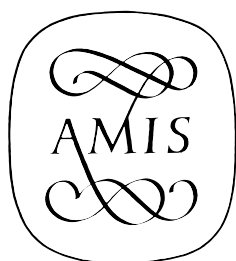


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## Frances Densmore Prize Recipients, 1988–2020

The Frances Densmore Prize is awarded for the most distinguished article-length work in English which best furthers the Society's goal: "to promote study of the history, design, and use of musical instruments in all cultures and from all periods." Named for Frances Theresa Densmore (1867–1957), an ethnomusicologist known for studies of Native American music and culture, the prize in this category was first given in 1988 and awarded in even-numbered years thereafter. In 2009, the Board of Governors voted to award the prize annually. The recipient receives the sum of \$500 and a certificate, and the winner is announced at the Society's annual meeting and in the Society's NEWSLETTER.

**1988 Bruce Haynes**, "Questions of Tonality in Bach's Cantatas: The Woodwind Perspective," *Journal of the American Musical Instrument Society* 12 (1986).

**1990 Robert S. Winter**, "The Significance of Striking Points in the Evolution of the Romantic Piano," *Journal of Musicology* 6, no. 3 (1988).

**1992 Cecil Adkins**, "Oboes Beyond Compare: The Instruments of Hendrik and Fredrik Richters," *Journal of the American Musical Instrument Society* 16 (1990).

**1994 Darcy Kuronen**, "The Musical Instruments of Benjamin Crehore," *Journal of the Museum of Fine Arts, Boston* 4 (1992).

**1996 Philip F. Gura**, "Manufacturing Guitars for the American Parlor: James Ashborn's Wolcottville, Connecticut, Factory, 1851–56," *Journal of the American Antiquarian Society* 104, part 1 (1994).

**1998 Sam Quigley**, "The Raffles Gamelan at Claydon House," *Journal of the American Musical Instrument Society* 22 (1996).

**2000 Sabine K. Klaus**, "German Square Pianos with *Prellmechanik* in Major American Museum Collections: Distinguishing Characteristics of Regional Schools in the Late Eighteenth and Early Nineteenth Centuries," *Journal of the American Musical Instrument Society* 24 (1998).

**2002 Michael Greenberg**, "The Double-Bass Class at the Paris Conservatory, 1826–1832," *Journal of the American Musical Instrument Society* 26 (2000).

**2004 Stewart Carter**, "The Gütter Family: Wind Instrument Makers and Dealers to the Moravian Brethren in America," *Journal of the American Musical Instrument Society* 27 (2001).

- 2006 Robert Howe**, “The Boehm Système Oboe and its Role in the Development of the Modern Oboe,” *Galpin Society Journal* 56 (2003).
- 2008 Patrizio Barbieri**, “Roman and Neapolitan Gut Strings 1550–1950,” *Galpin Society Journal* 59 (2006).
- 2010 Rita Steblin**, “Viennese Woodwind Makers in the Classical Era, with Emphasis on Friedrich Lemp’s Request for Protection in 1768,” *Journal of the American Musical Instrument Society* 34 (2008).
- 2011 George S. Bozarth and Margaret Debenham**, with collaborator **David Cripps**, “Piano Wars: The Legal Machinations of London Pianoforte Makers, 1795–1806,” *Royal Musical Association Research Chronicle* 42 (2009).
- 2012 David Lasocki**, “New Light on the History of the Keyed Bugle,” *Historic Brass Society Journal* 21 (2009) and 22 (2010).
- 2013 John Koster**, “A Harpsichord by Diego Fernandez?” *Galpin Society Journal* 64 (2011).
- 2014 Arnold Myers**, “How Different are Cornets and Trumpets?” *Historic Brass Society Journal* 24 (2012).
- 2015 Edmond Johnson**, “The Death and Second Life of the Harpsichord,” *Journal of Musicology* 30, no. 2 (Spring 2013).
- 2016 Lance Whitehead and Jenny Nex**, “The Insurance of Musical London and the Sun Fire Office 1710–1779,” *Galpin Society Journal* 67 (2014).
- 2017 Allen Roda**, “The Tabla Past and Present: Analysis of Materials in India’s Most Iconic Drums,” *Galpin Society Journal* 68 (2015).
- 2018 Yuanzheng Yang**, “Typological Analysis of the Chinese Qin in the Late Bronze Age,” *Galpin Society Journal* 69 (2016).
- 2019 Robert Adelson**, “‘A Museum of its Own’: The Musical Instrument Collection of Antonio Gautier (1825–1904) in Nice,” *Galpin Society Journal* 70 (2017).
- 2020 Jaime E. Oliver La Rosa**, “Theremin in the Press: Instrument Remediation and Code-instrument Transduction,” *Organised Sound* 23, no. 3 (December 2018).