.

Handel's Trumpeter: The Diary of John Grano, John Ginger, Ed.

East Meets West: Trumpet Tradition in Russia by Edward Tarr

Tielman Susato Music of His Time, Keith Polk, Ed.

Proceedings of HBS Conference at Cité de la Musique Stewart Carter, Ed.

Valved Brass: The History of an Invention by Christian Ahrens

Trombone in the Renaissance: A History in Pictures and Documents by Stewart Carter

Order from Pendragon Press: penpress@taconic.net

Brass Music at the Cross Roads of Europe: The Low Countries. Keith Polk, Ed.

Early 20th C. Brass Idioms: Art, Jazz, and Other Popular Traditions: Proceedings of HBS Conference,
Institute of Jazz Studies. Published by Scarecrow Press www.scarecrowpress.com

Christopher Monk Award

Joe and Joella Utley Student Support Award

Historic Brass Society, 148 W. 23rd Street #5F,

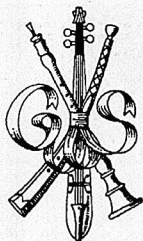
New York, NY 10011 USA

Tel/Fax 212 627-3820 president@historicbrass.org

www.historicbrass.org

HBS Membership \$35, 30 Euros or 20 British Pounds

Members receive annual *HBSJ*



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.
e-mail:administrator@galpinsociety.org



RUCKERS PAPERS, HARPSICHORD DRAWINGS AND HARPSICHORD WOODS FOR SALE

23 different Ruckers paper designs including the dolphin papers, the green 'silk' paper, the brown 'ash-grain' paper and many key-well and border papers with some less-common designs. Printed with permanent ink on acid-free linen rag paper from designs cut in blocks by Grant O'Brien for his own instruments.

Drawings of the Ruckers 'French' double-manual harpsichord, a Ruckers spinett virginal, Flemish soundboard and lid decorations, a Pisarenis virginal, an anonymous Neapolitan harpsichord (c.1620) and Flemish and Italian harpsichord and virginal stands.

Italian quartered spruce soundboard wood from the Val di Fiemme, knot-free Italian cypress, 20,000-year-old bog oak, real African ebony. All wood is air dried and more than 30 years old.

2008 reprint of Grant O'Brien's book:
Ruckers. A harpsichord and virginal building tradition

Full details from Grant O'Brien at:

www.claviantica.com/index.html

E-mail: grant.obrien@claviantica.com

Phone: +44 (0) 131 556 8705 or +44 (0) 793 967 6903

VIRTUAL

*Sheet
Music*



- Premium Access to over 90,000 files
- High Quality digital sheet music
- Exclusive MIDI and Mp3 audio files
- Arrangements for all instruments
- Realtime transposition on most titles
- Music Expert Training Videos
- ...and More!

Find the most of the musical, original repertoire as well as exclusive arrangements for any instrument and ensemble. Everything ready to download and/or print instantly!

Now featuring unique Mp3 accompaniment files!

www.virtualsheetmusic.com

E-Mail: info@virtualsheetmusic.com



A-R Editions, Inc.

8551 Research Way, Suite 180
Middleton, WI 53562 USA

Outstanding Editions for Performers and Scholars

Now Available: 10% Discount on All Direct Standing Orders

- Recent Researches in the Music of the Middle Ages and Early Renaissance
- Recent Researches in the Music of the Renaissance
- Recent Researches in the Music of the Baroque Era
- Recent Researches in the Music of the Classical Era
- Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries
- Recent Researches in American Music
- Recent Researches in the Oral Traditions of Music
- Collegium Musicum: Yale University
- A-R Special Publications
- Music of the United States of America

Visit our website:

<http://www.areditions.com>

(includes over 500 publications)

• Phone 608-836-9000 • Fax 608-831-8200 • Toll Free (U.S. only) 800-736-0070 •
info@areditions.com

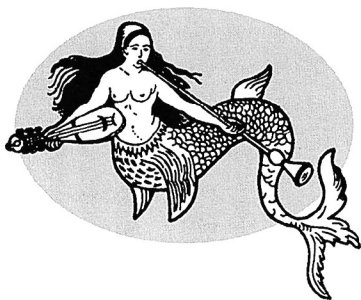
A-R Editions, Inc.

8551 Research Way, Suite 180

Middleton, WI 53562 USA

Vintage Instruments

Historical Woodwind, Brasswind, and
Stringed Instruments



Frederick W. Oster
Fine Violins

Violins, Violas, & Celli of Distinction
Appraisals ♦ Sales ♦ Restoration
Certifications

507 South Broad Street
Philadelphia, PA 19147
215-545-1100

www.vintage-instruments.com