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CONTRIBUTORS

ANNE ACKER, a full-time historic keyboard specialist, accumulated various degrees and fellowships in mathematics and computer science. She builds, restores, and decorates harpsichords, clavichords, and historic and replica pianos for clients internationally. She is also an appraiser, researcher, consultant, lecturer, and writer. For the *Grove Dictionary of Musical Instruments* (second ed., 2014), she served as a senior editor and contributor, responsible for stringed keyboard instrument related entries, electronics, computers, touch, and “weird cool stuff.” As a professional keyboardist, she leads her own group, Savannah Baroque, plays harpsichord and general continuo for the Savannah Philharmonic, and has soloed with a number of orchestras. With the medieval and Renaissance music group The Goliards, she plays portative organ, percussion, and sinfonye.

ROBERT ADELSON is professor of music history and organology at the Conservatoire de Nice. He has served as curator of the collection of historical musical instruments at the Musée du Palais Lascaris in Nice (2005–16) and of the Camac collection of historical harps at the Château d’Ancenis (2017–present). His books include *Erard: A Passion for the Piano* (forthcoming), *Nineteenth-Century Musical Autographs: The Niçois Album of the Count of Cessole* (2020), *The History of the Erard Piano and Harp in Letters and Documents, 1785–1959* (2015), and *Women Writing Opera: Creativity and Controversy in the Age of the French Revolution* (2001). He received the AMIS Densmore Prize in 2019 for his article “‘A Museum of its Own’: The Musical Instrument Collection of Antonio Guatier (1825–1904) in Nice,” published in the *Galpin Society Journal*.

ALLISON ALCORN is a professor of musicology at Illinois State University. She earned a PhD and MM in musicology at the University of North Texas and a BM in music history at Wheaton College. She also took courses in museum studies at the universities of North Texas and South Dakota. She wrote her master’s thesis on “Study of Style and Influence in Early Schools of Violin Making, circa 1540 to 1800,” and her doctoral dissertation on the Hinners Organ Company of Pekin, IL. Earlier, she taught at Trinity International University and Dordt College, and was a research associate at the National Music Museum. She is a former editor of this JOURNAL.

ANNA BORG CARDONA is an independent researcher and a part-time lecturer on Maltese Instruments and Music at the Institute of Maltese Studies, University of Malta. She is the author of *Musical Instruments of the Maltese Islands: History, Folkways and Traditions* (2014) and contributed to the *Grove Dictionary of Musical Instruments* (second ed., 2014). Her PhD thesis (University of Southampton, 2018), “Instrument Building and Musical Culture in Seventeenth-century Malta,” was awarded a publication grant by the Malta National Book Council. Dr. Borg Cardona guest-curated two *Fondazzjoni Patrimonju Malti* exhibitions: *Whistles from Ritual to Toys* (2009) and *Music in Malta—from Prehistory to Vinyl* (2019). She was responsible for setting up the Malta section at the Musical Instrument Museum in Phoenix, Arizona (2010). She is also founder of the Ġukulari Ensemble.

THOMAS G. MACCRACKEN is an independent scholar and freelance performer of early music based in the Washington, DC, area. Since 1991, he has been involved in documenting all surviving antique viols, a project that was initially supported by a research fellowship at the Smithsonian Institution. He also studies and edits the music of French Renaissance composer Jean Mouton, and from 1996 to 2006 was editor of this JOURNAL. While earning a doctorate in musicology from the University of Chicago, he also studied historical woodwind and keyboard instruments at the Oberlin Baroque Performance Institute, and currently performs with a number of local ensembles on recorder, baroque flute, harpsichord, fortepiano, and continuo organ. As an occasional gambist, he also enjoys playing English consort music on tenor viol.

EDWARD PEPE, a scholar focusing on the history of organs in Mexico, has lectured for the Institute of Sacred Music at Yale University, the Eastman Organ Research Initiative, the Organ Historical Society, and the International Society of Organ Builders. In Mexico, he has lectured at the Centro Nacional de Investigación, Documentación e Información and the Escuela Nacional de Conservación, Restauración y Museografía. His work has been published in *The Organ Yearbook*, the *Revista de Musicología*, *Anuario musical*, *Intra-American Music Review*, *Heterofonía*, *ISO Journal*, *The Diapason*, and *The Tracker*, as well in *Festschriften* for Harald Vogel and Peter Williams. He is co-founder of both The Westfield Center for Early Keyboard Studies in the United States and the Instituto de Órganos Históricos de Oaxaca in Mexico.

PANAGIOTIS POULOPOULOS is an organologist with a long working experience in various museums and academic institutions in Greece, Great Britain, and Germany. His latest research projects and publications have focused on the documentation, preservation, and exhibition of musical instruments; on the history of collections; on issues of material authenticity; and on aspects of musical instrument design, manufacture and trade. He has published articles in diverse journals, and he is also a contributor to the *Grove Dictionary of Musical Instruments*. Panagiotis is currently a post-doctoral fellow of the Volkswagen Foundation, investigating the development of the early pedal harp at the Deutsches Museum, Munich. He is also a member of ICOM Germany and of CIMCIM-ICOM, for which he served as Advisory Board member from 2016 to 2019.

ALBERT R. RICE holds a PhD from Claremont Graduate University. He is a clarinetist, author, appraiser of musical instruments, review editor for this JOURNAL and the AMIS Newsletter and past president of the society. A retired librarian and musical instrument curator, he has written four books on the history and repertory of the clarinet (all published by Oxford University Press), a catalog of the Marlowe A. Sigal Musical Instrument Collection (2015), and thirty-two book reviews. His awards include the Galpin Society's Anthony Baines Prize of 1999; the American Musical Instruments Society's Bessaraboff Prize for 2011, for the most distinguished book-length work in English; and the Curt Sachs Award for 2011, honoring lifetime devotion to scholarship related to musical instruments.

TIMOTHY R. ROSE is a geologist, materials scientist, and manager of the analytical laboratories in the Department of Mineral Sciences at the Smithsonian Institution in Washington, DC. Although his primary scientific interest is Hawaiian volcanism, he has studied many materials, including fossils, archaeological artifacts, and human remains. He is also an amateur saxophonist with an interest in the instrument's history. More recently, he learned of the abundance of composite woodwind mouthpieces from the early twentieth century and began to study the materials of these and other early mouthpieces. In a follow-up study, he will document the internal dimensions of saxophone mouthpieces made before 1930.

THOMAS STRANGE has an extensive background in materials science and is the author of fifty-three patents and numerous papers over the last three decades. Following his undergraduate and graduate degrees in physics at the University of South Carolina, he entered the field of medical device electronic components in 1993. His team created the Power Technologies Group for Abbott, defining the state of the art in implantable medical devices for arrhythmia correction and neuromodulation. Strange has presented numerous lecture/concerts on early piano development globally and is a builder and restorer of early keyboard instruments. With a small group of partners, he founded the Carolina Music Museum in Greenville, SC, in 2016. Following a major gift from the Marlowe Sigal estate, this became the Sigal Music Museum in 2019.

JOHN R. WATSON is an independent conservator and maker of early keyboard instruments. He retired in 2016 from The Colonial Williamsburg Foundation (CWF), where he served as conservator and curator of musical instruments since 1988. His research on issues in musical instrument conservation resulted in two books: *Artifacts in Use: The Paradox of Restoration and the Conservation of Organs* (2010), and *Organ Restoration Reconsidered: Proceedings of a Colloquium* (2005). A third book, *Changing Keys: Keyboard Instruments for America, 1700–1830* (2013), is a descriptive catalog detailing thirty-eight keyboard instruments in the CWF collection. In 2018, he completed his thirty-third reproduction keyboard instrument, a reconstruction of the 1793 Mount Vernon harpsichord, now exhibited in the collection.

JOSS WINN is a senior lecturer at the University of Lincoln, UK, where he teaches in the School of Education. Since 2018, his research has focused on the teaching and learning of guitar-making. This includes historical research (published in this volume); a survey of classical guitar-makers in the UK; a case study of Newark College, which offers a degree in Musical Instrument Craft; and biographical interviews with thirty luthiers. In 2017, he learned classical guitar-making from the luthier and author Roy Courtnall, and has since made several instruments in his home workshop.

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 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:

- 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.) Writers should consult recent volumes of the JOURNAL for additional guidance 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 each publication cited should appear in the first footnote in which it is 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.
- Number musical examples and tables (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 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. Submit copies of all permissions no later than six weeks following an article's acceptance for publication. Illustrations may be in black-and-white or color.
- Submit photographs and diagrams as electronic files in jpeg, png, or pdf format. Scans should be at 300 dpi or finer for photo images and a minimum of 900 to 1200 dpi for line art. Each art file should contain only one image, although the author can suggest groupings of images under one figure number.
- Submit figure captions in a separate Word file. 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 in Microsoft Word, incorporating revisions made since the original submission.

Book Reviews. The JOURNAL reviews books and electronic media products 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. The review editor welcomes suggestions of titles for review or of possible new reviewers. 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 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.



The Board of Governors of
The American Musical Instrument Society
records its pleasure in designating

JOHN WATSON

the recipient of the 2020

CURT SACHS AWARD

in recognition of his long work as a maker of keyboards;
his lengthy service as a conservator and curator,
helping history come alive at Colonial Williamsburg;
his important contributions to conservation philosophy
and documentation, particularly his conception of
and advocacy for the movement of restorative conservation;
and his crucial support of the Clinkscale Database of Early Pianos.

Jayson Kerr Dobney, President
July 2020

The American Musical Instrument Society

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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:

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); Library of Congress (2010).

- 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
- 2020 National Music Centre, Calgary, Alberta, Canada (cancelled due to Covid-19 pandemic)

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>

MEMBERSHIP

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. 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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Other Publications

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of Rutgers University and the Historic Brass Society,* ed. H. Weiner

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2020 HBS Christopher Monk Award Recipient:

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M U S I C K

*To the Hon^{ble} S^r John Reresby of
Therby in y^e County of
York Thre Baronet Governour
of y^e City of York, and
Burlington in 1682*

*This plate is
humbly dedicated
by R^s Blome*

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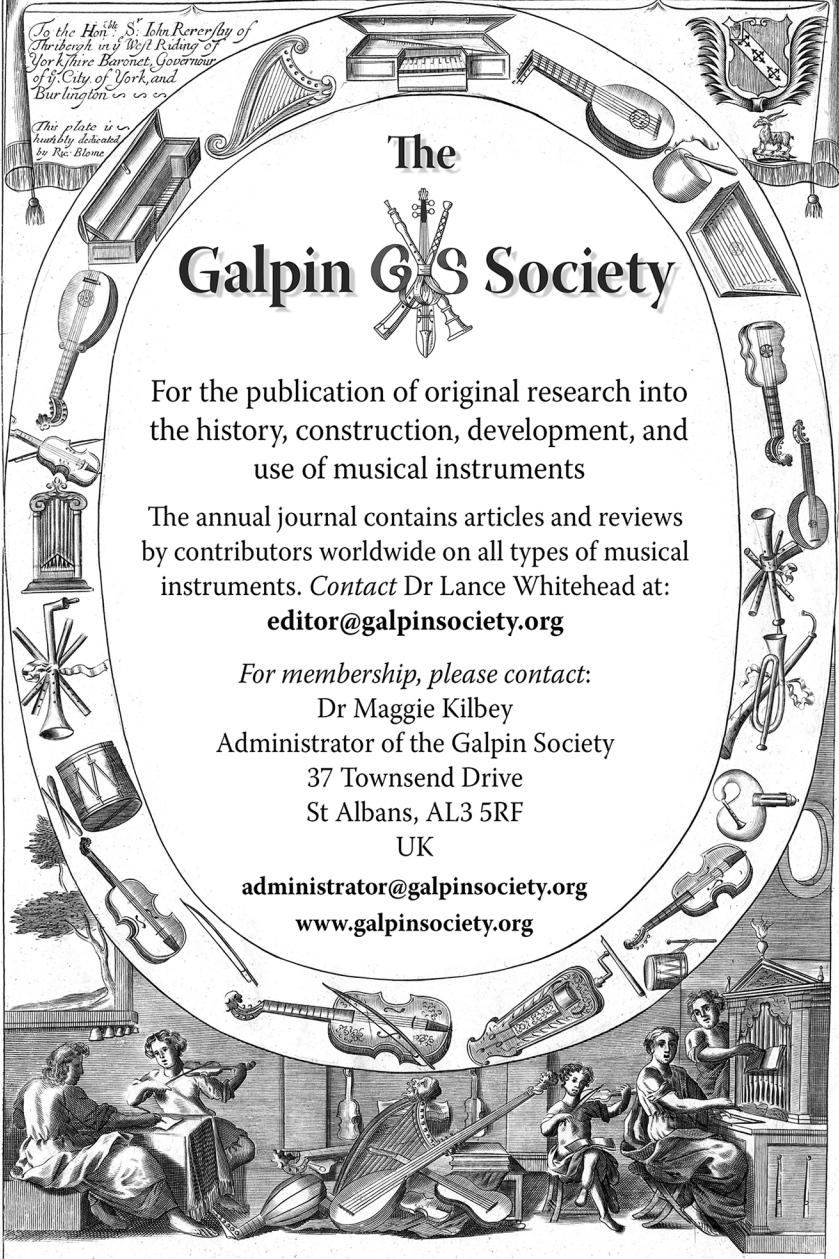
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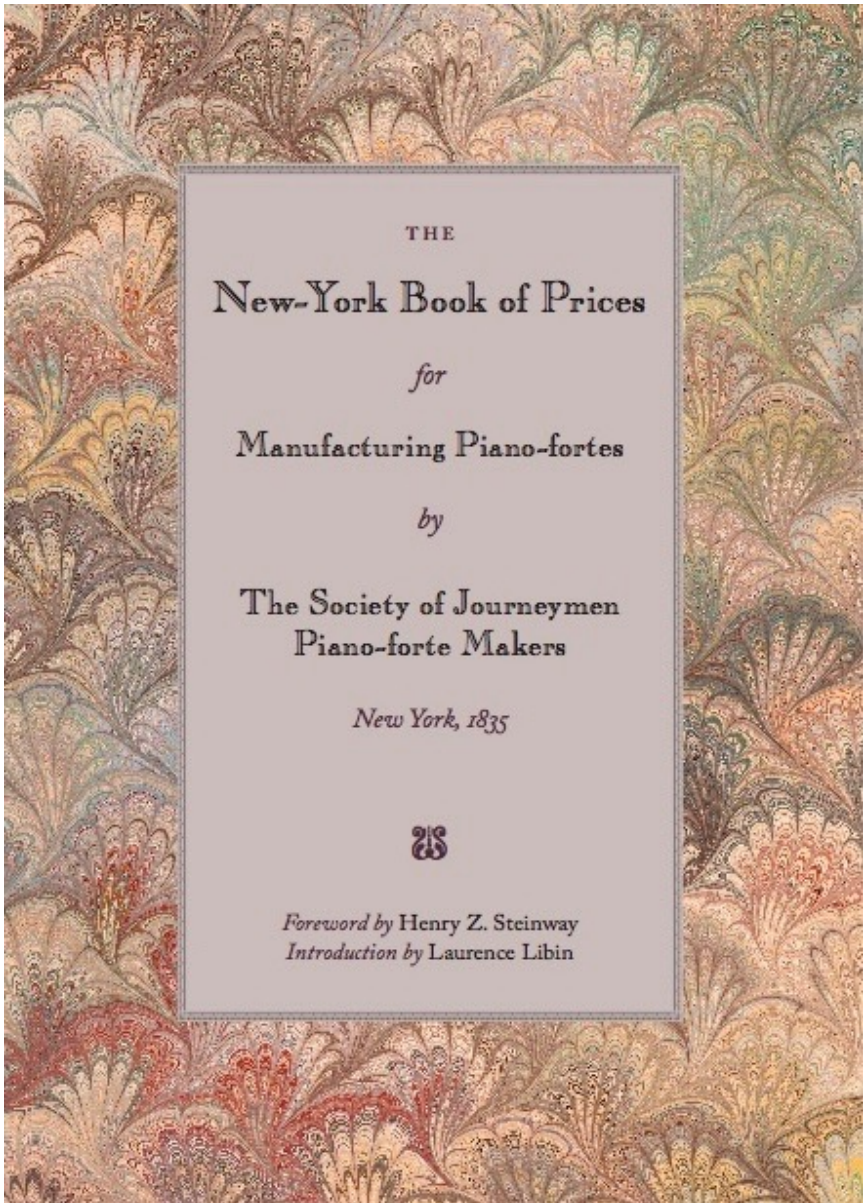
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