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American Musical
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CONTRIBUTORS

Robert Adelson is an organologist and musicologist, and Curator of France's second-largest collection of historical musical instruments, housed in the Musée du Palais Lascaris in Nice. His diverse publications treat the history of the harp and the clarinet, opera and the sociology of music. In addition to numerous journal articles, he is the author of *Women Writing Opera: Creativity and Controversy in the Age of the French Revolution* (University of California Press, 2001), a critical edition of the opera *Le Mariage d'Antonio* by Lucile Grétry (A-R Editions, 2008) and *The History of the Erard Piano and Harp in Letters and Documents, 1785–1959* (Cambridge University Press, 2015). He is currently writing a monograph on the Erard harp.

Allison Alcorn is Professor of Musicology at Illinois State University, where she has served as a Teaching Fellow, Faculty Mentor, and as part of the Teaching Excellence workshop series. In addition to her School of Music classes, she teaches in the Honors Program Explorations and Mindset courses. Alcorn is Editor of the *Journal of the American Musical Instrument Society* and has authored articles for the *Grove Dictionary of American Music* and the *Grove Dictionary of Musical Instruments* as well as in a variety of national and international journals. She has served on the Governing Board of the American Organ Archives and as Councillor for Research and Publications on the National Council of the Organ Historical Society.

Beth Bullard has doctorates in Musicology and Ethnomusicology. She has taught courses in both fields at Dickinson College, Gettysburg College, Temple University, The Eastman School of Music, and at George Mason University, where she was Director of World Music Studies until her retirement in 2008. Her book is *Musica Getutsch: A Treatise on Musical Instruments (1511) by Sebastian Virdung* (Cambridge: Cambridge University Press, 1993).

Murray Campbell studied physics at the University of Edinburgh, and was appointed to the teaching staff there in 1971. In 1985 he founded the Musical Acoustics Research Group at the University of Edinburgh, and in 2000 was appointed Professor of Musical Acoustics. He is now Professor Emeritus and Senior Professorial Fellow at Edinburgh, where he continues to carry out research on the acoustics of lip-excited wind

instruments and early bowed string instruments. He has co-authored two textbooks and numerous articles on the acoustics of musical instruments. He is also an active musician, performing in and directing the Edinburgh Renaissance Band and the Scottish Gabrieli Ensemble, conducting a mixed voice choir, and playing trombone in a jazz ensemble and a symphony orchestra.

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 Independence, Missouri where he continues his research and tuba playing.

Jocelyn Howell studied clarinet at Trinity College of Music (London) and completed her masters with distinction in clarinet performance under David Campbell at Canterbury Christ Church University, Kent. She has recently been awarded a PhD for her thesis, *Boosey & Hawkes: The Rise and Fall of a Wind Instrument Manufacturing Empire*, which discusses the history of Boosey & Hawkes and related musical instrument companies, funded by an Arts and Humanities Research Council collaborative doctoral award at City University (London) and the Horniman Museum. She has contributed to the *Grove Dictionary of Musical Instruments* and is writing entries for *Cambridge Encyclopedia of Brass Instruments* and is currently completing an AHRC-funded post-doctoral project concerning 3D printing, musical instrument components, and the Boosey & Hawkes Archive.

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>.

Albert R. Rice (Claremont, California) holds a PhD from Claremont Graduate University. He is a clarinetist, author, appraiser of musical instruments, past 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, a catalog of the Marlowe A. Sigal Musical Instrument Collection (2015), *Notes for Clarinetists: A Guide to Selected Works* (forthcoming, 2016), 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.

Nicholas Sackman taught for twenty-five years at the Music Department of the University of Nottingham, England, before retiring in 2015. His detailed historical study of Antonio Stradivari's *Messiah* violin was published in 2015: www.themessiahviolin.uk. Recent research has included an investigation into the true identity of what has always been claimed to be the "original" neck of Stradivari's *Soil* violin of 1714, and an historical account of Stradivari's *Chant du Cygne* violin of 1737. Current research includes a transcription and translation of Charles Gand's *Catalogue descriptif des instruments de Stradivarius et Guarnerius del Gesù*.

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.

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 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 7,750 pre-1860 pianos worldwide.

James Westbrook is the author of three books: *Guitars through the Ages* (2002), *The Century that Shaped the Guitar* (2006, Russian language edition 2012) and *An Illustrated History and Directory of Acoustic Guitars* (2015), co-author of *The Complete Illustrated book of the Acoustic Guitar* (2012); he also contributed a chapter in *Inventing the American Guitar: The Pre-civil War Innovations of C. F. Martin and his Contemporaries* (2013). He has published in *Early Music*, *The Journal of the Lute Society*, *the Soundboard Journal* and *American Lutherie*. His awards include the O'May studentship, for Doctoral research in Guitar Making in Nineteenth-Century London at the University of Cambridge, the American Musical Instrument Society's Publication Grant, and the Terence Pamplin Award for Organology. He is a consultant and specialist for *Brompton's*, a London auction house, specializing in musical instruments, as well as a luthier and restorer.

Reinout Woltjer received a PhD in physics from Utrecht University in the Netherlands. He was researcher and later research manager at Philips Electronics and NXP Semiconductors. He spent a lot of his free time playing the clarinet in chamber music ensembles and in the Philips Symphony Orchestra. In 2008, he started collecting antique clarinets. He researches the history of the makers of the clarinets in his collection, like Cuvillier, Darche, Martin frères, Noblet, Tomschik and Schott. Most of the results of his research are unpublished, but the results for Schott are presented in this JAMIS article.

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

JOHN KOSTER

the recipient of the 2016

CURT SACHS AWARD

in recognition of his contribution to the study, restoration,
and construction of the harpsichord and early piano,
his many articles and books,
including those for which he was awarded
the Society's Bessaraboff Prize and Densmore Prize,
his years of service to the National Musical Instrument Museum,
and his dedication to the teaching of organology.

Vermillion, South Dakota, May 21, 2016

Organization and Membership

The American Musical Instrument Society

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* * *

JOURNAL

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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

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), National Music Museum, University of South Dakota (2006); 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)

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
2016	National Music Museum, University of South Dakota

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 2015:

Carolyn Bryant	Roland Hoover	Albert Rice
Beth Bullard	Thomas G. MacCracken	Donald P. Sarles
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Cynthia Hoover	Will Peebles	

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).



46th Annual Meeting

Musical Instrument Museums Edinburgh
Edinburgh, Scotland

June 1–4, 2017

The American Musical Instrument Society will travel to Scotland for its 46th annual meeting, during which it will join with The Galpin Society for a joint conference hosted by the University of Edinburgh, June 1–4, 2017.

The meeting will be centered at the newly refurbished St. Cecilia's Hall, location of Musical Instrument Museums Edinburgh. It will begin on Wednesday, May 31, with a late-afternoon welcome reception with music in St. Cecilia's Hall. Paper sessions and short concerts will be presented on Thursday through Saturday, June 1–3, with a Ceilidh on Friday evening and a banquet on Saturday evening. On Sunday, June 4, there may be another paper session, with the afternoon for sightseeing and/or demonstrations of museum instruments, and a grand concert in St. Cecilia's Hall in the evening. On Monday, June 5, a visit to instrument collections in Glasgow will be offered (including a special exhibition of the John Webb Collection at the Royal Conservatoire of Scotland).

The planning committee invites offers of individual papers and lecture-recitals based on original research and discoveries, and proposals for panel sessions. Contributions should relate to the history, design, construction, function, and use of musical instruments in any culture and from any period. Paper presentation may be either full-length presentations of 20 minutes (followed by 10 minutes for discussion) or brief contributions of 10 minutes (followed by 5 minutes for discussion).

Program Committee (Scientific Committee): Graham Wells and Lance Whitehead (Galpin Society), Carolyn Bryant and Christina Linsenmeyer (AMIS), Arnold Myers and Darryl Martin (University of Edinburgh).

Local organising committee: Darryl Martin, Jenny Nex, Lance Whitehead, Arnold Myers, Sarah Deters, Jonathan Santa Maria Bouquet





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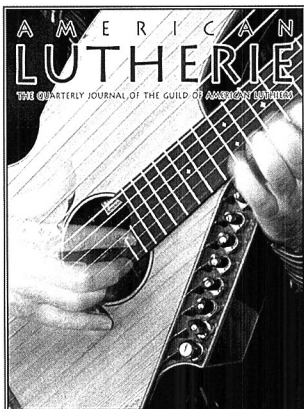
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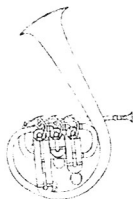
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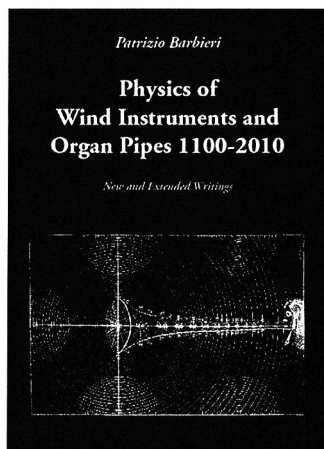


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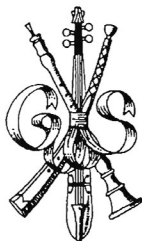
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... this is a book to be consulted rather than one to read in a single session. Certainly it is unique: there is no other that covers the same ground so comprehensively. **J. NORMAN**, *The Organ Yearbook*, XLIII (2014)

... 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



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.
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