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## Reviews

Trevor Robinson. *The Amateur Wind Instrument Maker*. Amherst: University of Massachusetts Press, 1973. 115 pp. \$8.95.

The only current book on wind-instrument making is written by an ingenious professor of biochemistry at the University of Massachusetts in Amherst. Robinson has been an enthusiastic amateur for about ten years, and uses his spare time to create what has turned out to be an impressive range of instruments. His book, which has sold three thousand copies since its appearance, has diagrams, photos, and instructions for making the flute, fife, recorder, clarinet, shawm, oboe, krumhorn, rackett, cornetto, trumpet, and horn. There is also a large appendix including lists of museum collections, sources of materials, directions for making shell augers, decimal and metric equivalents, and a useful bibliography, all in a compact 115 pages.

In the large correspondence which has developed since publication, Robinson gets requests especially for more details on recorder voicing, an area which he admits is covered only very sketchily, and which has apparently stymied some amateurs who are struggling to make their first instruments play. He admits that he himself is not an expert and that his book serves as a jumping-off point for amateurs, that no great detail was intended, or possible, in so few pages.

Robinson gives careful line drawings of twenty instruments, more drawings being available directly through him. Some instruments he has intended as faithful copies, but he freely redesigns museum originals when he sees fit, adding double fingerholes to his clarinet and equipping it to take a modern ligature, omitting ivory on some instruments, as well as simplifying the bore. Photos depict

twenty-nine instruments he has made. Just a glance at these will give a small indication of the great satisfaction he must find in being able to produce almost any wind instrument. A more discerning amateur will notice, however, that the instruments depicted show some lack of refinement, and that the drawings are not as detailed as might be wished.

This book will leave many amateur makers wishing for more, yet it will have done an important service by encouraging them to use their skills, to search for additional information, and to take a close look at the finest wind instruments of the past.

LAURA E. BEHA

Edwin M. Ripin. *The Instrument Catalogues of Leopoldo Franciolini*. Music Indexes and Bibliographies (George R. Hill, General Editor) No. 6. Hackensack, New Jersey: Joseph Boonin, Inc., 1974. 201 pp. \$15.00.

The activities of the late nineteenth- and early twentieth-century Florentine antiques dealer Leopoldo Franciolini have left a significant mark on major musical instrument collections throughout the world. While at various times Franciolini described himself as a dealer in Roman, Greek, and medieval coins, medals, seals, furniture, and porcelain, his specialty was the supply of antique musical instruments, some genuine and unaltered, others "restored" by a sometimes astonishingly sloppy combination of authentic components with inappropriate ones, and with others whose age was the figment of an entirely unsophisticated and musically uninformed imagination. The simple fact was that Franciolini early embarked on a career as a musical instrument forger and dealer in forgeries. No small factor in making his career so significant was the period in which he operated. It was a time when many of the great American and European collections were being formed by collectors not always fully aware of what they were being sold. Indeed, the body of information then available to serious scholars concerning the origin and construction of musical instruments was such that fre-

quently full acceptance of the Florentine "rarities" was given even by public collections. So it was that Crosby-Brown, Stearns, and the Smithsonian in the United States and Mahillon, Claudius, and Neupert, among others, in Europe fell victim in varying degrees to Franciolini's unscrupulous activities in spite of the fact that the Dolmetsches and Georg Kinsky were well aware of his work. Unfortunately, these collections, now in museums, did not get all of the forgeries. The scope of Franciolini's efforts was truly enormous—for example, some of the catalogues list over two hundred items each! How much of this material is still in circulation is difficult to assess, but it is clear that there is enough to make it a concern to the serious collector or the curator who wishes to review a poorly studied collection.

It was with these facts in mind that Edwin Ripin has gone to considerable effort to compile all of the available Franciolini catalogues, lists, labels, and photographs of instruments sent to potential buyers. This alone is a yeoman's task since, in some instances, only a single copy of a given catalogue seems to have survived, while the lists are unique manuscript copies.

All of this material is reproduced, fully documented, and described in this fascinating volume. An introduction deals with what little is known about Franciolini's life, and considers his *modus operandi* from the available evidence. Of great value are the indices of makers' names, real or imaginary, used in all the catalogue listings, as well as indices of the often peculiar and frequently inappropriate names given some instruments. The preparation of these indices alone no doubt involved considerable sleuthing, especially since they are carefully cross-indexed. Franciolini had an uncanny penchant for misspelling, which resulted in true bibliographic chimeras; but such misspellings are useful and important for identifying specific instruments with the catalogue descriptions. Not only could he not spell, but Franciolini also appears to have made up names for instruments he was selling that were newly invented rarities. Ripin discusses two of these names—*foca*, a musically meaningless term meaning "seal" in Italian, and *pifia*, a term for what could only be described from the catalogue linecut as a kind of crumhorn. Two appendices deal in detail with Francio-

lini's trial for fraud in 1910 and a curious announcement of a selling trip to England by one of Franciolini's sons in 1911.

This book is prepared by a leading scholar for specialists engaged in the identification of poorly understood or "peculiar" musical instruments whose authenticity might be suspect. In his studies Ripin has already made more order out of Franciolini's chaos than anyone, and his book has this kind of authority behind it. Those not directly concerned with problems of instrument forgery will be fascinated by this wealth of previously-undocumented musical instrument history.

R. M. ROSENBAUM

Don L. Smithers. *The Music and History of the Baroque Trumpet before 1721*. Syracuse: Syracuse University Press, 1973. 323 pp. \$18.00.

After defining the Baroque trumpet and discussing its precursors, Mr. Smithers proceeds to consideration of Baroque-period trumpet-playing in Italy, Germany, the Austro-Bohemian Empire, England, and France. There are also chapters on the trumpet guilds and on the trumpet music of Henry Purcell. Each of these sections is based on considerable research and contains extremely well documented information on the use of trumpets, music written for them, composers, players, techniques of playing, and instruments used. Sixty pages of "An Inventory of Musical Sources for Baroque Trumpet," a bibliography, and an index complete the work.

The author has put together a most authoritative work, the bulk of which rests securely on written records and music of the period. Most of the material supports views established by earlier writers, but the role of Italy in the development of Baroque trumpet playing is considerably strengthened.

Mr. Smithers' style is straightforward and concise, and it is with surprise that one reads a rather petty attack on a statement of Anthony Baines.

Pitch designations throughout the book give c as middle C instead of c' as is more commonly encountered. A table on page 20

notes that this will be done without explaining the necessity for creating this minor bit of confusion.

The book is an important gathering of sources which speak for themselves. We are in debt to Mr. Smithers for a great deal of excellent spadework.

ROBERT ELIASON

*Mr. Smithers replies:*

I should like the following communication to be drawn to your readers' notice in response to a review of my book, *The Music and History of the Baroque Trumpet before 1721*.

There are two statements in your reviewer's critique which I feel to be incorrect and require some comment. In the third paragraph of the review there is the following comment: "... it is with surprise that one reads a rather petty attack on a statement of Anthony Baines." The only nonbibliographic reference in my book to Anthony Baines is found on page 52 and refers to the dating of the earliest surviving (dated) trumpet, the Montini trumpet from Siena inscribed "1523." I mention that Curt Sachs was "probably correct in stating that the Siena trumpet is the oldest known dated instrument." I then add the following, "Anthony Baines in his article on the trumpet in *Grove's Dictionary of Music and Musicians* states that 'The oldest surviving specimens are rare sixteenth-century work by the famous Nuremberg maker Anton Schnitzer. . . .'" As I then point out, none of the Schnitzer family is likely to have made any trumpets before the Montini instrument. It therefore comes as a surprise to see in what way my remarks could possibly be construed as an attack on Baines. If Baines has published an incorrect statement or one that leaves an erroneous impression about something as important as the earliest surviving European trumpet that can be dated with certainty, then it behooves a scholar to correct such information when more precise data are known. This is known as *science*. I do not think there is anything about my remarks that can be taken as petty faultfinding.

The second statement in your reviewer's critique ought not to be left uncorrected. In the penultimate paragraph he nit-picks over

my use of pitch designations and states that “. . . throughout the book [I] give c as middle C instead of c' as is more commonly encountered.” Passing over the number of scholarly journals that employ the system of pitch designations used in my book, let me leave your querulous reviewer with the following from Professor Apel's *Harvard Dictionary of Music*: “As regards the indication of different octaves, there exists no uniform practice. . . . The method (3) [that employed in my book] is, perhaps, the simplest and most logical.”

Frederick Crane. *Extant Medieval Musical Instruments: A Provisional Catalogue by Types*. Iowa City: The University of Iowa Press, 1972. xiv, 105 pp. \$6.95.

Frederick Crane's *Extant Medieval Musical Instruments* is one of those extraordinary books which immediately becomes indispensable, even if one never dreamed of needing such a work before actually having it in one's possession. It lists, according to a simple and comprehensible version of the Sachs-Hornbostel classification scheme, virtually all the known examples of musical instruments (including noisemakers of various kinds) to survive into modern times from the Migration Period (ca. A.D. 400) to 1500, excluding only those instruments dated “ca. 1500” that correspond closely to acknowledged sixteenth-century types and the very numerous *ranglar*, bells, jingling ornaments, and horn whistles known to be preserved in various collections, and it provides more than adequate references even to these.

The sheer number of instruments involved is quite amazing. As Professor Crane points out in his lucid introduction, one's normal assumption is that few medieval instruments still exist; actually, the world's archaeological and other museums possess a truly enormous number of objects that may be described as instruments. Professor Crane lists, for example, no less than 131 bone flutes, 60 “classic” oliphants, and 79 Jew's harps, and his total would have been much higher had he elected to list the *ranglar*, bells, ornaments, and whistles already mentioned. Even with these exceptions, the total comes to well over five hundred items. This is an

impressive number, and if only a relatively small proportion are examples of the instruments associated with art music—most of these being made of wood would have been far more perishable than the generally humbler ones made of metal and bone—there are nonetheless many more such instruments than one would have thought, including at least parts of some forty-one organs.<sup>1</sup> It is in the area of instruments intended for the performance of art music, regrettably, that the body of material to be studied seems to have been most liberally salted with fakes and misdated items, a fact of which Professor Crane is, of course, aware. His decision, in spite of this, to include all items described in the literature as medieval (even though he himself doubts this attribution in many cases) is to be commended, since it will doubtless help to shed light into this area and to compel a reexamination of the methods by which such dates are established.

Professor Crane's book is much more than its modest title implies. In addition to listing the instruments, many of them are described in considerable detail, and each listing contains a full bibliography. In addition, most of the fifty sections devoted to the various instrument types have been provided with a brief yet informative introductory essay. But *Extant Medieval Musical Instruments* is not merely an eye-opening compendium-cum-bibliography, since it makes possible for the first time getting back to the instruments themselves as the primary objects of study—a tendency already evident in other areas of instrument studies—instead of relying wholly on treatises and pictures. (This point is made in Professor Crane's introduction, but it deserves special emphasis.) One unfortunate limitation in getting back to the instruments listed, however, is that no index of the museums and private collectors possessing them has been provided; it is strongly to be hoped that future editions will contain one. A further cavil might be raised over the use of pen-and-ink drawings rather than photo-

1. The last of these, made in 1494 by Lorenzo Gusnaschi of Pavia, is in the Museo Civico Correr in Venice rather than Musée Instrumental in Brussels as suggested on page 70. It is the subject of articles by Luisa Cervelli and Marco Tiella in Volumes XIV and XVII (1969 and 1972), respectively, of the *Bolletino dei Musei Civici Veneziani*.

graphs in the section devoted to illustrations of thirty selected examples. A drawing is always selective in detail, and in spite of the greater clarity that a drawing may impart to essentials, it ultimately may prove to be less valuable, since the draftsman may well overlook or obscure just the feature that a later scholar may wish to concentrate on.

It is certainly to be hoped that the publication of this invaluable study will cause museums and private collectors to reexamine their holdings with a view to identifying additional instruments and that they will also be led to make the existence of their unpublished instruments known; furthermore, one may hope that scholars will promptly take up the challenge posed by the suggestions for important areas of future study in Professor Crane's introduction. In the meantime, his book belongs in the library of everyone seriously involved in instrument studies.

EDWIN M. RIPIN