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CONTRIBUTORS

ELIOT BATES is an ethnomusicologist specializing in digital recording cultures, the materiality of music, and the relation between engineering practices and musical performance. He is currently on the ethnomusicology faculty at The Graduate Center, City University of New York, having previously taught at the University of Birmingham (UK), Cornell University, and the University of Maryland. His books include: *Digital Tradition: Arrangement and Labor in Istanbul's Recording Studio Culture* (OUP, 2016), *Music in Turkey: Experiencing Music, Expressing Culture* (OUP, 2011), and (with Samantha Bennett), *Critical Approaches to the Production of Music and Sound* (Bloomsbury, 2018). He is also a performer and recording artist of the oud.

GEOFFREY BURGESS, known internationally as a performer on historical oboes, was for twenty years a member of the Paris-based ensemble Les Arts Florissants. Beginning oboe studies in Sydney, Australia, he specialized in baroque music in The Hague, followed by a doctoral degree in musicology at Cornell University. Dr. Burgess has taught on the faculties of Stony Brook, Duke, and Columbia universities and currently teaches at the Eastman School of Music.

STEPHEN COTTRELL is professor of music at City, University of London. His research interests encompass: ethnographic approaches to musicians and music-making, particularly within the Western art music tradition; the study of musical instruments, especially the saxophone; and the study of musical performance. Books include *Professional Music-Making in London* (Ashgate, 2004), *The Saxophone* (Yale UP, 2012), and *Defining the Discographic Self: Desert Island Discs in Context* (OUP, 2017). During a freelance career spanning nearly two decades he earned an international reputation as a saxophonist performing contemporary music, particularly as leader of the Delta Saxophone Quartet.

FLORA DENNIS, head of department of art history, University of Sussex, works on relationships between sound, music, images, and objects in fifteenth- and sixteenth-century Italy. Dr. Dennis was co-curator of the V&A exhibition "At Home in Renaissance Italy," and has been awarded research fellowships by the Arts and Humanities Research Council (UK), the Harvard University Center for Italian Renaissance Studies, Villa I Tatti, Columbia University, and the Max Planck Institute for the History

of Science, Berlin. She is currently completing a monograph about music and the visual and material culture of the Renaissance home.

ERIC DE VISSCHER, after studying philosophy, linguistics and music, became artistic director of the Ars Musica Festival in Brussels. In 1997, he became Artistic Director of IRCAM, the musical institute of the Centre Pompidou in Paris. From 2006 to 2016, he was director of the Musée de la musique (Philharmonie de Paris), where he led a major revision of the museum's permanent collection and developed the exhibitions program. He is now Andrew W. Mellon visiting professor at the V&A Research Institute (Victoria & Albert Museum, London). He has published in journals and exhibition catalogs, notably on the relations between visual arts and music. He is a board member of the International Committee for Museums and Collections of Instruments and Music (CIMCIM).

EMILY I. DOLAN is the Gardner Cowles Associate Professor of Music at Harvard University. Dolan works on late eighteenth- and nineteenth-century musical culture. She focuses on issues of orchestration, timbre, aesthetics, and instrumentality, exploring the intersections between music, science, and technology. Her first book, *The Orchestral Revolution: Haydn and the Technologies of Timbre*, was published by Cambridge University Press in 2013. She recently guest edited a special issue of *Opera Quarterly* ("Vocal Organologies and Philologies"). Currently she is completing her second book, *Instruments and Order*, and a collaborative project on timbre with Alexander Rehding for Oxford Handbooks Online.

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. Dr. Eliason was the 1998 winner of the American Musical Instrument 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. With his wife, Ellen, he now lives in Hanover, New Hampshire, where he continues his research and tuba playing.

WILLIAM E. HETTRICK is the author of "Johann Herbeck's Edition of Choral Works by Franz Schubert: History and Analysis," which will appear in a forthcoming issue of *Nineteenth-Century Music Review*. His critical

edition of Herbeck's *Mass in E Minor* is scheduled for publication (A-R Editions, Inc.) in 2019. Continuing his study of the American piano industry, he is completing essays on piano advertising, tone-altering devices in upright pianos, and the career of the obscure piano maker John J. Swick, as well as an expansion of his article on Harry Freund's square-piano bonfire (this JOURNAL 30 [2004]). After a period of inactivity, he is playing his Mirafone (sic) tuba again in a professional concert band on Long Island.

HERBERT HEYDE completed a PhD in musicology at the University of Leipzig in 1965 and worked in Germany until 1991. From 1992 to 1994 he served at the Shrine to Music Museum in Vermillion and then at the Metropolitan Museum of Art in New York, retiring in 2010. He has published several books on music instruments, including *Das Ventilblasinstrument* (1987) and the Leipzig Museum catalogs *Trompeten und Tuben* (1980) and *Hörner und Zinken* (1982). In 2016 he was honored with a collection of essays entitled *Instrumental Odyssey: A Tribute to Herbert Heyde*, edited by Laurence Libin (Pendragon).

CLEVELAND JOHNSON is executive director of the Morris Museum, immediate past director of the National Music Museum, and professor emeritus and past dean of the School of Music, DePauw University. Johnson holds a BMus from Oberlin College and a DPhil from Oxford University. He is a scholar/performer of historic pipe organs in northern Europe as well as India. His research in India has been funded by the American Institute of Indian Studies, the National Endowment for the Humanities, and ASIANetwork.

JOHN KOSTER, after graduation from Harvard University in 1971, made harpsichords and was a consultant to the Museum of Fine Arts, Boston. In 1990–91 he held a Mellon Senior Fellowship at the Metropolitan Museum of Art in New York. From 1991 to 2015 he was conservator, professor of music, and curator of keyboard instruments at the National Music Museum, University of South Dakota. Koster, who has published extensively on the history of instruments and their relationships with musical repertoires and with culture in general, has received the AMIS's Bessaraboff and Densmore Prizes and, in 2016, the Curt Sachs Award.

LAURENCE LIBIN is an emeritus curator of musical instruments at The Metropolitan Museum of Art, honorary curator of Steinway & Sons, and editor in chief of the *Grove Dictionary of Musical Instruments*. He is a Fellow

of the Royal Society of Arts and of the Likhachev Foundation, and past president of the Organ Historical Society. His honors include the Curt Sachs Award from AMIS and the Anthony Baines Memorial Prize of the Galpin Society. He has taught at Columbia University, New York University, Hamilton College, the Universidad Nacional Autónoma de México, and elsewhere, and lectures and consults internationally, most recently at the Deutsches Museum, Munich.

THOMAS FITZ-HUGH MACE is a full-time maker of viols and baroque violins, living in Boulder, Colorado. He trained as musical instrument conservator at the Germanisches Nationalmuseum in Nürnberg, Germany, and holds an MA in historical musicology from Columbia University, New York. He also serves on the board of trustees of the National Music Museum in Vermillion, South Dakota.

DOUGLAS MACMILLAN is an organologist, music historian, and recorder player. He defended his thesis, "The Flageolet in England 1800–1900: the Instrument, its Music and Social Context," for his DMus at the Royal College of Music. He was awarded the degree of DPhil (Oxon.) for his thesis on "Octave Flutes in England, 1660–1800" and a PhD from the University of Surrey for "The Recorder 1800–1905." His current research interests include the flageolet, English small-flute concertos, nineteenth-century recorders, and the bass recorder: he is keen to integrate both instruments and music with contemporary social history.

PANAGIOTIS POULOPOULOS is an organologist with a BA in Conservation of Antiquities and Works of Art (TEI Athens), a MMus in Musical Instrument Research, and a PhD in Organology (both University of Edinburgh). His latest projects and publications have focused on the documentation, preservation, and exhibition of musical instruments in museums, as well as aspects of musical instrument design, manufacture and trade. Panagiotis is currently a post-doctoral fellow of the Volkswagen Foundation investigating the development of the early pedal harp at the Research Institute for the History of Science and Technology in the Deutsches Museum, Munich. Since 2016 he has also been a member of the Advisory Executive Board of ICOM-CIMCIM. (p.poulopoulos@deutsches-museum.de)

GABRIELE ROSSI ROGNONI is curator and chair of Music and Material Culture at the Royal College of Music in London. He is also president of the International Committee of Music Museums of the International

Council of Museums (ICOM). Earlier, he was curator of the Medici collection of musical instruments at the Galleria dell'Accademia in Florence, Andrew W. Mellon fellow in conservation (2001) and Sylvan C. Coleman and Pamela Coleman fellow in curatorship (2007) at the Metropolitan Museum of Art in New York, and wissenschaftlicher Mitarbeiter at the Institut für Musikforschung Preussischer Kulturbesitz in Berlin (2011). His publications focus on the history, symbolism, and cultural context of musical instruments.

PAUL SPARKS studied music at the University of Sussex, mandolin with Hugo d'Alton, and lute with Robert Spencer. During the 1980s, he worked as a mandolinist and guitarist with various British orchestras, and completed his PhD thesis, *A History of the Neapolitan Mandoline from its Origins until the Early Nineteenth Century* (City University, 1989). He has written three books for Oxford University Press: *The Early Mandolin* (1989, with James Tyler), *The Classical Mandolin* (1995), and *The Guitar and its Music* (2002, with Tyler). He is a member of The Consortium for Guitar Research at Sidney Sussex College, Cambridge University.

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. James B. Kopp, Editor, *Journal of the American Musical Instrument Society*, 6704 SE 20th Avenue, Portland, OR 97202-5642 (e-mail: j5kopp@aol.com). 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 17th edition of *The Chicago Manual of Style* (Chicago and London: University of Chicago Press, 2017) in all respects, using the examples presented in Chapter 14 for footnote and bibliographical citations. (The basics of this style are given in an open-access website: https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html.) 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 footnote numbers. For book and journal titles use an italic font.
- 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 as electronic files in Acrobat PDF format; an extra charge will be made for converting handwritten examples to printable form.

- The JOURNAL welcomes illustrations. 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).

Photographs and diagrams should be submitted as electronic files in Acrobat PDF format. 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.

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. 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, but qualified writers interested in reviewing books are invited to write to: Dr. Albert R. Rice (e-mail: arrice@rocketmail.com).

Review copies from publishers should be sent to Dr. Albert R. Rice, 495 St. Augustine Ave., Claremont, CA 91711.



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and his facilitation of dialogue among enthusiasts,
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while modelling the nature of connoisseurship.

Bethlehem, Pennsylvania, 26 May 2018

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The American Musical Instrument Society

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. AMIS holds annual meetings with symposia, papers, demonstrations, and performances of interest to members. Meetings have been held at the following locations:

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, 2007); 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); National Music Museum (formerly Shrine to Music Museum), University of South Dakota (2006); Cantos Music Foundation, Calgary (2008).

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
2018	Moravian College

AMIS publishes the annual scholarly JOURNAL and the NEWSLETTER, issued three times 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 in AMIS is open to both individuals and institutions. Annual dues for various categories (regular, joint, student, and institutional) are listed online at <https://amis.org/membership/>. To apply for membership, please visit this webpage, or contact the AMIS treasurer, Joanne Kopp, at (971) 930-7524.

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48th Annual Meeting

Carolina Music Museum
Greenville, South Carolina

May 15–18, 2019

The 2019 AMIS meeting will be hosted by the Carolina Music Museum, Greenville, South Carolina, during May 15 to 18. This new museum had its grand opening in late March 2018, with an inaugural exhibit: “Facing South: Keyboard Instruments in the Early Colonies.” Founded by Greenville arts advocates Steve Bichel, Beth Lee, and Tom Strange, it features a collection of more than forty English, European, and American pianos and harpsichords dating from 1570 to 1845, collected by Tom Strange and now housed at the museum.

During the meeting, attendees will also have the opportunity to visit the Joe R. & Joella F. Utley Collection of Brass Instruments in nearby Spartanburg, with curator Sabine Klaus. This collection is rich in European instruments from the seventeenth to nineteenth centuries. It also includes innovative American-made instruments of the nineteenth century and trumpets by important twentieth-century American makers, as well as instruments from Asian and South Pacific traditions.

Proposals, due on or before November 30, 2018, are invited for presentations of ten-minute length plus five minutes of discussion, or twenty-minute length plus ten minutes of discussion (please specify); group discussions, for which a few longer time slots are available; and poster presentations. As well as traditional papers, we welcome round-table panels, instrument demonstrations, video showings, and presentations in other formats suitable for a lecture space.

Program Committee: Janet Page, chair; Carolyn Bryant, Will Peebles

Local Arrangements: Anne Acker and Tom Strange, co-chairs; Sabine Klaus



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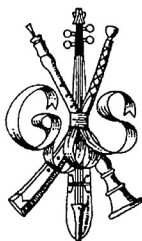
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THE GALPIN SOCIETY

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.

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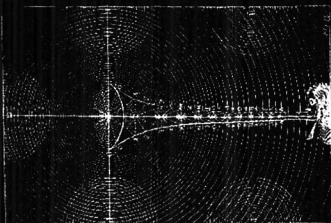
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Alternatively, please contact: Maggie Kilbey, Administrator of the Galpin Society,
37 Townsend Drive, St. Albans, Herts, AL3 5RF, UK.
e-mail: administrator@galpinsociety.org

Patrizio Barbieri

Physics of
Wind Instruments and
Organ Pipes 1100-2010

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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 Instrument Society*, XLII (2016)

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)

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)

Early Keyboard Journal

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Thomas Strange: An Austrian Foothold in America:
The Surprising Keyboard Culture of Early Baltimore 1790–1860

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Early 20th-Century Brass Idioms: Art, Jazz, and other Popular Traditions.

Proceedings of HBS Conference, ed. H. Weiner.

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Nov. 21, 2018 Romantic Brass Conference, Bern, Switzerland

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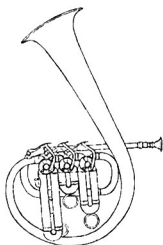
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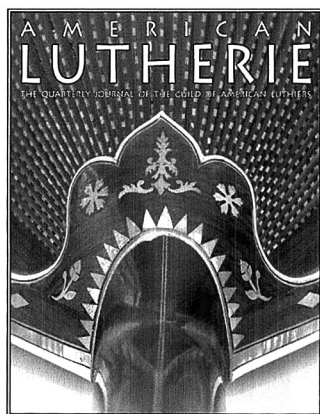
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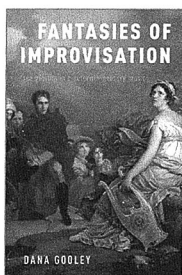
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