

*Journal of the
American Musical
Instrument Society*

VOLUME XLIII • 2017



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CONTRIBUTORS

ROBERT ADELSON is an organologist and musicologist, and Professor of Music History and Organology at the Conservatory of Nice. Between 2005 and 2016, he was 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 A. 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. 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*. She is newly-elected to the Governing Board of the American Musical Instrument Society and has previously 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.

STEWART CARTER is Past-President of the American Musical Instrument Society and of the Society for Seventeenth-Century Music. His book, *The Trombone in the Renaissance: A History in Pictures and Documents*, was published in 2012. He holds an endowed professorship at Wake Forest University, where he teaches music history and theory and chairs the Department of Music.

KYLE DZAPO is Professor of Music at Bradley University, author of *Notes for Flutists: A Guide to the Repertoire* (Oxford UP, 2016), and solo flutist on the Naxos recording *Joachim Andersen: Etudes and Salon Music*. She currently serves as President of the National Flute Association.

WILLIAM HETRICK (Professor Emeritus, Hofstra University) has served AMIS as editor of this JOURNAL (1979–85, 1992), president (1995–99),

editor of the *Newsletter* (1997, 1999–2003), and member of numerous committees. He received the Curt Sachs Award in 2013. A-R Editions, Inc., has brought out his critical editions of music by Gregor Aichinger (1972, 1986) and Bernhard Klindingenstein (1977), as well as choral works by Johann Herbeck (2008, 2012, 2014, 2015), with an additional volume in production. His study of the autobiography of Adalbert Gyrowetz, 1848, appeared in *Studien zur Musikwissenschaft* (1991), and his annotated translation of Martin Agricola's *Musica instrumentalis deudsch*, 1529 & 1545, was published by Cambridge University Press (1994). Dr. Hettrick's articles published in this JOURNAL have concerned the Ruzpfeif (1991), the Dolceola (2000), Harry Freund's legendary square-piano bonfire (2004), and that bonfire's continued smoldering (2010). Recent papers, presented at AMIS meetings and elsewhere, have been devoted to the history of the American piano industry, and the present article is a major result of that research.

SABINE K. KLAUS is Joe R. and Joella F. Utley Curator of Brass Instruments at the National Music Museum and Professor of Music at the University of South Dakota. She is working on a five-volume book series, *Trumpets and Other High Brass*, volume 1, *Instruments of the Single Harmonic Series*, was published in 2012, and volume 2, *Ways to Expand the Harmonic Series*, in 2013. For the first volume she received the 2014 Bessaraboff Prize by the American Musical Instrument Society.

ARNOLD MYERS completed his doctorate at the University of Edinburgh with research into acoustically-based techniques for taxonomic classification of brass instruments. He has contributed articles to the *New Grove Dictionary of Musical Instruments* and chapters for the books *The Cambridge Companion to Brass Instruments* and *The British Brass Band: A Musical and Social History*, and was co-author of *Musical Instruments: History, Technology and Performance of Instruments of Western Music* (Oxford 2004) and is currently contributing to two books, *The Science of Brass Instruments* and *The Cambridge Encyclopedia of Brass Instruments*. He is a Professor Emeritus in the University of Edinburgh and is a Senior Research Fellow at the Royal Conservatoire of Scotland. He serves as Vice-President of the Council of Association RIdIM, (Répertoire International d'Iconographie Musicale) and as Vice-President of the Galpin Society. He was the recipient of the 2007 Curt Sachs Award and the 2014 Frances Denismore Prize of the American Musical Instrument Society, and the 2014 Christopher Monk Award of the Historic Brass Society.

YOU NAKAI is a composer and scholar who is currently conducting extensive research on the music of David Tudor, among other curiosities. He received his PhD from New York University in 2016 with the dissertation, *On The Instrumental Natures of David Tudor's Music*. He is now pursuing his post-doctorate studies with support from the Society for the Promotion of Sciences, and working on a book project on Tudor (under contract with Oxford University Press). He also makes music, dance, theater, and other forms of work as part of No Collective (<http://nocollective.com>), which was recently featured in the Leonardo Music Journal as one of the artists under 40 doing interesting things with technology. No Collective also co-runs the independent publisher Already Not Yet (<http://alreadynotyet.org>), and publishes the journal Matters of Act (<http://alreadynotyet.org/04.html>), among other peculiarities. Nakai has also performed several of Tudor's works as a recent recruit of Composers Inside Electronics.

PANAGIOTIS POULOPOULOS is an organologist with a BA in Conservation of Antiquities and Works of Art (TEI Athens), an MMus in Musical Instrument Research, and a PhD in Organology (both University of Edinburgh). He has worked in various museums in Greece, Great Britain, and Germany, and has published several articles on the documentation, preservation, and exhibition of musical instruments. Currently he is a post-doc fellow at the Deutsches Museum and on the Advisory Executive Board Member of CIMCIM.

BRADLEY STRAUCHEN-SCHERER is Associate Curator at the Metropolitan Museum of Art and was previously Deputy Keeper of Musical Instruments at the Horniman Museum, London. She received her PhD from the University of Oxford and is an Associate of the Royal Academy of Music. In addition to organology, her research interests include historical performance and collections history. Publications include contributions to the Grove dictionaries, various journals and conference proceedings.

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).

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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).



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and his tireless dedication to educating new generations
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Edinburgh, Scotland, 3 June 2017

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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, 2016); 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)

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
2017	University of Edinburgh, Scotland

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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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47th Annual Meeting

Moravian College
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May 23–26, 2018

After an excursion to Scotland with the Galpin Society in 2017, AMIS returns to our roots in 2018 with a program focused largely (but not exclusively) on North American topics, especially those relevant to our venue, historic Bethlehem and Nazareth, Pennsylvania. Here, hosted by Moravian College amidst landmark eighteenth-century structures housing many rare instruments, we'll celebrate the legacy of local craftsmen such as the colonial organ builders John Clemm and David Tannenberg, piano makers such as Philip Bachman and J. C. Malthaner, luthiers John Antes, C. F. Martin, and C. F. Hartmann, the antebellum wind instrument dealer H. G. Guetter, and today's prolific, visionary harpsichord builder Willard Martin.

In addition to the collections of the Moravian Archives, the Moravian Historical Society, and the Moravian Museum, we'll visit other nearby sites including the Kemerer Museum of Decorative Arts, the enlarged and renovated museum of the venerable C. F. Martin guitar company, and (optionally) the new, Smithsonian-affiliated National Museum of Industrial History, Willard Martin's harpsichord workshop, American Archtop Guitars, and the Sigal Museum of the Northampton County Historical and Genealogical Society.

The Early American Industries Association, whose interests overlap with ours, will be meeting simultaneously in Bethlehem, and we hope to schedule some joint events.

Proposals, due on or before November 15, 2017, are invited for presentations of either ten minute length plus five minutes for discussion, or twenty minute length plus ten minutes for discussion. They may take the form of traditional papers, roundtable panels, instrument demonstrations, video showings, or other forms suitable to a lecture room.

Program and Local Arrangements: Laurence Libin, chair; Stewart Carter, Blair Flintom

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Persistent Questions About English Keyboard Music circa 1600"

Tilman Skowronek: "Andreas Streicher and Piano Building:
Users, Distributors, and Invention"

BOOK REVIEWS

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

Volume 31 (*forthcoming Fall 2017*) will include:

Thomas Strange, "An Austrian Foothold in America:
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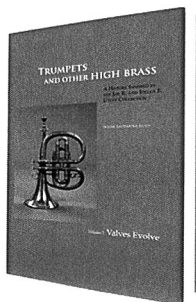
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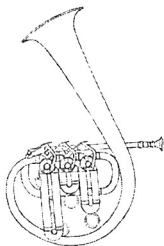
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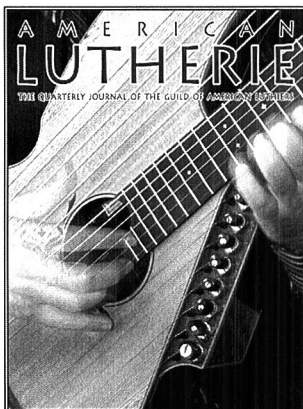
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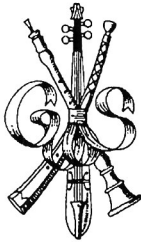


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THE GALPIN SOCIETY

The Galpin Society was founded in 1946 for the publication of original research into the history, construction, development and use of musical instruments. Its name commemorates Canon F. W. Galpin, the great pioneering organologist.

The Journal, published annually, contains articles (some with full colour illustrations), reviews, notes and queries on all aspects of musical instruments. Articles are welcomed from contributors worldwide, and should be sent to Dr. Lance Whitehead Editor of the Galpin Society Journal, by e-mail, at: editor@galpinsociety.org. Some back numbers are available.

The Newsletter is issued three times a year, publicising future activities, reporting on recent ones, placing notices from members attending conferences, etc., and containing requests for information.

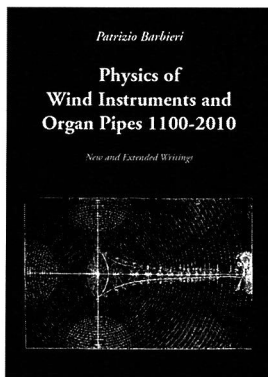
Visits are organized to instrument collections, many not normally accessible, in the UK, Europe, and beyond. The curators of important collections in universities, museums and conservatoires worldwide often allow visiting groups of members the privilege of seeing workshops, stores and conservation departments in addition to the collections. From time to time members are invited to visit the homes of private collectors.

The Annual General Meeting is held in the UK in the summer.

Membership is open to all and is international. Institutions may enrol and enjoy all rights of representation. Membership lists are available to members.

For further information on the Society, including an application form for membership, see the Society's website, www.galpinsociety.org

Alternatively, please contact: Maggie Kilbey, Administrator of the Galpin Society,
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Latina, Il Levante, 2013
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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)

... research on the musical instruments includes their historical development, the evolution of construction techniques, materials employed, timbre characteristics... as essential an instrument to science historians as it is to musicians and musicologists. P.P. 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)

This is a book of immense and outstanding scholarship, with a bibliography containing more than 1200 references. ... The volume is beautifully printed and bound ... For anyone interested in the history of science, and particularly the development of scientific ideas and theories about musical instruments, this book will be an indispensable resource. M. CAMPBELL, *Journal of the American Musical Instruments Society*, XLII (2016)

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