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American Musical
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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.

DANIEL CRESPO ALCARRIA, a violin professor at the Conservatorio de Guadix, Spain, received prizes in the Concurso de Interpretación Musical Generalife (1994) and the Concurso de Música de Cámara RCSM Victoria Eugenia Granada (2001). As a son of the painter Antonio Crespo Aguado, he inhabits a musical-pictorial environment, which has fostered a symbiosis between the two disciplines. His PhD thesis, “La evolución del arco del violín a través de la iconografía pictórica” (University of Granada, 2017), was the trigger for his continuing specialization in musical iconographic análisis. His publications include “Hans Memling, estudio de los antecedentes del arco del violín: la excelencia de unos arcos olvidados” (2017).

ALLISON ALCORN is a professor of musicology at Illinois State University and a former editor of this JOURNAL. She earned a PhD and MM in musicology at the University of North Texas and a BM in music history at Wheaton College. Earlier, she taught at Trinity International University and Dordt College, and was a research associate at the National Music Museum. 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. Her publications include “Carleen Maley Hutchins: Reconsidering the Legacy of a Luthier and Acoustician, in this JOURNAL (2020).

STEWART CARTER is author of *The Trombone in the Renaissance: A History in Pictures and Documents* (Pendragon, 2012), editor (with Jeffery Kite-Powell) of *A Performer's Guide to Seventeenth-Century Music*, second edition (Indiana University Press, 2012), and co-editor (with Timothy J. McGee) of *Instruments, Ensembles, and Repertory, 1300–1600: Essays in Honor of Keith Polk* (Brepols, 2013). He serves as editor of the *Historic Brass Society Journal*. Recently he has turned his research efforts toward non-Western cultures, with articles—both in print and forthcoming—on musical instruments of China, Suriname, and Jamaica. He is professor of music at Wake Forest University, where he teaches music history and theory and directs the Collegium Musicum.

CATHERINE CRISP is a senior lecturer and Head of Chamber Music at the University of Chichester. In January 2017, she was awarded a PhD for her thesis researching the use and development of the clarinet and clarinet playing in Paris and London, ca. 1760–ca. 1810. Catherine received a full scholarship to study at the Royal College of Music as the Pamela Weston Clarinet Research & Performance Scholar. She is an active performer on both on modern and early clarinets and intends to develop her historical and practical research further through various publications.

COLIN HARTE earned his PhD in ethnomusicology at the University of Florida's School of Music, where he founded and performed with the UF Irish Traditional Music Ensemble. He earned his master's degree in educational leadership from Hunter College of the City University of New York in 2018. He received his master's in ethnomusicology from the University of Limerick, Ireland. As a NYC Teaching Fellow, he received a master's degree in education from Lehman College of the City University of New York (CUNY). He currently teaches ethnomusicological courses for CUNY Institute for Irish-American Studies. He also teaches a world music curriculum for the New York City Department of Education in the north Bronx, where he directs a fifty-student West-African percussion ensemble.

SOTIRIOS KATSOURAS is a musicologist and professional violinist based in Ioannina, Greece. He earned MA and BA degrees in musicology and music education from Aristotle University of Thessaloniki and a MMus degree in ethnomusicology from SOAS University of London. Currently he is a PhD candidate at the University of Ioannina, researching the forms of learning and teaching of musical instruments in the traditional music of Epirus. As a performer, he has cooperated with well-known artists in different genres of Greek music (traditional, folk, *rebetiko*, and *laiko*). In 2019 he issued a personal compact disk, *Ala Rum*, performing in the violin tradition of Epirus. He taught from 2001 to 2018 in the musicology department of the University of Ioannina.

PAUL KNOKKE began his work with historic musical instruments while a student at Brighton High School in Rochester, NY, working with the collection of instruments at the Rochester Museum and Science Center. His junior year at the University of Rochester included a semester abroad as an intern with the musical instrument collection at the Victoria and Albert Museum. In 2007, he was invited to act as guest curator for the Mildred Dilling Harp Collection, now on permanent display at Indiana University. Mr. Knokke is a charter member and past president of the Historical Harp Society.

LAURENCE LIBIN is past president of the Organ Historical Society, a former governor of the American Organ Archives, and editor-in-chief of the *Grove Dictionary of Musical Instruments*, second edition. He is an advisor to the Instituto de Órganos Históricos de Oaxaca and a frequent speaker and writer on preservation of historical organs, including for the British Institute of Organ Studies. He is a Life Fellow of the Royal Society of Arts.

MARCELLO RIZZELLO obtained his bachelor's degree in historical oboes (cum laude) at the Conservatory of Parma in November 2020, studying with Stefano Vezzani; he is now finishing a master's degree there. At the same time, he attends the bachelor's degree course in Philosophical Studies at the University of Parma. He enjoys collecting, studying, and playing oboes from the past centuries.

GEERTEN VERBERKMOES obtained a PhD in Art Sciences (subject: historical violin making) from Ghent University, Belgium, and also has degrees in chemistry (MSc), music (BMus), and musical instrument making (MA). Besides being a violin maker, he has worked in the fields of chemistry education and acoustics. Currently, Verberkmoes is a lecturer in these areas of study at the School of Arts Ghent. He has published in the *Galpin Society Journal*, *Early Music*, *The Strad*, and the *Journal of the Acoustical Society of America*.

*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 (email: 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. Edmond Johnson (email: edmondjohnson@oxy.edu).

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. Edmond Johnson, Occidental College (F-6), 1600 Campus Road, Los Angeles, CA 90041-3314.



The Board of Governors of
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records its pleasure in designating

ESZTER FONTANA

the recipient of the 2021

CURT SACHS AWARD

In recognition of her long service as conservator, curator, scholar,
university professor, and editor; especially for her transformative directorship
of the Musical Instrument Museum in Leipzig
and her important role in redesigning the permanent displays;
for her leadership of the music museum community as president of CIMCIM;
and for her dedication in sharing her knowledge about musical instruments
of all kinds in three languages in numerous articles and books.

Jayson Kerr Dobney, President

5 June 2021

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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), The Musical Instrument Museum, Phoenix (2011).

- 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)
- 2021 Virtual meeting via Zoom, June 4–6

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

THE FRIENDS OF AMIS

The following members, by contributing \$100 or more to the Society in addition to their regular membership dues, have earned special recognition as Friends of the American Musical Instrument Society for 2020.

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51st Annual Meeting

Studio Bell, National Music Centre
Calgary, Alberta, Canada

June 8–11, 2022

The 2022 AMIS meeting will take place at Studio Bell, home of the National Music Centre/Centre National de Musique (NMC), in Calgary, Alberta, Canada. Studio Bell is more than a museum, offering exhibitions and live concerts, as well as artist development and education programs. It houses NMC's collection of musical instruments and historical recording equipment, spanning over 450 years of history and innovation. Many rare and treasured items from NMC's over 2,000-piece collection are on display throughout Studio Bell, while a "living" musical instrument collection provides visiting artists and artists in residence access to more than 200 fully functional historical instruments. The instrument collection, begun in 1996 as the Chinook Keyboard Centre and later renamed the Cantos Music Foundation, is especially noted for its collection of vintage electronic instruments of the twentieth century and stringed keyboards dating from the seventeenth century to the present. To view a promotional video and learn more about the NMC, go to <https://www.youtube.com/watch?v=bwYiQNhD5NY>.

Paper proposals, due November 30, 2021, are invited for presentations of twenty-minute length plus ten minutes discussion; round-table panels, for which a few longer time slots are available; and poster presentations. As well as traditional papers, we welcome instrument demonstrations, musical performances, lecture recitals, video screenings, and presentations in other formats suitable for a lecture space. Space will also be reserved this year for a limited number of remote presentations; please specify if you wish to be considered for one of these slots. A presenter wishing to use or discuss an instrument at NMC should first send a message to info@studiobell.ca to see if use or display of the instrument is viable. To explore the NMC's collection, go to <https://amplify.nmc.ca/explore/>.

Proposals must include an abstract of not more than 300 words, a 75-word biography for each presenter, a list of audio-visual requirements, and e-mail addresses for all presenters. Presentations on topics relating to Canadian music history and electronic music are especially encouraged, but all subjects will be considered. Responses will be forthcoming by mid-January 2022.

Please send proposals as e-mail attachments in pdf form to committee chair Darcy Kuronen: darcykuronen@gmail.com.

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News of the Field, HBS Membership Directory

Bucina Book Series

The Last Trumpet: History and Literature of the English Slide Trumpet,
by Art Brownlow

*Perspectives in Brass Scholarship: Proceedings of the International Historic Brass
Symposium, Amherst, 1995*, ed. S. Carter

Handel's Trumpeter: The Diary of John Grano, ed. J. Ginger

*East Meets West: The Russian Trumpet Tradition from the Time of Peter the Great to
the October Revolution*, by Edward H. Tarr

Tielman Susato and the Music of His Time, ed. K. Polk

*Brass Scholarship in Review: Proceedings of the Historic Brass Society Conference,
Cit  de la Musique, 1999*, ed. S. Carter

The Trombone in the Renaissance: A History in Pictures and Documents,
by Stewart Carter

Instrumental Odyssey: A Tribute to Herbert Heyde, ed. L. Libin

Order from Pendragon Press: penpress@taconic.net, tel. 518 325-6100

Other Publications

*Brass Music at the Crossroads of Europe: The Low Countries and Contexts of Brass
Music from the Renaissance into the Nineteenth Century*, ed. K. Polk

Articles by Carter, Grosjean, Herbert, Herbin, de Keyser, de Pascual, Polk,
Rasch, Rasmussen, Williams. \$20. order through HBS

Early Twentieth-century Brass Idioms: Art, Jazz, and other Popular Traditions.

*Proceedings of the International Conference Presented by the Institute of Jazz Studies
of Rutgers University and the Historic Brass Society*, ed. H. Weiner

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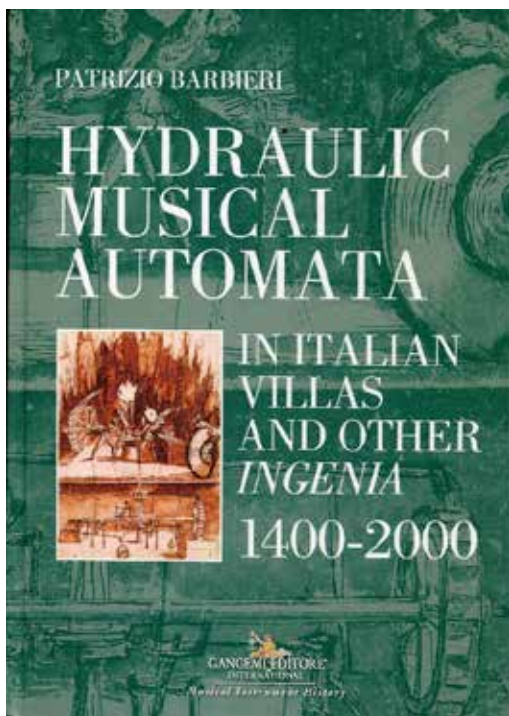
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Organology is closely linked with performance practice, and research of this type shows how an understanding of the working of these instruments can directly inform performers. No other monograph on this topic encompasses a similarly wide time-span, geographical coverage and level of detail. As such, this book will be an essential text on this subject. **E. BAINES, *Early Music*, 48 (Nov. 2020)**

This daunting volume, comprehensive and mostly well-organized, gathers written documents, visual representations, archeological remains, modern restorations, and reconstructions of hydraulic musical automata and other *ingenia*, a mostly neglected genre in organology... The quantity, depth, and breath of the material collected, sorted, analyzed, and explained is no less than encyclopedic... this book is a tremendous resource. The audience served is wide, as the book covers topics related to physics, engineering, art, music, organology, culture, history, fantasy, and humor. **A. ACKER, *Journal of the American Musical Instrument Society*, XLVI (2020)**

...an invaluable contribution to the understanding of musical wonders in the Early Modern age... his clear explanations of their technical workings will be of great value to scholars who lack a background in engineering... the widespread availability of this material will mark a new moment in the study of machines and automata. . . This documentary evidence, together with Barbieri's interpretation of the cultural significance of the magnificent curiosities at the centre of this study, will doubtless serve as a springboard for the work of other scholars long in the future. **R. CYPRESS, *Music and Letters*, 101 (Nov. 2020), pp. 769–72**

M U S I C K

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Northampton Esq^r Master of the
Works of the Hon^{ble} Society of
Musicians, Governour
of the City of York, and
Burlington in an

This plate is
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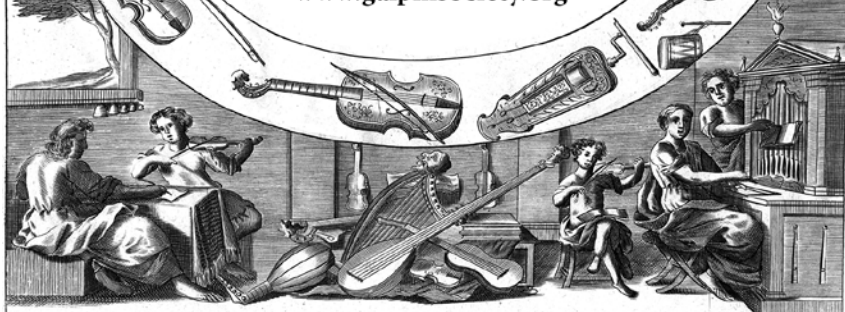
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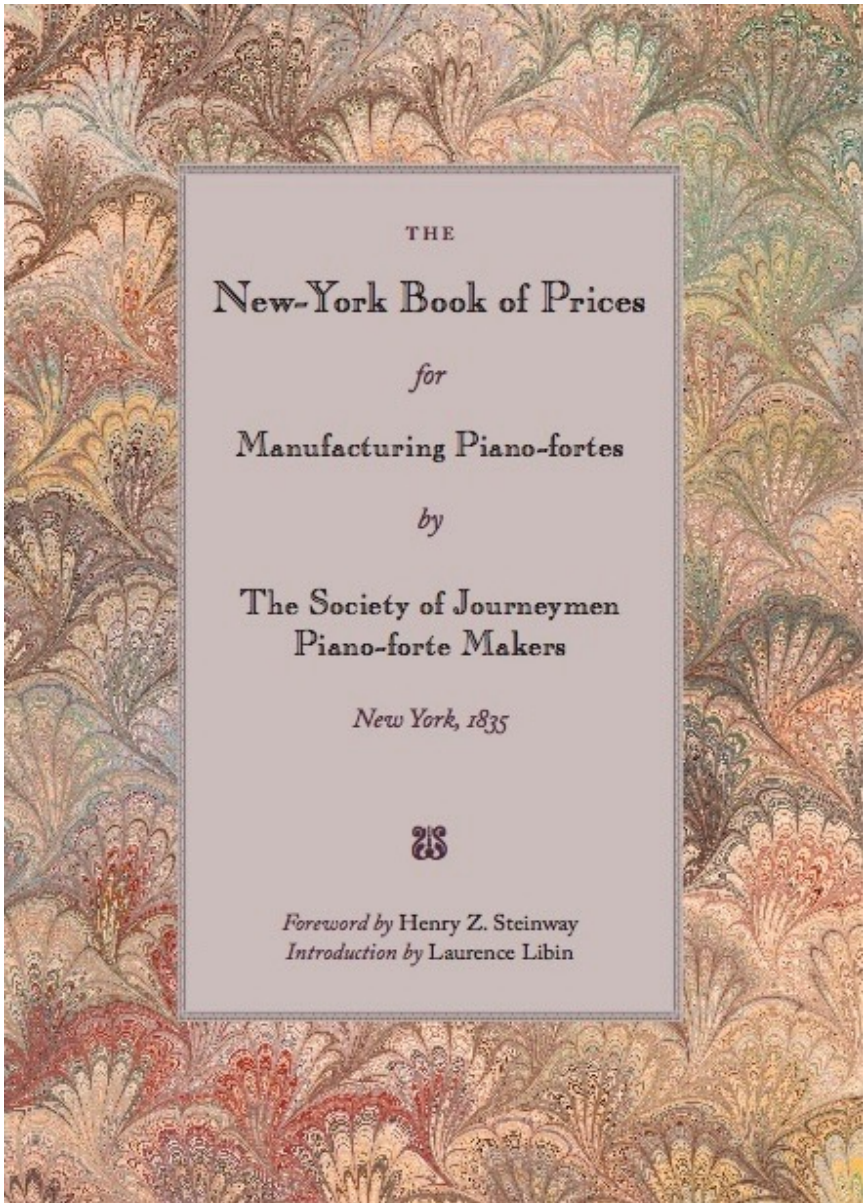
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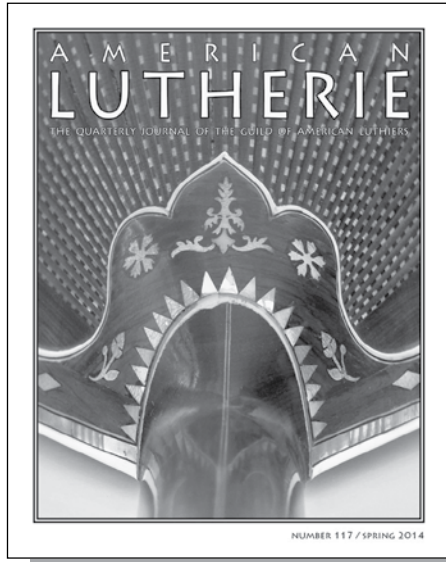
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