

*Journal of the
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PATRIZIO BARBIERI has taught at the University of Lecce (history of music theory, musical acoustics, applied acoustics) and at the Università Gregoriana and Tor Vergata University in Rome. He also lectured at the Laboratorio di acustica musicale e architettonica of the Fondazione Scuola di San Giorgio – CNR in Venice. In 2008 he was awarded the Frances Densmore Prize by AMIS for his article “Roman and Neapolitan Gut Strings 1550–1950,” *Galpin Society Journal* 59 (2006). He is the author of three books and about 120 articles. He is currently engaged—as an independent researcher—in the history of musical acoustics, organology, music theory, and printing.

ALEXANDER BONUS is active as a musicologist, conductor, composer, and early-music instrumentalist. He has taught at Bard College, Duke University, and Case Western Reserve University and has performed with the Boston Early Music Festival orchestra, the Folger Consort, Indianapolis Baroque Orchestra, Apollo’s Fire, and other early-music ensembles. In 2011, the American Council of Learned Societies awarded Dr. Bonus a competitive New Faculty Fellowship. He authored the “Metronome” handbook for *Oxford Handbooks Online* and contributed to both the *Grove Dictionary of Musical Instruments* and the *Cambridge Encyclopedia of Historical Performance in Music*. Dr. Bonus founded the Bard Baroque Ensemble, a student group which he directed from the harpsichord and organ. His electro-acoustic sonata, *Mahler Fantasy*, was recently recorded by Colin Williams, associate principal trombonist of the New York Philharmonic. Dr. Bonus currently holds a professorship in the Music Department at Vassar College.

ROBERT HOWE has degrees in chemistry, music, and medicine. He directs fertility care at a hospital in western Massachusetts and writes often on the histories of the oboe, heckelphone, and saxophone. He received the AMIS Densmore Prize in 2006 for his article “The Boehm System Oboe and its Role in the Development of the Modern Oboe,” *Galpin Society Journal* 56 (2003), as well as a JAMIS publication grant (2012) and a Galpin Society research grant. His current research uses CT imaging and 3D printing to replicate historic woodwinds. He plays oboe/english

horn with the Metropolitan Winds of Boston and the Manchester (Connecticut) Symphony. His proudest musical performing experiences were as soloist in Sibelius's *Swan of Tuonela* at Carnegie Hall, performing Donizetti's Concertino for english horn in both G and F, giving Bach's Double Concerto on modern and baroque oboes, and playing bass oboe in *The Planets* with the Toledo Symphony.

MARIA DA GLORIA LEITAO VENCESLAU is a musicologist working on the relationships between organology and economic studies. She obtained her bachelor's and master's degrees from the faculty of musicology, University of Pavia, Cremona, and completed her PhD in music and performing arts at Sapienza University of Rome. Her studies, as well as her recent publications, have been supported by several fellowships, including publication grants from AMIS and the Galpin Society. Over the past few years, she worked continuously as a self-employed researcher on different organological projects. The present article involves the production of musical instruments in Tuscany from the sixteenth to the end of the nineteenth century. She is presently developing a post-doctoral research project at the University of Southampton, United Kingdom.

KATHRYN L. LIBIN, an associate professor of music at Vassar College, works on Mozart's music, on music in Jane Austen's novels, and on musical sources in the Lobkowitz Library at Nelahozeves Castle, Czech Republic. She edited a collection of conference essays, *Mozart in Prague*, published in 2016 by the Mozart Society of America and the Czech Academy of Sciences. For the past six years she has directed the cataloging of the Lobkowitz Music Archive, and is writing a biography of the seventh Prince Lobkowitz, musical patron and entrepreneur. Her new book, volume 1 of the Lobkowitz Collections Music Series (Scala Arts & Heritage Publishers), will appear in fall 2019. Dr. Libin has served as chair of Vassar's music department, as well as president of the Mozart Society of America and AMIS.

ARIAN SHEETS is a curator of musical instruments at the National Music Museum, University of South Dakota. In addition to her work on research relating to violins and fretted stringed instruments, she also studies the early history of electric musical instruments. She was a contributing

editor for the *Grove Dictionary of Musical Instruments*, second edition. She has also worked as a cataloger and conservator of musical instruments and as a performer on violin, viola, and viola da gamba.

BRADLEY STRAUCHEN-SCHERER is a curator in the department of Musical Instruments at the Metropolitan Museum of Art, where she led the recent renovation and reinterpretation of the department's galleries. Previously, she was deputy keeper of musical instruments at the Horniman Museum in London. There she worked extensively on the acquisition, interpretation, and display of the Boosey & Hawkes collection and archive. Her publications include numerous journal articles and contributions to edited volumes, conference proceedings, catalogs, and dictionaries. An associate of the Royal Academy of Music, she received her doctorate from the University of Oxford. She is a performer on the modern horn and hand horn.

JAMES WESTBROOK is the author of *Guitars through the Ages* (2002), *The Century that Shaped the Guitar* (2006), and *An Illustrated History and Directory of Acoustic Guitars* (2015). He is a co-author of *The Complete Illustrated Book of the Acoustic Guitar* (2012) and *The Practical Book of the Guitar* (2017). He also contributed a chapter in *Inventing the American Guitar: The Pre-Civil War Innovations of C. F. Martin and his Contemporaries*. In 2010 he was awarded the O'May studentship for his doctoral research at the University of Cambridge. In 2013–16 he held a Wolfson College, Cambridge, Junior Research Fellowship. He was the recipient of the 2015 Terence Pamplin Award for Organology. He is currently a senior research fellow at Wolfson College, Cambridge.

REINOUT WOLTJER received a PhD in physics from Utrecht University and worked as a researcher and later, research manager, at Philips Electronics and NXP Semiconductors in the Netherlands. He played the clarinet in chamber music ensembles and the Philips Symphony Orchestra and started collecting antique clarinets in 2008. As an independent researcher, he studies the history of the makers of the clarinets in his collection, including Cuvillier, Darche, Martin frères, Noblet, Tomschik, and Schott. Some of his results were presented in "Schott: A Music Publisher Producing Musical Instruments," this JOURNAL 42 (2016).

*JOURNAL OF THE AMERICAN MUSICAL
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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 email attachment in Microsoft Word. If the file is too large for email, please request a Dropbox link from the 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:

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- 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.

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Review Essays. These essays examine a topic of broad interest through the lens of a recent book, exhibition, or electronic media product. Authors wishing to contribute a review essay will be asked to provide a writing sample and a brief proposal describing the topic. Please contact the review editor for further details.

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



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in recognition of her long and dedicated service
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for display, conservation, and documentation of the instruments;
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of her many scholarly contributions, including
catalogs of wind, keyboard, and stringed instruments in the Collection;
and of her devotion to making the Collection accessible
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Greenville, South Carolina, 18 May 2019

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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, 2009); 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).

- 2010 Library of Congress
- 2011 The Musical Instrument Museum, Phoenix
- 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, Bethlehem, Pennsylvania
- 2019 Carolina Music Museum, Greenville, South Carolina

PUBLICATIONS

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: <https://www.amis.org/newsletter>

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Membership in AMIS is open to both individuals and institutions. Annual dues for various categories (regular, joint, student, and institutional) are listed online. Individual members may vote to elect officers and members of the Board of Governors, and all except joint members receive the JOURNAL and the NEWSLETTER. 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. To apply for membership, please visit <https://amis.org/membership/> or contact the AMIS Secretary, Michael Suing, at secretary.amis@gmail.com

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49th Annual Meeting

Studio Bell, National Music Centre
Calgary, Alberta, Canada

July 15–19, 2020

The 2020 AMIS conference will take place at Studio Bell, home of the National Music Centre in Calgary, Alberta, Canada. Many of us remember visiting Calgary in 2008, when we were hosted by NMC's predecessor organization, Cantos Music Foundation.

Studio Bell is home to the National Music Centre's expanded collection, which includes more than 2,000 rare instruments and artifacts, as well as four Canadian Music Halls of Fame. With interactive educational programming, live performances, engaging exhibitions, and in-house artist incubation, NMC's new home is a hub for music, innovation, and cultural discovery in Canada.

Unique pieces from the collection are displayed throughout Studio Bell. The NMC's collection is strong in electronic instruments, ranging from a Raymond Scott Clavivox to a Buchla 200e. Historic keyboards include items such as a Bonafinis Virginal and a Pleyel Duoclave. The "living musical instrument" collection provides visiting artists and artists in residence with access to more than 200 fully functional historic instruments.

Proposals, due on January 15, 2020 (postmarked/date stamped), are invited for presentations of ten-minute length plus five minutes discussion, or twenty-minute length plus ten minutes discussion (please specify); panel sessions, for which a few longer time slots are available; and poster presentations. We also welcome instrument demonstrations, video showings, musical performances, and presentations in other formats suitable for a lecture space. This year, proposals related to Canadian music history and electronic music are especially encouraged. All proposals must include an abstract of not more than 300 words, a 75-word biography of each presenter, a list of A/V aids required, and e-mail information for a response. Send proposals as e-mail attachments (pdf preferred) to Aileen Marcantonio at: Aileen.Marcantonio@gmail.com

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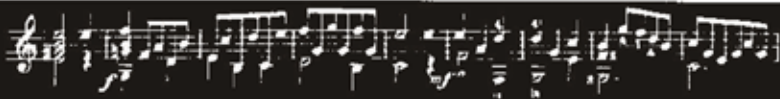
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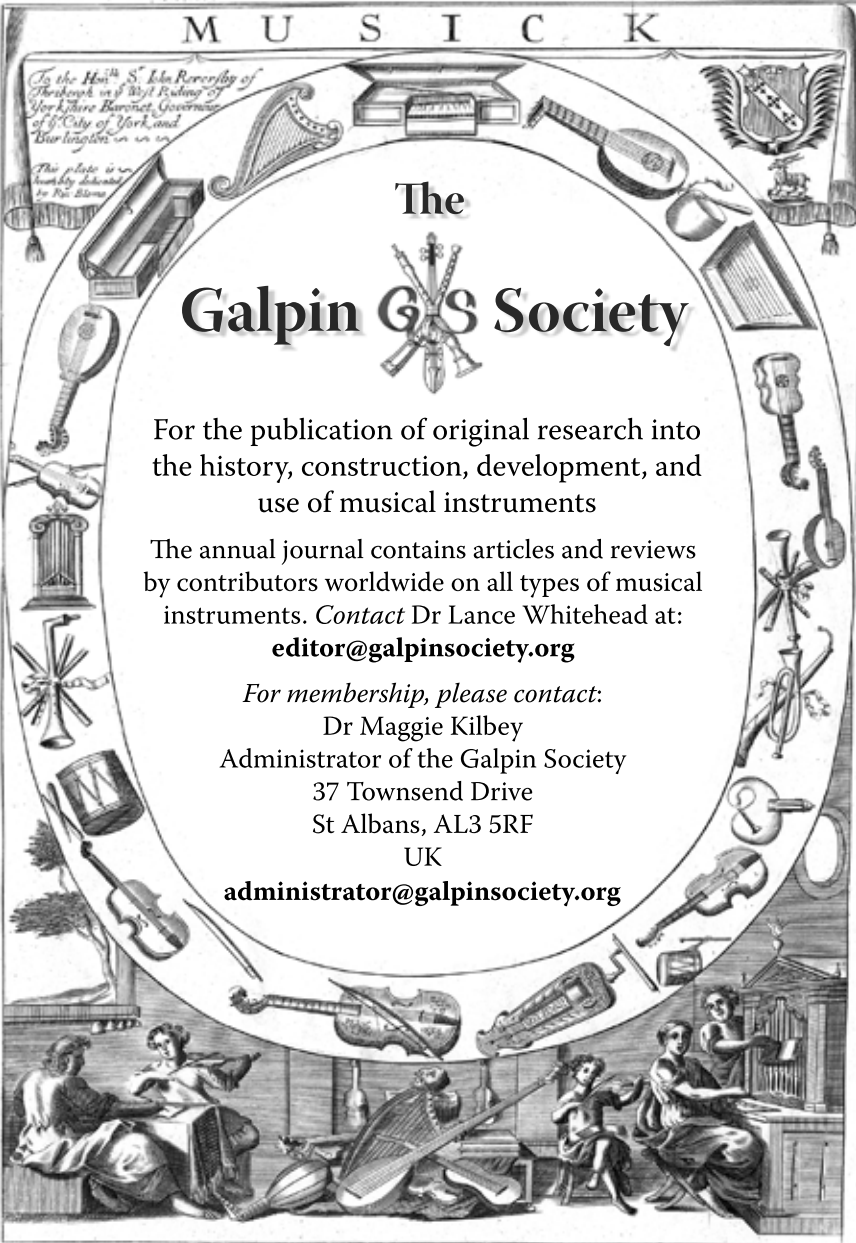
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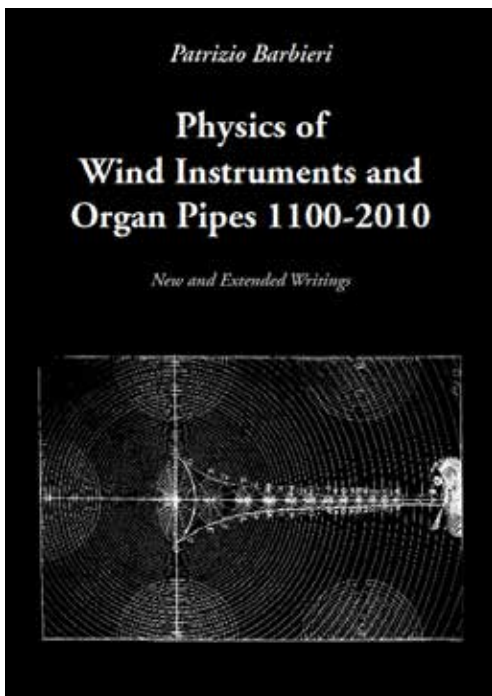
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This is a book of immense and outstanding scholarship, with a bibliography containing more than 1200 references. ... The volume is beautifully printed and bound ... For anyone interested in the history of science, and particularly the development of 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)

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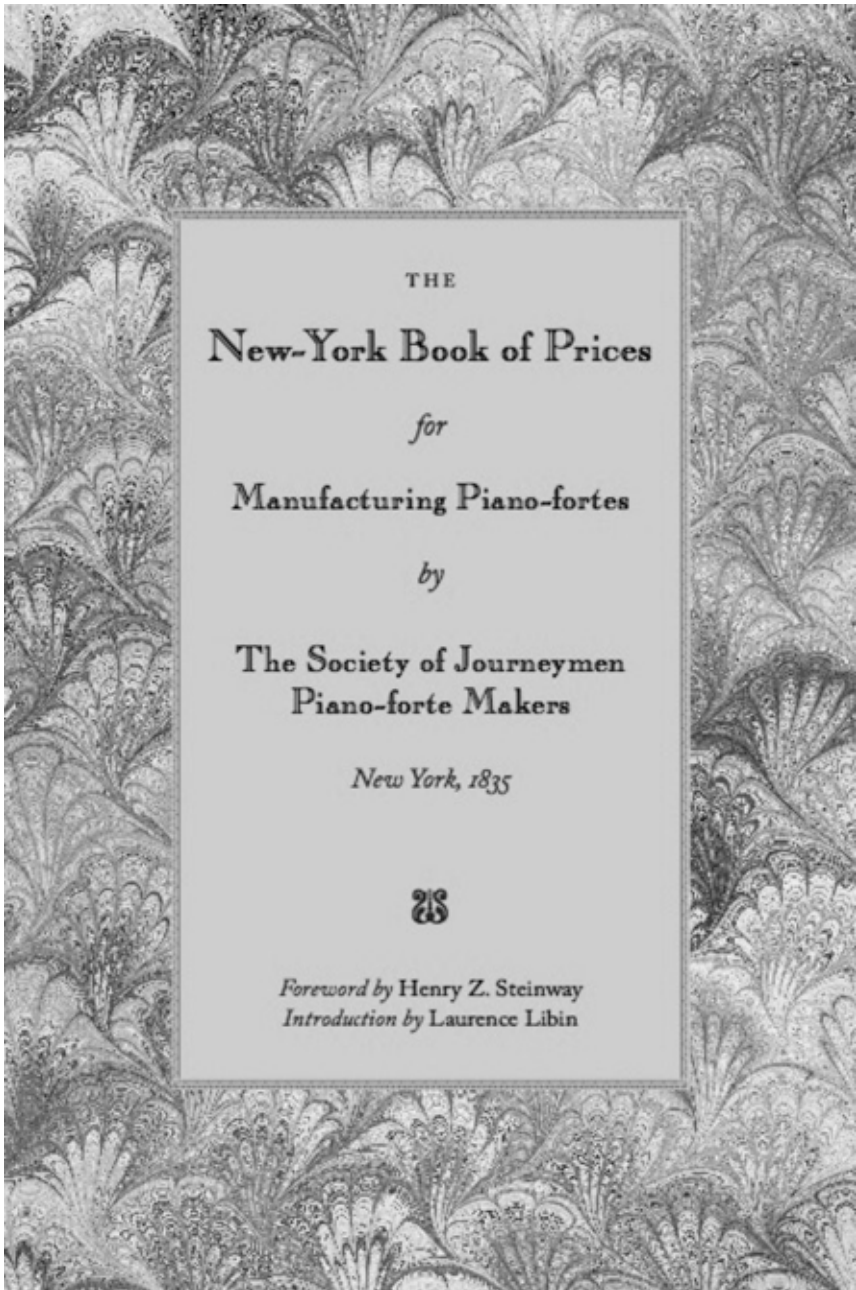
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