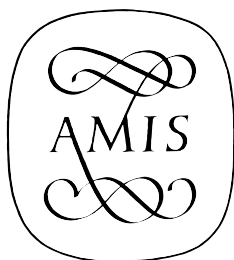


*Journal of the
American Musical
Instrument Society*

VOLUME XLVIII • 2022



Copyright by the [American Musical Instrument Society](#).
Content may be used in accordance with the principles of fair
use under [Section 107 of the United States Copyright Act](#).
Content may not be reproduced for commercial purposes.

CONTRIBUTORS

ANNE ACKER is a full-time historic keyboard specialist. Trained as a concert pianist, she earned degrees in mathematics and computer science and was a National Science Foundation and Bell Laboratories doctoral fellow at Stanford University. She appraises, consults, builds, restores, and decorates harpsichords, clavichords, and historic pianos for clients internationally as well doing research, writing, and lectures. She plays a wide variety of instruments professionally, including with her group Savannah Baroque, the Savannah Philharmonic, the Hilton Head Symphony, and the medieval and Renaissance group The Goliards. She was also a senior editor and contributor for the second edition of the *Grove Dictionary of Musical Instruments*. Anne has served on the boards of the Historical Keyboard Society of North America and AMIS, has chaired the Densmore Committee, and is a Sigal Music Museum advisory board member.

ROBERT BIGIO is a London-based writer, flute maker, and restorer. He studied at the University of British Columbia before moving to England, where he obtained a PhD at Goldsmiths, University of London. He is the author of two books on the flute: *Readings in the History of the Flute*, a selection of monographs, essays, reviews, letters, and advertisements from nineteenth-century London; and *Rudall, Rose & Carte: The Art of the Flute in Britain*, which was awarded the Nicholas Bessaraboff Prize of the American Musical Instrument Society in 2013. Robert will be editor of this JOURNAL from 2023.

ALEXANDRA CADE is a PhD student in the History of American Civilization at the University of Delaware and an adjunct curator at the Sigal Music Museum. An interdisciplinary scholar and musician, Alexandra studies the material culture of music and performance in the early nineteenth-century Atlantic World. She has worked at the Colonial Williamsburg Foundation and has undertaken fellowships at the Winterthur Museum and the Museum of Early Southern Decorative Arts. Her latest research considers how music can be used to explore themes of gender, race, and labor in the formation of national identities through early American domestic tourism. Alexandra received her BM in viola performance from the Eastman School of Music and her MA from the Winterthur Program in American Material Culture, where she completed her thesis on amateur-made antebellum American pianos.

CATHERINE CRISP is a senior lecturer and head of Chamber Music at the University of Chichester Conservatoire. 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, circa 1760–circa 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 is developing her historical and practical research further through various publications.

JOSÉ-MODESTO DIAGO ORTEGA holds a PhD in Arts and Humanities from the Universidad de Cádiz. He is also professor of saxophone in the Real Conservatorio Superior de Música and a teacher of English as a Foreign Language at the Universidad Complutense, both of Madrid. He also works as a saxophone teacher at the Professional Music Conservatory “Manuel de Falla” in Cádiz. His current research projects are focused on some woodwinds and brasswinds of the nineteenth century in multidisciplinary perspectives: historical, legal, economic, cultural, and organological. He has published articles concerning Adolphe Sax and directed an acclaimed audiovisual documentary: *SaxRevolutions: Adolphe Sax's Life*. He also leads a publishing project which aims to contextualize and bring forgotten saxophone scores of the nineteenth century to light.

GIORGIO FARABEGOLI is an independent researcher in the areas of musical instruments and Italian history. Since 2012, he has collaborated with AMMI (Italian Association for Mechanical Music), studying the vast archive of the former factory of Angelo Barbieri (1875–1950), which includes historical musical instruments, music on paper rolls, original letters, and documents. This research has led to publications in journals of history and organology, including *Modern Italy*, *The Galpin Society Journal*, *La Tribune de l'Orgue*, and *The BIOS Reporter*. Recently he has devoted himself to the study of the Accademia Musicale Chigiana in Siena. This research was presented at a conference held at the International Symposium “New Music Directions. Salzburg and Musical Contemporaneity,” organized by Mozarteum University Salzburg in April 2022.

GEORGE FOREMAN earned his PhD at the University of Kansas and is associate professor of musicology, emeritus, at the University of Georgia. A recognized authority on American band history, he has conducted “Golden Age” band concerts and lectured on band history throughout the United States and in more than a dozen other countries. In 2017, he received the UGA Creative Research Medal for his work on the compact disk *Music for the Tsars*, which brought to light a dozen early works for wind band presented as gifts to various Russian rulers during the nineteenth century and preserved in the archives of the Russian Institute for the History of the Arts in St. Petersburg. Included in the collection are three largely unknown marches composed by Gioacchino Rossini in 1834.

JOHN KOSTER attended Harvard College, where he earned the AB with honors in music for his thesis on *musica ficta* in the fifteenth century. After many years making harpsichords and a year as research fellow at The Metropolitan Museum of Art (New York), he was professor of music and conservator at the National Music Museum, University of South Dakota, from 1991 to 2015. He is the author of *Keyboard Musical Instruments in the Museum of Fine Arts, Boston* (1994) and of many articles on the history and use of musical instruments, especially early keyboards, and their contexts in society, art, and technology. His work has been recognized by the AMIS with the Bessaraboff and Densmore Prizes, as well as the 2016 Curt Sachs Award.

JULIN LEE is a doctoral research assistant and PhD candidate in musicology at the University of Music and Performing Arts Munich. During her affiliation with the Deutsches Museum, Munich, she internationally presented and published her research at the intersection of organology and film music studies on the *Mixturtrautonium* and Alfred Hitchcock’s *The Birds* (1963). Her paper on the Yamaha CS-80 synthesizer and *Blade Runner* won the Frederick R. Selch Award at the 2021 AMIS conference.

CESARE MANCINI was born in Siena, Italy. He graduated in organ at the Conservatory of Florence and in music history at the University of Siena. He is the chapel master and titular organist of the Cathedral of Siena. His concert activity is intense in Italy and in countries such as Germany, France, Holland, Great Britain, Spain, Austria, Denmark, Poland, Romania, Slovenia, Chile, Kazakhstan, and Thailand. He is the director of the library of the Museum for Musical Instruments, musicological advisor at the Chigiana Music Academy of Siena, and associate editor of *Chigiana. Journal of Musicological Studies*. He has taught the history of music and musicology at the conservatories of Siena, Venice, Matera, Trapani, Sassari, and Piacenza, at the University of Florence, and at the Siena Jazz University. He has published books and essays of music-historical and musicological interest, including the volume *Un così bello e nobile strumento. Siena and the Art of Organs* and the first Italian translation of the *Traité de l'Orgue* of Marin Mersenne (1635).

SALVATORE MORRA is currently the music curator of ISMEO (The International Association of Mediterranean and Oriental Studies) in Rome and adjunct lecturer at the University of Tuscia, Viterbo, Italy. He holds a PhD in musicology from Royal Holloway, University of London, and a BA in Language (Arabic) and Culture from the University of Naples, "L'Orientale." He wrote his doctoral dissertation on "The Tunisian *'ūd 'arabī*: Identities, Intimacy and Nostalgia," and his work has been published in *East & West*, *The Galpin Society Journal*, and *Africa*. His research focuses on ethnomusicological perspectives of Arabic music and interdisciplinary debates around post-colonial nationalism, public intimacy, decolonization, and multiculturalism in the Maghreb.

HERBERT MYERS is Lecturer in Renaissance Winds at Stanford University, from which he holds a Doctor of Musical Arts degree in Performance Practices of Early Music. He is also curator of Stanford's collections of musical instruments. As a member of the Concert Ensemble of the New York Pro Musica from 1970 to 1973, he toured extensively throughout North and South America, performing on a variety of early winds and strings; currently he performs with The Whole Noyse and Jubilate. He has contributed articles and reviews to numerous scholarly journals. For the academic year 1967–68, he was awarded a DAAD (German Academic Exchange Service) grant to measure instruments in German museums. His designs for reproductions of Renaissance winds have been used by Günther Körber and Charles Collier.

Born in Chicago, ROBB STEWART has lived in southern California since 1973. He has been in the business of repairing, restoring, and preserving brass instruments since 1977. Robb also custom-builds instruments not otherwise available, including keyed bugles and early-style valve instruments. His restoration work has included projects for several museums, but mostly for the burgeoning community of brass instrument collectors and amateurs. RobbStewart.com contains hundreds of pages covering brass instrument history and technology, including a section devoted to the mechanics of brass instruments.

THOMAS STRANGE has an extensive background in materials science and has authored fifty-eight patents and numerous scientific papers over the last four decades. After earning 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 Laboratories. Strange is the author of *John Geib & Sons, Organ Builders and Pianoforte Makers*, and a co-author of *Facing South, Keyboard Instruments in the Early Carolinas* and *Jacob Kirkman, Harpsichord Maker to Her Majesty*. With a small group of partners, he founded the Carolina Music Museum in Greenville, South Carolina, in 2016. Following a major gift from the Marlowe Sigal estate, this in 2019 became the Sigal Music Museum, where Strange serves as curator.

JOHN WATSON is emeritus conservator and curator of musical instruments at the Colonial Williamsburg Foundation. His research on keyboard instrument history and conservation has resulted in numerous articles and three books. His recent copies of the 1793 Mount Vernon harpsichord and the oldest piano made in America, attributed to John Clemm, are exhibited in museums alongside the originals. He received the 2020 Curt Sachs Award, the highest honor given by AMIS for lifetime contributions to the goals of the society. He is general editor of Boalch-Mould Online, an interactive database of harpsichords and clavichords and their makers.

TOM WINTER builds, conserves, and restores early keyboard instruments at his workshop in San Francisco. Tom began building and restoring in 1972. His commitment to instrument conservation dates from 2004, when he spent time working with John Watson in the Conservation and Collections Department at Colonial Williamsburg. That work included the documentation and stabilization of several instruments in preparation for the Changing Keys exhibit at Colonial Williamsburg's Wallace Museum. Since then, Tom has worked on instruments ranging from a clavichord attributed to Philip Jacob Specken, circa 1740, to a grand piano by Erard, 1854. More of his work may be viewed online at <http://www.winterearlypianos.com/index.html>.

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. Robert Bigio, Editor, *Journal of the American Musical Instrument Society*, 1 Doveridge Gardens, London N13 5BJ, England (JAMIS.editor@bigio.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 (25 mm) 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 or TIFF format. Scans should be at 300 dpi or finer for photo images and a minimum of 900 dpi for line art. Each art file should contain only one image, although the author can suggest groupings of images under one figure number. Into the main text, insert a numbered cue for each figure in the following format: (fig. 1) or (figs. 1a and 1b) or (figs. 1 and 2).
- 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
The American Musical Instrument Society
records its pleasure in designating

STEWART CARTER

the recipient of the 2022

CURT SACHS AWARD

In recognition of his tireless service as author, editor, scholar,
and leader of scholars in the fields of musical instruments
research and practice; for his leadership of the
American Musical Instrument Society and the Historic Brass Society;
for his editorship of books and journals, especially
the *Journal of the Historic Brass Society*; for his published books
and articles on the trombone, the trumpet, performance practice,
the Gütter family of wind-instrument makers, and lip-blown aerophones
around the world.

Janet K. Page, President
11 June 2022

The American Musical Instrument Society

BOARD OF GOVERNORS

PRESIDENT Janet K. Page, *University of Memphis*
VICE PRESIDENT Allison A. Alcorn, *Illinois State University*
SECRETARY Michael Suing, *National Music Museum*
TREASURER J. Kenneth Moore, *Metropolitan Museum of Art, Emeritus*

Anne Beetem Acker, *Savannah, Georgia* (2022–25)
Geoffrey Burgess, *Philadelphia, Pennsylvania* (2022–25)
Emily Dolan, *Brown University* (2020–23)
Aurelia Hartenberger, *University of Missouri–St. Louis* (2020–23)
Jayme Kurland, *George Mason University* (2021–24)
Gregg Miner, *Harp Guitar Foundation* (2021–24)
Jimena Palacios Uribe, *National School of Conservation, Restoration,
and Museography, Mexico City* (2020–23)
Katherine Palmer, *Musical Instrument Museum, Phoenix* (2021–24)
Jonathan Santa Maria Bouquet, *University of Edinburgh* (2022–25)
Carol Lynn Ward-Bamford, *Library of Congress* (2021–24)
John Watson, *Williamsburg, Virginia* (2020–23)
Susana Caldeira, *Royal College of Music, London* (International member 2020–23)
Massimiliano Guido, *Università degli studi di Pavia* (International member 2022–25)

* * *

JOURNAL

EDITOR James B. Kopp, *Portland, Oregon*
ASSOCIATE EDITORS Robert Bigio, *London, UK*;
Carolyn Bryant, *Brunswick, Maine*
REVIEW EDITOR Edmond Johnson, *Occidental College*

NEWSLETTER

EDITOR Sarah Deters, *University of Edinburgh*
ASSISTANT EDITOR Núria Bonet Filella, *University of Plymouth, UK*
REVIEW EDITOR Edmond Johnson, *Occidental College*

WEBSITE

<<http://www.amis.org>>
MANAGER Byron Pillow, *National Music Museum*

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, 2012); 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).

- 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
- 2022 Studio Bell, National Music Centre, Calgary, Alberta, Canada

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 2021.

Steven Bichel
Edmund Bowles
Carolyn Bryant
Dorothea Endicott
Frederick K. Gable
Aurelia Hartenberger
Cynthia Hoover
Douglas Koeppe
Kathryn Libin

Thomas MacCracken
Aygul Malkeyeva
Thomas Malone
Deborah Check Reeves
Donald Sarles
Robb Stewart
Susan Thompson
John Watson
Allan Winkler



52nd Annual Meeting

Scheidt School of Music
University of Memphis
Memphis, Tennessee

May 31–June 3, 2023

The 2023 annual meeting of the American Musical Instrument Society will take place at the Rudi E. Scheidt School of Music at the University of Memphis, May 31–June 3. We look forward to welcoming you to one of America's great musical cities. Sessions will take place in the new Scheidt Family Performing Arts Center, opening in fall 2022.

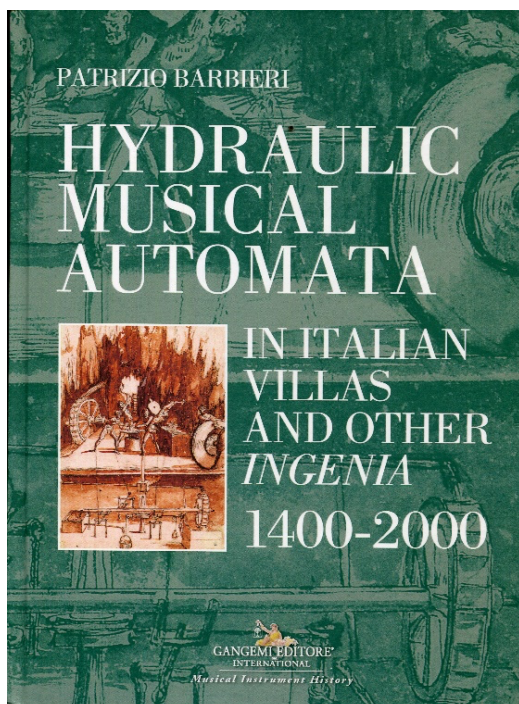
There are numerous museums and historical sites devoted to the rich musical traditions of the area, and many display musical instruments in their cultural context: among them are the Blues Hall of Fame, the Stax Museum of American Soul Music, the Memphis Rock 'n' Soul Museum, Beale Street, the Museum of Science and History, and the Slave Haven Underground Railroad Museum, all in Memphis. A little further afield you'll find Carnegie Legends: The Legends of Music Museum in Jackson, Tennessee. Nashville has several museums, including the National Museum of African American Music. Our local arrangements team is planning some events focused on instrumental music traditions of Memphis and the Delta.

Proposals, due November 30, 2022, are invited for papers and presentations of twenty-minute length plus ten minutes of discussion, round-table panels (for a which a few longer slots will be available), and poster presentations. As well as traditional papers, we welcome instrument demonstrations, lecture-recitals, video screenings and other presentations suitable in format for a lecture space. While all subjects are welcome, topics relating to music of Memphis and the American South are encouraged. A few slots will be reserved for remote presentations; please specify if you wish to be considered for one of these.

Proposals should include an abstract of not more than 300 words, a 75-word biography for each presenter, and e-mail addresses for all presenters.

Please send proposals as pdf attachments to committee chair Jeremy Tubbs: jtubbs@memphis.edu, with subject line AMIS 2023

Students are eligible to apply for the William E. Gribbon Memorial Award for Student Travel. See <https://www.amis.org/william-gribbon-award>.



Gangemi Editore
SpA International
2019
Via Giulia 142, Roma

ISBN:
978-88-492-3813-6

Hardbound, pp. 543
290 illustrations
(106 in colour)
Musical scores

Euro 50

To order:
www.gangemieditore.it

Tel. +39 06.6872774

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... Overall, 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)

One would like to see more such publications that look beyond the limited scope of a specialist's view on one single instrument type and give us more insight into how musical instruments evolved over time in relation to technical devices available from other domains of human culture. **I. DE KEYSER**, *The Galpin Society Journal*, LXXIV (2021)

Music, mechanics, magic, and mastery of Nature intersect in Patrizio Barbieri's impressive history of hydraulic automata and related ingenious machines. ... No one is better qualified to guide readers through the technical intricacies and manifold meanings of water powered musical instruments. **L. LIBIN**, *Music in Art*, XLVI (2021)

M U S I C K

To the Hon^{ble} S^r John Reresby of
Thoresby in y^e County of
York 4th Baronet Governor
of y^e City of York and
Burlington in 1688

This plate is
humbly dedicated
by Robt. Blome

The Galpin & S Society

For the publication of original research into
the history, construction, development, and
use of musical instruments

The annual journal contains articles and reviews by
contributors worldwide on all types of musical
instruments. Contact Dr Lance Whitehead at:

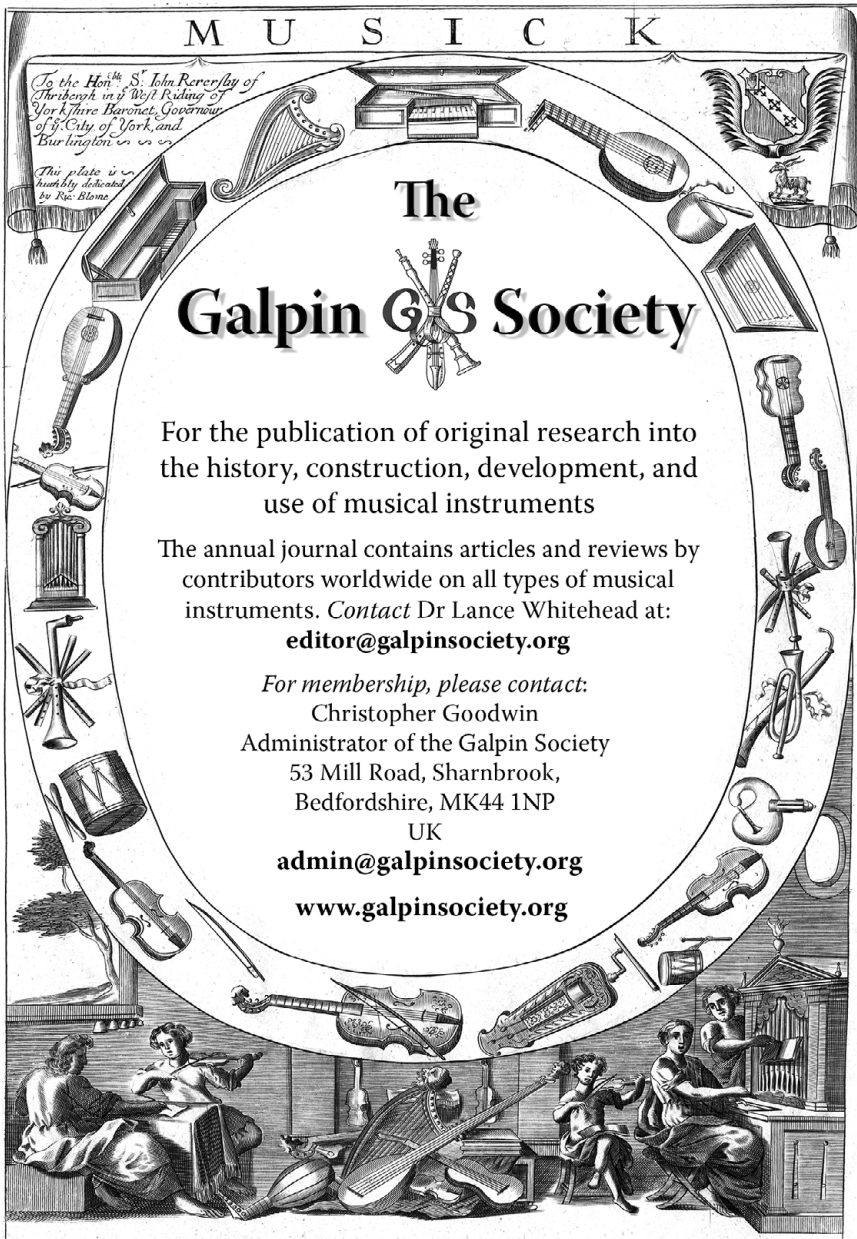
editor@galpinsociety.org

For membership, please contact:

Christopher Goodwin
Administrator of the Galpin Society
53 Mill Road, Sharnbrook,
Bedfordshire, MK44 1NP
UK

admin@galpinsociety.org

www.galpinsociety.org



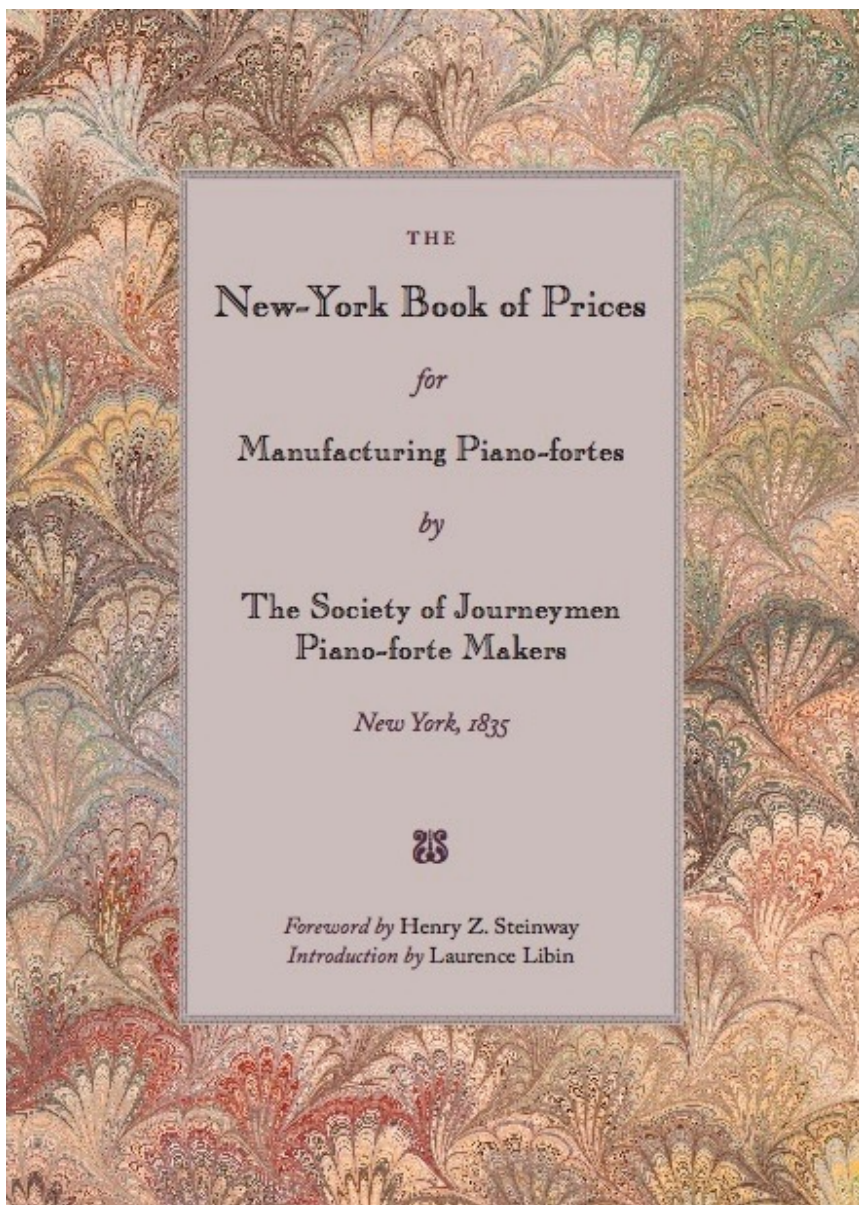


www.BaroqueTrumpet.com

A NEW BOOK ON BELLS

BELLS brings together seventeen stories about the history and culture of bells, from ancient Chinese chimes to the music of the carillon to the bell that is on the International Space Station. Illustrated with more than one hundred photographs, this beautiful book creates a living portrait of one of history's more remarkable artifacts. Find out more at www.thebellsbook.com.





Reproduced from the original 112-page print, this volume specifies hundreds of steps in piano construction. Introduction by Laurence Libin, foreword by Henry Z. Steinway, cost \$25.00. Order from www.amis.org/new-york-piano-makers

Anne Acker

Early Keyboard Instruments



Harpsichords, Clavichords, Fortepianos
New and Preowned

18th 19th and Early 20th Century Pianos
Restoration, Repairs, Maintenance, Custom Decoration
Consultations, Appraisals, Lecture, Performance, Concert Rentals

Associate / Agent for The Paris Workshop and AMD instruments

www.anneackerkeyboards.com
a.acker@comcast.net 912-704-3048

The Historic Brass Society

The leading source for brass music history from Antiquity to the 20th Century

The Historic Brass Society Journal

Articles by leading authorities and translations of methods and treatises, S. Carter, ed.

HBS is seeking nominations for leadership roles in the Society

Suggestions to: nominations@historicbrass.org

More info on the HBS website www.historicbrass.org

HBS Newsletter digital format on HBS website www.historicbrass.org

Articles, reviews, interviews with performers, instrument makers, collectors, scholars.

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,
Cité 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

Published by Scarecrow Press <http://www.scarecrowpress.com>

2021 HBS Christopher Monk Award Recipient:

Friedemann Immer

Historic Brass Society, Membership Secretary, 1304 Franklin Ave,
Laurinburg, NC 28352 USA

president@historicbrass.org / www.historicbrass.org

HBS Membership \$42 payment and auto currency conversion on HBS Website

Members receive annual *Journal* and full access to HBS Website information.



Flemish Papers, Harpsichord Drawings and Harpsichord-making Woods for Sale

FLEMISH PAPERS - 22 Different Flemish paper designs including the black dolphin (above) and white dolphin papers, the green 'silk' lid paper, numerous keywell and border papers but also some less common designs. Printed with permanent ink on acid-free hand-made linen rag paper using designs made from wood-blocks cut by Grant O'Brien for his instruments.

DRAWINGS - Full-scale drawings of Ruckers 'French' double-manual harpsichord, Ruckers spinett virginal, Flemish lid and soundboard decoration, Domenico Pisarenis virginal (Venice, c1550), anonymous Neapolitan harpsichord (c1620), and Flemish and Italian harpsichord and virginal stands.

WOODS - Italian spruce soundboard wood from the Val di Fiemme (source for the *abete maschio* used by the Cremonese string makers), knot-free cypress (*cipresso netto*), genuine African ebony, etc. All wood is of superb quality, is air-dried and is now more than 40 years old.

Reprint of book for sale:

Ruckers. A harpsichord and virginal building tradition

Full details at: <http://www.claviantica.com/>

E-mail: grant.obrien@claviantica.com Telephone: +44 (0) 793 967 6903

or write to:

Grant O'Brien, 13/4 Gayfield Square, Edinburgh EH1 3NX, Scotland, U.K.

See your advertisement here !

Color: Full-page \$225, Half-page \$135

B&W: Full-page \$195, Half-page \$115

For further details contact
the new Advertising Manager,
Robert Apple
rwapple@memphis.edu



The American Musical Instrument Society