

*Journal of the
American Musical
Instrument Society*

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CONTRIBUTORS

Anne Beetem Acker is an independent full time historic keyboard specialist. She performs on, writes, and lectures about keyboard topics; appraises, consults, repairs, restores, and builds replicas of harpsichords, clavichords, and eighteenth- and nineteenth-century pianos. She served as a Senior Editor for the *Grove Dictionary of Musical Instruments*, 2nd ed. as well as contributing many of its articles.

Patrizio Barbieri is a graduate in Electronic Engineering at the University of Rome “La Sapienza” and has worked and taught in that field, including in the United States. Later he devoted himself to historical matters pertaining to acoustics, organology, temperament, harmonic theories, and music printing. He has published three books and more than one hundred articles. He was awarded the 2008 Frances Densmore Prize by the AMIS for the best article in English on musical instruments published in 2006–07. Until 2009 he taught musical acoustics (first chair on the subject established in Italy), applied acoustics, history of musical theories (University of Lecce), and history of musical instruments (Gregorian University of Rome). In 2009–10 he held the course in organ acoustics and historical tunings for the European Master Class of Art – Organ Expert at Rome’s “Tor Vergata” University. He also lectured at the Laboratorio di acustica musicale e architettonica of the Fondazione Scuola di San Giorgio – CNR in Venice.

Jayson Kerr Dobney is an Associate Curator in the Department of Musical Instruments at The Metropolitan Museum. He has curated several exhibitions including *Early American Guitars* (2014), *The Sau-Wing Lam Collection of Rare Italian Stringed Instruments* (2013), and *Guitar Heroes: Legendary Craftsmen from Italy to New York* (2011) and collaborated on the exhibitions *Painting Music in the Age of Caravaggio* (2015) and *Watteau, Music, and Theater* (2009). He authored the Metropolitan’s *Bulletin* that accompanied the exhibition *Guitar Heroes* in 2011. Dobney is deeply interested in the use of digital technology in museums and was responsible for the creation of the Metropolitan’s first exhibition app for smart phones and is currently the administrator of the Department of Musical Instruments blog. From 2004 until 2007 he was the Associate Director of the National Music Museum in Vermillion, South Dakota.

Ralph Dudgeon is a versatile trumpeter known for performance on period instruments as well as contemporary repertoire. Dudgeon received

his PhD in musicology from the University of California, San Diego. His Master of Arts degree in trumpet performance and a Bachelor of Arts in music education are from San Diego State University. Dudgeon performs with orchestras and chamber ensembles throughout the United States, Europe, Canada, Mexico, and China. He has recorded for Musical Heritage Society, Music Masters, Newport Classic, Nimbus, Hyperion, Innova, and Spring Tree labels.

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. An aviation enthusiast, he has been a commercial pilot and instrument flight instructor. Now retired, Bob and his wife, Ellen, live in San Diego, California where he continues his research and tuba playing.

Partow Hooshmandrad, on faculty at California State University, Fresno, holds a PhD in ethnomusicology from the University of California, Berkeley. She has done extensive research on the cultural heritage of the Kurdish Ahl-i Haqq (Yarsan) of Guran since 2000. As a scholar and a musician her studies include the devotional practices of the Ahl-i Haqq and Iranian classical music. She has won several awards for her research endeavors including a generous grant from the National Geographic Conservation Trust Fund. Her publications include (2013) *Ritual Music of Guran*. Regional Music of Iran 41. Tehran: Mahoor Institute of Culture & Art; (2014) "Life as Ritual: Devotional Practices of the Kurdish Ahl-i Haqq of Guran." *Religious Minorities in Kurdistan: Beyond the Mainstream*. Ed. Khanna Omarkhali. Studies in Oriental Religions 68. Wiesbaden: Otto Harrassowitz Verlag; (In Press) "Kurdish Music: Ahl-i Haqq Musical Tradition." *Encyclopedia Iranica*. Ed. Yarshater, Ehsan. New York: Bibliotheca Iranica. She is currently working on a documentary film and her book on the life and musical practices of the Ahl-i Haqq.

Marie Kent completed her doctoral thesis, “Exposing the London Piano Industry Workforce (c1765–1914)” at the Sir John Cass Faculty, London Metropolitan University. She is the author of “William Frecker: Piano Maker (c1761–c1834),” published in *The Galpin Society Journal* (2012); of “Piano Silkers in Eighteenth- and Nineteenth-Century London (1784–1911): a Genealogical Survey” in the same journal (2013); and of “The Piano-Industry Workforce in Mid-Victorian England: a Study of the 1881 Census” in the *RMA Research Chronicle* (2015). She is a contributor to the *Grove Dictionary of Musical Instruments* (2014), and is currently planning a pioneering study of more than 20,000 returns in the 1881 and 1911 censuses of England, exposing the remarkable growth and changing demographics of the piano industry workforce at the peak of the instrument’s popularity before the decimation of the industry and its workforce in the First World War.

Darcy Kuronen has worked since 1986 at the Museum of Fine Arts, Boston. As the MFA’s curator of musical instruments, he oversees one of the country’s oldest and most noted public collections of instruments, with more than 1,200 examples from all time periods and regions of the world. In 2000 he organized the critically acclaimed exhibition *Dangerous Curves: Art of the Guitar*, celebrating the diversity of guitar design over the past four centuries with 130 rare instruments from private and public collections. He is also author of the exhibition’s award-winning catalog of the same name.

Richard J. Martz is a horn player, collector, and researcher who lives in eastern Pennsylvania. His article “Reversed Chirality in Horns, or Is Left Right? The Horn on the Other Hand” appeared in the *Historic Brass Society Journal*, Volume 15 (2003). He is also a contributor to the *Grove Dictionary of Musical Instruments*, Second Edition, Oxford University Press, 2014. His collection of horns may be seen at <http://www.rjmartz.com/horns>.

James R. Noyes, saxophonist and a native of Iowa City, first appeared as a woodwind specialist with Disney’s All-American College Orchestra, and has since performed with the Long Island Philharmonic, Juilliard Symphony Orchestra, David Amram, the Doobie Brothers, and others. As a scholar of saxophone and Debussy, his articles appear in *Saxophone Journal*, *Saxophone Symposium*, and *The Musical Quarterly*. He is also the composer of *Equinox Liturgy* and *Ascension Liturgy*. Noyes serves on the

faculties of William Paterson University, Manhattan School of Music, Precollege Division-Hunter College, and is Artistic Director of MOSA (Music at Our Saviour's Atonement).

Robb Stewart was born in Chicago but has lived in southern California since 1973. He started learning the brass instrument repair trade at seventeen and launched his own shop in 1979. Always aiming for the best repairs possible including restoring and preserving antiques, Robb also custom builds instruments not otherwise available. His restoration work has included projects for several museums, but mostly for the burgeoning community of brass instrument collectors. Being located in Los Angeles County, there has never been a shortage of customers from all facets of the profession and avocation. RobbStewart.com contains hundreds of pages covering brass instrument history and technology including a section devoted to the mechanics of brass instruments, for those interested in how these things work and understanding proper maintenance.

Susan E. Thompson serves as one of two curators of the Yale University Collection of Musical Instruments. She holds degrees in oboe performance and early music performance practice from the Oberlin College Conservatory of Music, the University of Louisville, and the Yale University School of Music. Prior to becoming interested in museum work, she was a member of the Louisville Orchestra and the New Haven Symphony. Her publications often focus on the history of woodwind instruments, the derivation of their terminology, and the materials from which they are made. In recent years, she has attempted to document the origins of woodwind making in America through surviving manuscripts and early American newspapers.

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

CYNTHIA ADAMS HOOVER

the recipient of the 2015

CURT SACHS AWARD

in recognition of her distinguished service
as curator of musical instruments at the Smithsonian Institution;
as cultural historian and collaborator in projects and exhibitions
about the history, design, and use of musical instruments;
as AMIS co-founder and board member and CIMCIM president;
and in acknowledgement of her scholarly contributions,
particularly those relating to the history of the piano
and the history of music in America.

Boston, Massachusetts, June 6, 2015

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 (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); University of Nevada at Las Vegas (2005)

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
2015	Museum of Fine Arts, Boston

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 2014:

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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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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).



45th Annual Meeting

National Music Museum
Vermillion, South Dakota

May 18–22, 2016

The American Musical Instrument Society will travel to the heartland to hold its 45th annual meeting, at the National Music Museum (NMM), in Vermillion, South Dakota, on the University of South Dakota campus, from May 18–22, 2016.

Through paper presentations, 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 instruments at the National Music Museum. The conference begins on Wednesday evening with registration and a reception at the NMM. Thursday morning includes registration and paper presentations in USD's Muenster University Center (the "MUC"), followed by a concert in the historic Old Main building. Lunch and dinner will be provided. Friday morning's paper presentations and lunch at the MUC will be followed by an "Afternoon at the Museum" at the NMM. Friday evening will feature a pig-roast dinner, music and dancing. Saturday's events at the MUC will include morning paper-presentations, an AMIS business-meeting lunch, followed by a special juried program — AMIS Live! — showcasing performances by AMIS members (from accordion to zink!). Saturday evening's banquet at the MUC will be capped off by another new event — The AMIS Story Hour — five-minute 'micro-narratives'/member anecdotes from the musical-instrument world. On Sunday, AMIS members can tour the Museum's collection again before heading home.

Program Committee: Deborah Check Reeves, Chair; Margaret Downie Banks,
Rodger Kelly

Local Arrangements: Michael Suing, Patricia Bornhofen



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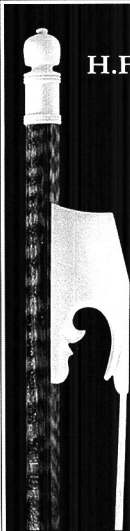
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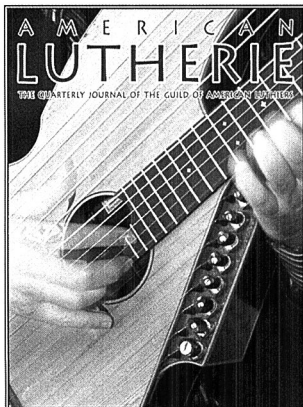
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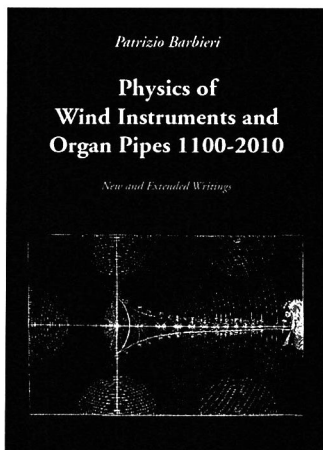
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... this is a book to be consulted rather than one to read in a single session. Certainly it is unique: there is no other that covers the same ground so comprehensively. **J. NORMAN**, *The Organ Yearbook*, XLIII (2014)

... the analysis contains so much data ... that the book is a tool indispensable not only for science historians, but also for musicians and musicologists. **PIER PAOLO DONATI**, *Informazione organistica*, XXVI-1 (2014)

In conclusion, I think Barbieri has given us a very valuable book, summarizing as it does nine centuries of acoustical thinking about wind instruments and organ pipes. It is definitely a reference book, not an introductory text. The density of information is very high... **R. PYLE**, *The Galpin Society Journal*, LXVIII (2015)

It is a welcome – and important – addition to a still very much understudied field. The book should be received as nothing less than Barbieri's *opus magnum*. ... Complete with an extensive bibliography and a detailed index, this book, when regarded as a reference manual rather than a standard historical narrative, will be an essential entry point to the study of musical instruments. **J.-F. GAUVIN**, *Isis* ("History of Science Society"), CVI-1 (March 2015), pp. 164-5



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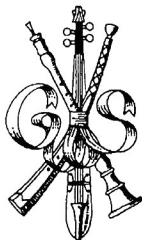
BOOK REVIEWS

**Darcy Kuronen, Annette Otterstedt, David Schulenberg,
John R. Watson, Glen Wilson**

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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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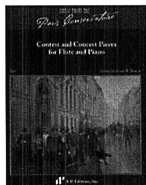
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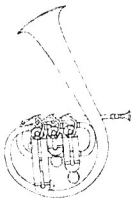


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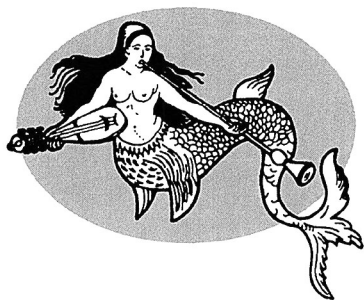
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