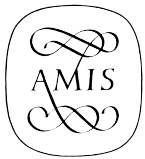
Journal of the American Musical Instrument Society

VOLUME IV • 1978



Reviews

Cyril Ehrlich. *The Piano: A History.* London: J. M. Dent & Sons Ltd., 1976. 254 pp.; 8 black-and-white plates. $15.00.

Most histories of the piano concentrate on the instrument's technological development prior to 1850, and it is commonly assumed that it reached its zenith in the mid-nineteenth century. The year of the Great Exhibition—1851—is often regarded as the apex of piano manufacturing. Cyril Ehrlich's approach to the instrument's history, which is based primarily on an economic and social perspective, disputes this supposition since the piano's history should not, in Ehrlich's opinion, be traced merely from a technological perspective as is so often the case.

The following evidence will serve as a sampling of information which the historian utilizes to support his premise that the instrument's development did not culminate around 1850. In 1850 pianos were lacking in uniformity of construction inasmuch as they were still largely handcrafted; quality instruments were costly in terms of the wage-earner's salary; and there was a perceptible qualitative gap between the musician's and the amateur's instrument. Fifty years later, however, the chasm in construction that had existed between the superbly crafted pianos and others had narrowed appreciably, and good durable pianos of musical quality were readily affordable not only by white-collar workers but also by the masses. Undoubtedly, the three-year "hire purchase system" contributed to the demand for these "household idols" since this method of purchase afforded the general populace an opportunity to acquire one of these "highly respectableizing pieces of furniture." Likewise, mechanization had been completely adopted by the piano industry and had generated a greater degree of standardization in instrument construction by 1900.

Ehrlich's primary purpose in *The Piano: A History* is to delineate

the rise and eventual fall of this "household orchestra and god." It is his contention that the piano did not simply reflect those qualities which characterized the general state of music at a given time, but that during its "golden age" it was recognized as the focal point of home entertainment and music education as well as a coveted possession implying social achievement and emulation.

The instrument's rise in popularity was gradual. Pianos constructed by the firms of Broadwood, Blüthner, Bechstein, Erard, and Steinway, to name a few, were highly esteemed and sought after by those who could afford them. America's technological supremacy during the last half of the nineteenth century is largely attributed to the genius of the Steinway firm, an establishment which also possessed remarkable marketing ingenuity. Placing pianos in the homes of aristocrats and nobility, arranging concert tours by recognized virtuosi, and entering instruments at international exhibitions are examples of this company's merchandizing inventiveness. By 1900 over half of the world's pianos were made in the United States. The "American system" of piano construction was imitated by the more progressive and successful pianomakers elsewhere largely as a result of the diffusion of technology at international exhibitions. Two currently accepted technological achievements which the Steinway firm perfected—overstringing and the use of iron frames—did not receive instantaneous worldwide acceptance. This was particularly true in France, as Ehrlich states, where a pride in traditional outmoded technology, provincial conservatism, and a failure to meet changing instrumental demands characterized the piano industry.

Ehrlich's *The Piano* surveys the gamut of the instrument's development from the Victorian piano to Japan's emergence as the largest piano manufacturing country in 1969, producing approximately 257,000 instruments. It also includes sections on importing and exporting pianos; the influence that protective tariffs and duties, world wars, trade unions, and the standardization of mechanical parts had on marketing and instrumental production; and the rise in popularity of squares, grands, uprights, and pianolas. Ehrlich largely attributes the instrument's "fall" to the crash and depression of the 1930s, alternative sources of entertainment, its decline in social status, and the drop in the consumer's purchasing power.

Among the most useful facets of the book, in this reviewer's opinion, are its scholarly documentation of bibliographic material and its tables and appendices. The tables include information on the instrumental output of representative piano manufacturers in England, France, Germany, and America during various time periods as well as statistics regarding awards given, countries exhibiting, and types of piano entered in the Great Exhibition (1851) and the Vienna Exhibition (1873). The three appendices consist of a "List of Piano Makers since 1851," "Estimates of production . . . 1850–1970," and "Exotica" (unconventional pianos). It should indeed be refreshing to those who are interested in the piano's history to have available a book which traces the development of the instrument from this perspective.

KEITH G. GRAFING

J. Bunker Clark. *Transposition in Seventeenth Century English Organ Accompaniments and the Transposing Organ.* Detroit Monographs in Musicology, no. 4. Detroit: Information Coordinators, Inc., 1974. 230 pp.; 20 black-and-white plates; inventory index. $10.00.

The premise of J. Bunker Clark's *Transposition in Seventeenth Century English Organ Accompaniments*, which grew out of a dissertation, is based on a single phenomenon: the usual pitch of the church organ in early seventeenth-century England was about a fifth lower than that of the choir. Thus the organist often had to transpose the accompaniment for the convenience of the singers. Many of these organ accompaniments (some already transposed) still exist, most of them as manuscripts. Perhaps Clark's most significant contribution here is to provide a detailed inventory of these organ books and an accompanying index.

Clark's first chapter demonstrates similar pitch differences on the Continent. While the author acknowledges in his foreword that "specific questions concerning pitch standards . . . are still not satisfactorily resolved," he relies heavily on Arthur Mendel's estimates of pitches in Schlick and Praetorius, using vocal ranges as his basis. Mendel's estimates, however, were shown to be erroneous by W. R.

Thomas and J. J. K. Rhodes in their article "Schlick, Praetorius and the History of Organ-Pitch," which appeared in *The Organ Yearbook* in 1971 (2:58–76). Though Thomas' and Rhodes's article was published after the completion of Clark's book, it *is* cited in a footnote.

That this first chapter suffers from an apparent weakness in logical continuity is partly due to the fact that there is not yet sufficient evidence to estimate accurately any particular modern pitch equivalent. Some of the examples cited entail too many variable or unsubstantiated factors to be considered solid evidence. Despite the lengthy discussion, the author admits that he "was not able to determine the existence of even approximate pitch standards in relation to our own that seemed consistent throughout the periods." What he does demonstrate, however, is that an accurate account of the history of musical pitch has yet to be written, and it is probably still too soon to do so.

The second chapter, "The English Transposing Organ," is more straightforward. The term "transposing organ," however, may be less than accurate in describing an instrument pitched at a different level from a more "normal" pitch. This unhappy choice of a term is all the more confusing in view of the fact that many of the two-manual Flemish harpsichords often labeled "transposing" actually employed two different keys to play the same string(s). John Caldwell, in "The Pitch of Early Tudor Organ Music" (*Music and Letters*, LI [1970], 156–63), explores the possibility, not considered by Clark, that English organs at both pitch levels (a fifth apart) existed simultaneously. He further theorizes that both were incorporated as the two divisions of a single instrument in the early seventeenth century, thus constituting a real organ counterpart to the Ruckers "transposing" harpsichord.

"Transposition in the Manuscripts," the third chapter, is a discussion of the English organ accompaniments, most of which were transposed a fifth higher and can be identified by a C-clef replacing the more usual F-clef in the lower staff and a G-clef substituting for the C-clef in the upper. With these clef substitutions the original notes could be left intact. A large part of this chapter attacks the problem of performing the transposed accompaniments within the limited keyboard range (usually C–a′′), for many of them do exceed

the normal compass. Clark considers some examples and several possible solutions. It is plausible and even quite likely that in Morley's *Verse Service*, one example cited, the chorus sections were played on the Great at 10-foot level, while the verse sections were accompanied by a 5-foot stop on the Choir, rather than alternating transpositions up a fifth and down a fourth, as the manuscript would indicate. Less convincing, though, is the theory that the accompanist employed various transpositions in quick succession, using both hands simultaneously at different pitch levels on the Great and Choir (e.g., in Richard Farrant's "When as we sat in Babylon"). Apparently, Clark developed such solutions to avoid "intersections" of the two hands on the same manual, but, as every organist knows, this would not be an unusual situation in a vocal accompaniment. The author remarks that the need for these transpositions ceased toward the end of the seventeenth century when the C key finally played the pitch C, but he doesn't venture to explore how or why the transition was made.

The rest of the book is certainly the more valuable and less obsolescent portion. It describes twenty-two organ books and lists the exact contents of each, including key signatures, indications for transposition, range (curiously omitted in the Richard Ayleward Organ Book), addition of ornaments, occasional registration and dynamic indications, and other useful information supplied by the copyist. Fortunately, the author has retained the old orthography in this inventory but not in the accompanying index.

There is no general index or bibliography, but twenty plates are included: seven of organ cases and thirteen of manuscript examples, some of which are too faintly reproduced to be useful.

Despite the drawbacks summarized above, Clark's *Transposition* is well worth the reader's efforts. The index of organ books it contains, surely representing countless hours of labor, is solid and factual, and no musician who studies or performs Tudor church music can afford to be ignorant of it.

ROBERT PARKINS

Lise Manniche. *Ancient Egyptian Musical Instruments.* Münchner Ägyptologische Studien, vol. 34. Munich: Deutscher Kunstverlag, 1975. xi, 96 pp.; 20 black-and-white plates; indexes. DM30.

Lise Manniche. *Musical Instruments from the Tomb of Tut'ankhamūn.* Tut'ankhamūn's Tomb Series, 6. Oxford: Griffith Institute, 1976. vi, 15 pp.; 12 black-and-white plates. £4.

Since, to paraphrase Canon Galpin, the history of musical instruments keeps getting longer at both ends, any attempt to catalog all the known representations and archaeological remains of ancient instruments must be made in the knowledge that a new edition will be needed before very long. Lise Manniche's catalog, *Ancient Egyptian Musical Instruments*, the first of its kind, is a useful addition to the available works on ancient Egyptian instruments, and one that I hope will be expanded and renewed when the need for a second edition arises.

The special value of this book lies in the fact that it *does* include both extant instruments and representations from the visual arts (both kinds of information are listed separately under each instrument heading), gathering together the results of the extensive research of the last thirty years. The items are carefully described, with sources of further information for most items in the footnotes; and "A note on the music of ancient Egypt" at the end includes a brief précis on the instruments in use during each period from the Old Kingdom through Ptolemaic times.

The book has been limited to membranophones, aerophones, and chordophones, since the inclusion of the very large number of extant idiophones (clappers, bells, sistra, and so on) would have made a project of unwieldy size. The best-documented instruments among the membranophones are the tambourines (perhaps better called frame drums, since they have no "jingles") and barrel-shaped drums; among the aerophones, the flutes, double clarinets, double oboes, and trumpets; and among the chorodophones, harps, lutes, and lyres. Harps are surely the most difficult of Egyptian instruments to classify, for they first appear in the Old Kingdom (3rd millennium B.C.) and develop an amazing variety of size and shape in the course of their long history.

A whole book devoted to ancient Egyptian instruments, especially one in English, is indeed a rarity. For those not already quite knowledgeable about Egyptian civilization, however, this catalog as it stands would be somewhat difficult to use. Most readers will need to be told that the items are listed, as much as possible, in chronological order (one must know Egyptian historical periods to see this at a glance), and the fact that the exact dates of various periods are disputed should not prevent the inclusion of a condensed chronological chart. (A detailed chronology, with notes on cultural history and on the earliest evidence for the use of each instrument, provided with dates according to Drioton and Vandier, is included on pages 157–170 of Hans Hickmann's *Ägypten*, published in 1961 as volume II:1 in the Musikgeschichte in Bildern series.)

A second edition of this book will, I hope, include an introductory chapter containing, for example, a summary of information on the names of the Egyptian instruments, how they are known, how they are written, and how they are transliterated into our own alphabet. A complete bibliography of the works mentioned in the footnotes would also be a convenience, and the book could be more easily used as a catalog if each item were assigned a number, if only to make it easier to find on the page. It would help, too, if the photographic plates at the end of the book were in the same order as the text, or at least grouped according to instrument type; plates showing groups of instruments could be placed where they are most needed.

A second book by the same author, *Musical Instruments from the Tomb of Tut'ankhamūn*, will be of interest to all those who have been fascinated by the relics and ruins of ancient Egyptian civilization. The tomb unfortunately did not contain drums or stringed instruments, but it did contain idiophones, clappers and sistra, as well as trumpets.

The two trumpets, one of silver and one of copper or bronze, have excited considerable interest, not only because they are apparently the only extant ancient Egyptian trumpets and have actually been played since their discovery, but because they are well preserved, elegantly made and decorated, and provided with wooden cores, perhaps to protect them from dents. Manniche, however, suggests the cores may have been intended to prevent the sounding of the

trumpets before the king's resurrection (the word "mutilating," p. 12, should be "muting"). Those who are especially interested in the trumpets and their uses, incidentally, can also consult the 1946 study by Hans Hickmann, *La trompette dans l'Égypte ancienne*, which has been recently reprinted by The Brass Press in Nashville (Brass Research Series, no. 4).

Lise Manniche's two books on Egyptian instruments have appeared at a most propitious time, when the *Treasures of Tut'ankhamūn* exhibition has reminded us all of the artistic achievements of the ancient Egyptians. The instruments described in these books make it clear that music must have played as important a role as the visual arts in the cultural richness of this civilization.

MARTHA MAAS

Jeremy Montagu. *The World of Medieval and Renaissance Musical Instruments*. Woodstock, N.Y.: The Overlook Press, 1976. 136 pp.; 15 color, 99 black-and-white plates. $20.00.

David Munrow. *Instruments of the Middle Ages and Renaissance*. Boxed two-record album; London: EMI Records, 1976. Accompanying 97-page illustrated booklet; London: Oxford University Press, 1976. $15.95.

It has been inevitable from the burgeoning activity of early-music research, instrument building, and performance in Britain during the past decade, that publications such as these should appear. They are founded upon the solid base of a tradition that extends back, as David Munrow outlines in his introduction to *Instruments of the Middle Ages and Renaissance*, to Arnold Dolmetsch and Canon Francis Galpin, but their spiritual (if not technological) ancestor is A. J. Hipkins' *Musical Instruments Historic, Rare and Unique* (1888). It may also be inevitable that these two publications will be compared with each other, as their coincidental appearance in 1976 invites. The character of the two offerings is so different, however, that a true comparison would be improper.

In his introduction to *Instruments of the Middle Ages and Renais-*

sance, Munrow delineates eight sources of information about musical instruments: original instruments, folk instruments, iconography, literary evidence, accounts of performers and performances, theoretical works and tutors, payments and inventories, and finally the music itself. His comprehensive treatment of these subjects makes use of illustrations from historical iconography as well as modern photographs showing playing positions, generous quotations from primary and secondary sources (with copious footnotes), and fingering and range charts when needed. He relies, in such a proliferous field, upon studies by experts in certain areas: Smithers, Hayes, Baines, Ripin, and others, as well as Montagu himself.

In *The World of Medieval and Renaissance Musical Instruments*, Jeremy Montagu presents a more straightforward reading, with passing references in the text to his select bibliography, but he includes no footnotes and hence no specific page references. His discussion of the illustrative plates are often detailed and imaginative, although dealing with the color plates which are tipped into two gatherings is frustrating since no pagination is given for them in the list of illustrations.

Both authors present their readers with a mine of information and refer them to further sources, mostly in English. They also point to areas in need of research. The use of percussion in the Middle Ages "is the subject that we know the least about" (Montagu, p. 49), "the most uncharted area of early music performance practice" (Munrow, p. 31); both recommend studies by James Blades and Montagu [see the review below—editor's note]. While Munrow points out that "there can be no doubt of the preeminence of stringed instruments during the Renaissance" (p. 72), Montagu is more outspoken: "The most important instruments from the twelfth to the fourteenth centuries were the strings, a fact which is ignored in most modern performances of medieval music" (p. 23). About the viola da gamba, whose "precise origins remain obscure" (p. 86), Munrow warns that "several quite eminent histories of music still perpetuate the idea that the viol was a *medieval* instrument" (p. 27) because of mistranslations of ambiguous words such as *vielle*. Noticeably, he does not name these histories at this point, but Nathalie Dolmetsch's *The Viola da Gamba* particularly comes to mind. In pointing out the relative

importance of certain members of the medieval and Renaissance *instrumentarium*, Munrow calls attention to the modern overemphasis of the medieval recorder—"*primus inter pares* with the other instruments" (p. 14)—and also of the Renaissance recorder at the expense of the Renaissance flute. That the emphasis was the reverse in the late sixteenth century is suggested by the 1589 inventory of the Stuttgart Hofkapelle (p. 54), which lists 220 flutes, 113 cornetts ("the most versatile wind instrument of the Renaissance," p. 69), 48 recorders, and 39 viols.

François Lesure, in his introduction to *Music and Art in Society* (1968), condemns many current books on music that "make use of pictures as accessories for the reader's diversion," with the same paintings "rapidly copied from one book to another." Many illustrations have become so familiar by duplication on record albums, program covers, and elsewhere, that their documentary value may be diminished: take the "Triumph of Maximilian" plates, for example. One special attribute of Montagu's work is his presentation of most of the meticulous drawings by Henri Arnault de Zwolle (c. 1440), "one of the least known [sources] because he wrote before the invention of printing" (Montagu, p. 58). Elsewhere, Arnault's perhaps greatest value—as a primary source for portative organ design—has been little appreciated, because the Le Cerf/Labande 1932 edition was only once mentioned by Hans Hickmann in *Das Portativ* (1936). Munrow, for example, refers to Arnault concerning only the *dulce melos*, lute and harpsichord, and then relatively superficially. Other interesting illustrations presented by Montagu are of the Beauchamp Chapel windows of St. Mary's Church, Warwick (1447), painted from models supplied to the contractor. Montagu's reproductions, unfortunately, are in black and white, but at least they are better than those in Harrison and Rimmer's *European Musical Instruments* (1964), plate 77, which also offers some quite different interpretations of the instruments depicted. Twenty of the forty miniatures from the "Cantigas de Santa Maria" (Escorial J.b.2.) are also included and discussed by Montagu.

The recordings that form half of Munrow's publication represent a major event in the demonstration of historical instruments, not only because of the size of the undertaking (expanded considerably

from his Oryx recording, *The Medieval Sound*, EXP 46, available in North America on Musical Heritage Society, MHS 1454), but especially because of the manifest performing genius of David Munrow and the Early Music Consort. Munrow's meticulous preparation and execution are applied as much to the end of a note or phrase as to its beginning or middle. The selections are carefully synchronized with the text of the book and the illustrations: for example, after beginning with a discussion of Eastern shawms, the book gives a cross reference to the later European shawms that are heard at the opening—with Munrow multitracking all four parts!—of the first side of the Renaissance record.

The records contain many high points and few lows. Some of the high points include the humorous nose-thumbing irreverence of a motet from the "Roman de Fauvel," with excellent tromba marina playing. For the Renaissance families of instruments, ideal selections are made of Schein's "Padouane" for crumhorns, Attaingnant's *Chansons musicales* (1533) specifically marked for flutes and recorders, and Monteverdi's *Orfeo* toccata for open trumpets in C and then muted trumpets in D. Among the lows are: The hurdy-gurdy sounds choked; better playing can be heard on Musical Heritage, MHS 3436. The clarion piece by Hermann of Salzburg is not identified, even though Munrow discusses three of Hermann's melodies, described in the manuscript as "gut zu blasen," as possibilities for cornett-type instruments (p. 20). And the beautiful playing of the viol consort is done on instruments modeled after viols from a later century—the seventeenth.

Finally, one wishes that the modern sources of the music had been listed. Especially when such care has been taken to indicate the modern makers of the instruments used, it is frustrating that the modern editions employed by the performers are nowhere mentioned. Merely indicating the original sources of the music offers little help to other performers who may wish to play the music recorded on these discs. Would that Munrow had followed the practice he did on one of his latest and last albums, *The Art of the Netherlands* (Seraphim SIC-6104), that does provide a list of modern editions.

But these are mere cavils, not intended to stem the praise of a fine

presentation. Both Munrow's and Montagu's offerings are exemplary publications in the early music field.

BRUCE BELLINGHAM

This reviewer's brief acquaintance with David Munrow in 1971 revealed a musician of humility, wit, and consummate dedication. Munrow's death in 1976 brought a brilliant, brief career to an end which is lamented by everyone who was touched by him.

James Blades and Jeremy Montagu. *Early Percussion Instruments from the Middle Ages to the Baroque*. Early Music Series, 2. London: Oxford University Press, 1976. x, 72 pp. $9.95.

Jeremy Montagu. *Making Early Percussion Instruments*. Early Music Series, 3. London: Oxford University Press, 1976. xiv, 49 pp. $9.95.

Two authors who have both contributed substantially to our knowledge of early percussion instruments and their performance have produced, in *Early Percussion Instruments from the Middle Ages to the Baroque*, a useful volume dealing with the history and organology of these instruments. While most of the historical material is derived from Blades's uniquely important study, *Percussion Instruments and Their History* (2d ed.; London, 1974), this new work is ideally suited to professional performers and amateurs alike. It manages to strike a nice balance between history and practice and should be read by every practitioner who has occasion to play early music requiring percussion.

Blades, who is responsible for the historical material in the volume, begins with a discussion of nakers, setting the stage as it were by a quotation from Shakespeare—who was referring to kettledrums, by the way. Surely a citation from the medieval period—from Joinville's *Histoire de St. Louis* or Chaucer's *Canterbury Tales*, for example—would have been far more representative of the clangor of the period. While numerous sources and illustrations are provided, expert advice from a musical iconographer would have resulted in better examples than many of those selected. Oxford Bodlein Library MS.Laud.misc.

751 (fols. 113, 123, 127v, 143v, 157v, and 182) and MS.973 at the Biblioteca Communale, Perugia (fol. 2), provide good illustrations of nakers.

Blades's remarks on the timpani commence with a reference from 1542 during the reign of Henry VIII, although the instruments had been in use for over a century (cf. Benoit de Toul, *L'origine de la très illustre maison de Lorraine* [Paris, 1705], p. 425, for a description of "such drums like large cauldrons that were carried on horseback" in 1547). Blades then jumps suddenly to the early eighteenth century, not mentioning the timpani's metamorphosis from an outdoor, ceremonial "cavalry" instrument to a more sophisticated member of an indoor orchestra. He uses Benevoli's *Festmesse* as a point of departure, now thought to have been written in 1682 by either Biber or Hofer, and he does not refer to other important composers such as Schmelzer, Lully, Vejvanovský, Philidor, or Speer. Moreover, tuning to the lower dominant was not as ubiquitous as the author suggests; rather, the smaller drum was more often tuned to the upper dominant.

Perhaps the best treatment of any instrument from the point of view of text, pictures, and musical examples is that of the side drum. Concerning the triangle, earlier citations than those to its use by Haydn, Mozart, and Beethoven would have kept the text more properly chronological. As for the tambourine, though it was illustrated frequently in the hands of angels and as a rustic instrument—as Blades point out—it was also often depicted providing rhythmical accompaniment to female dancers, especially in Italian frescoes. (Just how it was held and played is shown in MS.9961, Bibliothèque Royale, Brussels, fol. 57, for example.) Concerning cymbals, a word of caution is in order: one must be extremely skeptical of vernacular references to *cymbala*, inasmuch as this term often meant bells.

Finally, tuned percussion instruments are described: dulcimer, xylophone, and chime bells. The first reference to the xylophone by Arnold Schlick (1511), *hultze glechter*, may not be "wooden percussion" as Blades suggests but rather "wooden clatter," the noun being a corruption of *Gelächter*, according to Curt Sachs (*Reallexikon der Musikinstrumentenkunde* [Berlin, 1913], p. 188). Saint-Saëns' *Danse macabre* (1874) is of course mentioned but not Ferdinand Kauer's *Sei Variazioni*, which had included the xylophone in the orchestra already by c. 1810, even giving it a set of solo variations. Chime bells,

too, were used in ways Blades does not mention: they regularly accompanied the singing of the *Te Deum* in liturgical procession and mystery plays.

Montagu, who is responsible for the discussion of performing techniques in the volume, bases his text on his own experience as a performer. For the convenience of pipe-and-taborers, he describes how to play the drum with one hand, and provides an appendix on piping technique. He wisely points out that one must match the size of the tabor to its surroundings, and he gives careful and detailed attention to methods of beating, adjusting the snare, proper beaters, and early rhythmic figures.

Turning to the tambourine, Montagu points out the proper way of holding and striking the medieval form of the instrument at its bottom, with one's fingers on the vellum side. This is but the first of many such examples that show how practical the text is for the performing musician. Several paragraphs are devoted to the thorny question of the pitch of medieval nakers. The fact that these tiny kettledrums were always depicted in pairs prompts the author to suggest that each instrument had a contrasting tone. Thus, one drum, furnished with an air hole at its bottom, could provide a ringing tone to be used for accented notes; the other holeless, and therefore duller-sounding, drum could be used for the unaccented notes. Since we have absolutely no way of knowing how the medieval naker sounded, however, one approach is as good as another. This reviewer prefers the use of two drums both with holes in their bottoms, producing identical, ringing sonorities, one "tuned" low and the other high.

Turning to the Renaissance, the author singles out the side drum, timpani, dulcimer, and xylophone for discussion. He presents an interesting hypothesis that since the various words from which "drum" is etymologically derived appear only after 1500 and are onomatopoeic in origin, it is arguable that the strokes resembling the word "drum" were introduced only at the end of the fifteenth century, and that only single strokes should be used in music prior to that period.

The pages dealing with Renaissance and Baroque timpani represent the only disappointment in this otherwise valuable book. Contrary to what Montagu infers, from pictures we do in fact have a

good idea of the kettledrum's appearance and construction from about 1485 onwards. Not all of them were shallow, especially those intended to be mounted on horseback rather than stood on the ground. Furthermore, the size of a pair differed in diameter by several more inches than Montagu states, judging from the dozen or more pairs in museums (cf. this reviewer's article "On Using the Proper Timpani in the Performance of Baroque Music," this *Journal*, II [1976], 58). It is slightly misleading to refer to the "normal early eighteenth-century practise of adapting the lower trumpet parts," since it was the *lowest* part that served as the basis for the embellished timpani music, according to J. P. Eisel's *Musicus autodidactus* (Erfurt, 1738), p. 66.

In his discussion of Baroque performance practice Montagu provides no original musical examples from the period, nor does he mention specifically the so-called *Schlagmanieren*, or repertory of ornaments, strokes, crossbeatings or "tonguings" (a term borrowed from the trumpeter's art), rolls, and final cadences comprising the stock in trade of every kettledrummer. Both playing techniques and rhythmic formulas were handed down from master to apprentice and either performed from memory or used as the basis for extended improvisation. The rhythmic formulas, probably first published by J. E. Altenburg in *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Paukerkunst* (Halle, 1795), pp. 128ff., would have provided a wonderful and hitherto untapped source for students to practice in mastering the techniques required for performing Baroque music. Finally, unless one is using modern timpani, it is erroneous to state that the tonic will always fall on the smaller, or "high," drum; in fact, the larger drum was often tuned to the tonic while the high drum was tuned to the dominant or subdominant.

In *Early Percussion Instruments* Blades and Montagu have provided us with a basic work to be studied by all those interested in, or involved with, early music. Certainly it is important enough to warrant a second revised edition that, one hopes, will be with us for some time to come.

* * *

Making Early Percussion Instruments grew out of Jeremy Montagu's concern as a performer for the unavailability of authentic reproductions of early percussion instruments. He draws information from

pictures and carvings of the period, modified appropriately by the practicalities of modern-day performance requirements. In some cases extant originals, along with their dimensions, are mentioned as reference points. The detailed instructions seem adequate enough but suffer for want of diagrams for those amateur builders who do not have an instrument at hand for comparison. Indeed, this reviewer is of the opinion that the most practical advice is the author's alternate suggestion to adapt and rebuild existing instruments rather than starting from scratch.

The first subject addressed is shells. For tabors Montagu recommends bending thin sheets of wood around a cylindrical form by steaming. For nakers or timpani he admits that bowls are probably best left to the skills of a metalworker. Since, as he points out, an inwardly folded rim must be provided for both strength and easy movement of the skin, the large bowls manufactured by kitchenware firms are unsuitable. Perhaps Duff or Hinger in the United States, Potter in England, or Hochrainer in Vienna could be persuaded to supply copper kettles without fittings on special order. Otherwise, modern twenty- and twenty-three-inch drums with thick calfskin heads might be an answer.

Drum heads are discussed next, and happily Montagu recommends the authentic use of calfskin rather than the nearly ubiquitous plastic heads. His advice to buy an old timpani skin and bathe it by scrubbing it with soap in cold water is novel and shows his eminently practical approach throughout this book to such questions.

Another chapter deals with fittings, such as snares, jingles, and buffs. Montagu observantly notes that in the medieval tambourine or timbrel, unlike in its modern counterpart, the jingles are always depicted in parallel groups of two pairs. His statement that the naker always had a snare, however, cannot be confirmed by either written or pictorial evidence; in fact, a case can be made that the absence of a snare was the primary distinction between the naker and the shallow tabor.

In the discussion of beaters, a scale drawing or template would have helped those individuals ambitious enough to turn their own sticks on a lathe. Rather than making new beaters, this reviewer took two pairs of ordinary timpani sticks, removed the felt, and left them with a purveyor of women's leather sandals and handbags, who

covered the small knobs at the ends with chamois and belting leather respectively; both pairs have served successfully in performances of Baroque "indoor" music.

Finally, two chapters are devoted to the so-called miscellaneous percussion instruments, such as triangles, xylophones, and dulcimers. With Orff instruments and folk dulcimers so readily obtainable, however, it would probably be more advisable to adapt a modern instrument than to construct, for example, a xylophone.

Making Early Percussion Instruments is a very practical book, full of useful ideas for those with sufficient courage, the requisite skills, and the proper tools. While those musicians unfamiliar or awkward with tools will no doubt find it rather difficult to fashion a drum from the ground up with only this little book as a guide, Montagu does provide all the information required to rebuild and adapt modern percussion instruments with modest resources and a minimum of effort. Until drum manufacturers themselves meet this challenge the field is wide-open to the musician-craftsman. As Montagu suggests, authentic instruments are essential for the performance of early music, and their construction can be fun as well.

EDMUND A. BOWLES

Herbert K. Goodkind. *Violin Iconography of Antonio Stradivari: 1644–1737*. Larchmont, N.Y.: Herbert K. Goodkind, 1972. 780 pp.; 1,500 illustrations; 5 indexes. $150 (available from the author, 25 Helena Avenue, Larchmont, N.Y. 10538).

Until recently, the two most significant works about the violin maker Stradivari were *Antonio Stradivari: His Life and Work* by the Hill brothers, and *How Many Strads?* by Ernest N. Doring. Now joining this select company is the *Violin Iconography of Antonio Stradivari* by Herbert K. Goodkind.

The Hill book was published in 1902 in a deluxe edition of 1,000 copies at £5 ($25); a French edition appeared in 1907, and a second, "popular," English edition in reduced size, in 1909. These editions have long since been collector's items, and a first edition brings from $300 to $400 at auction. Fortunately, the Dover reprint of 1962—with a new preface by Sidney Beck and a much better index prepared

by the late Rembert Wurlitzer—made it possible for the ordinary violin buff to have access to the Hill book, which still remains the most authoritative study of Stradivari's life and work.

Doring's book, published at $25 in 1945 in an edition of 1,400 copies, is now as scarce as the Hill first edition and brings comparable prices at auction; it has not been reprinted. Basing his work on articles that had appeared in the journal he edited, *Violins and Violinists*, Doring attempted to identify all known Strads and their past and present owners. His book illustrates 105 instruments in reproductions of small size, and contains two indexes, the second of which is a one-page listing of the maker's yearly output.

Goodkind's *Iconography*, certainly inspired by the work of Doring, was initially planned as both a reader and iconography. The reader would have involved the cooperation of experts of worldwide reputation who would have contributed chapters in their area of specialization. Since plans for the reader did not come to fruition, Goodkind decided to publish the iconography, which turned out to be a monumental work, by itself. Anyone interested in biographical material about Stradivari or in technical information about construction, varnish, wood, and tone will still have to turn to the Hill book and other sources, including the recent (1972) *I segreti di Stradivari* by the late S. F. Sacconi. But Goodkind has assembled a variety of short articles and essays of considerable interest, which serve as an introduction to the iconography. Part 1 contains sections on appraisals, auctions, certification, identification of instruments, measurements, portraits of Stradivari, etc. Part 2 includes illustrations of performers contemporaneous with Stradivari, title pages of violin treatises and music, and, of especial artistic interest, a series of silhouette portraits by Ugo Mochi of noted musicians who have owned or played Stradivari instruments. Part 3 reprints "Scarce Stradivari Literature"—articles by James M. Fleming, Edward Heron-Allen, George Hart, and August Riechers.

But it is Part 4, the iconography itself—a magnificent photographic record of most of the known Stradivari instruments—that makes the Goodkind book an indispensable reference work and a collector's item. Whereas Doring identified 501 Strad instruments and photographed 105 in 301 views, Goodkind has identified 712 (with 4 others by Francesco and 12 by Omobono, for a family total of 728)

and photographed 415 in the impressive total of 1,503 views. Obviously, a work of this magnitude could not have been accomplished without the generous collaboration of dealers like Jacques Français, Rare Violins, Inc., and Rembert Wurlitzer, Inc., of New York, who provided the majority of the photographs from their archives; acknowledgement is also due to the firms of William Moennig and Son, Philadelphia, William Lewis and Son, Chicago, and other American dealers, as well as to the European houses of William E. Hill and Sons, Walter Hamma, Max Moeller, et al. Furthermore, without the cooperation of museums, collectors, performing artists, and individual owners, this extraordinarily comprehensive photographic coverage of Stradivari's work would not have been possible.

In the earliest planning stages, the idea of using color photography was discarded for a number of reasons. Few color prints were available and it would have been impossible to solve the logistic problems of making new photographs. Color reproductions, even with modern technological advancements, are rarely true and often obscure details of wood grain and workmanship. Finally, the costs of color illustrations are prohibitive. The overall excellence of the black-and-white photographs in the Goodkind *Iconography* is not accidental. The highest quality eighty-pound paper was used, and The Meriden Gravure Company used 300-line-screen offset process in order to achieve the utmost definition and accuracy of reproduction.

In a work of this scope, it is remarkable how few errors there are. There are two cases of photographic duplication: the "de Baillot" of 1732 (p. 655) is identical with the "Briselli" of 1734 (p. 679), with the latter, however, being a far better printing of the same photograph. The "Halier" of 1698 (p. 277) is likewise identical with the "Martinelli" of 1683 (p. 179), but in this case the photographs are not the same. The "Martinelli" photographs include a side view, but the prints of this and of the back are so blurred that it is easy to see how the mistake in duplication could occur. The "Castelbarco" and the "Mackenzie," which are listed in the chronological index as separate instruments made in 1685, are one and the same. Although an asterisk indicates that the "Mackenzie" is illustrated, the photographs (on p. 198) are identified as the "Castelbarco." It was as the "Mackenzie," the name of the later owner, that this instrument was

sold to Havivi Violins, of New York, at the recent Sotheby Parke Bernet auction.

In an iconography of this kind, indexes are of crucial importance. Anyone acquainted with Goodkind knows that he is an indefatigable and imaginative indexer. There are five separate indexes in all: a chronological index according to the date the instrument was made; an alphabetical list of custodians or owners with cross-reference identifications; an index of production by period and year; an index of quartets assembled; and an index of the iconography arranged alphabetically by the best-known title of the instrument or owner's name, followed by cross-reference identification and pagination of the illustrations.

In the first of these indexes, owners' names are listed alphabetically after the date of origin and italicized title of the instrument. Goodkind presented the names of owners alphabetically rather than chronologically because many present owners did not wish to be identified as such. (Furthermore, not all previous owners could be identified while others preferred anonymity.) It is highly likely, however, that the kind of person who will own or have occasion to use the *Iconography* will be able to make a reasonably accurate guess as to the present owner's name, from among those of contemporary artists and collectors that appear in the alphabetical listing.

It is only fitting that a book devoted to the iconography of Stradivari should be a tribute to that great artist both in its content and its appearance. Goodkind, who also designed and published the book, can be justifiably proud on both counts. The quality of the paper and the 300-line-screen offset process of the illustrations have already been mentioned. The Bembo type was set by The Stinehour Press and the illustrations processed by The Meriden Gravure Company. The attractive Florentine-design endpapers are reinforced by text paper to ensure strength in binding, and the title, in gold, is embossed on brown leather on the spine. Set into the cover is a reproduction—in four-color process—of the figure of Stradivari as imagined in the painting by Alton S. Tobey, which is reproduced in full as the frontispiece. What a pleasure it is to own this handsome volume!

ALBERT MELL

Harry Danks. *The Viola d'Amore.* West Midlands, England: Bois de Boulogne, 1976. 117 pp.; one color, 13 black-and-white plates. $37.50 (available from Stephen Bonner, 7 Summit Gardens, Halesowen, West Midlands B63 4SP, England).

Throughout much of its history, the viola d'amore has suffered the fate of quasi-obsolescence and has been the subject of considerable misunderstanding by scholars. Not only have some major music dictionaries presented a somewhat distorted picture of the instrument, but such renowned experts on musical instruments as Curt Sachs and Arnold Dolmetsch, unaware of the scope of music for viola d'amore and its role in eighteenth-century musical life, have unwittingly added to the misunderstanding. Sachs, for example, wrote of the viola d'amore: "There is almost no music for it dating from the second half of the eighteenth century, with the exception of a weak sonata by Karl Stamitz . . ." (*The History of Musical Instruments* [New York, 1940], p. 367). With the appearance of noteworthy scholarly works on the instrument, published music, recordings, and viola d'amore performers of the first rank during the twentieth century, however, the viola d'amore must be looked at in a different light.

One of the most recent works to appear on the subject is *The Viola d'Amore* by Harry Danks. Danks, principal viola of the BBC Orchestra in London and one of the leading viola d'amore players today, has devoted a good portion of his professional life to studying and playing the instrument.

The book comprises four chapters, "Early History to 1800," "Development of Instruments and Music," "The English Violet," and "The Nineteenth Century and a Revival"; four appendices; a bibliography; and fourteen plates of violas d'amore. The bibliography contains the basic sources of viola d'amore scholarship (e.g., Altmann, Fryklund, Garnault, and Köhler) as well as more recent articles, monographs, and theses. In the main body of the work, Danks acquaints the reader with the earliest-known music for viola d'amore by Biber, Ariosti, Mattheson, Keiser, and others; early writings about the instrument by Evelyn, Rousseau, Mattheson, and Majer; and instrument makers who produced violas d'amore. Two

important eighteenth-century discussions of the instrument, that of J. P. Eisel from his *Musicus autodidactus* (Erfurt, 1738) and F. A. Weber's "Abhandlung über die Viola d'amore" from the *Musikalische Realzeitung* (1788), are given in their entireties in English; both are extremely valuable sources of viola d'amore performance practice.

Danks also discusses the reasons for the decline of the viola d'amore in the late eighteenth and early nineteenth centuries as well as the efforts of the performers Christian Urhan, Henri Casadesus, Johan Kral, Louis van Waefelghem, Paul Shirley, and Paul Hindemith to keep it alive, and of composers such as Meyerbeer, Massenet, Puccini, Prokofiev, and Hindemith to use it effectively.

In Appendix 1, "Music for the Viola d'amore," the 283 entries include solos, chamber music, works for viola d'amore with orchestra, works for viola d'amore with voice, method and étude books, and miscellaneous pieces. For manuscript sources, Danks carefully indicates library locations and numbers. Appendix 2, "Makers of the Viola d'Amore," demonstrates the importance of the instrument in the eighteenth century through its inclusion of such well-known luthiers as the Albani family, Camilli, Carcassi, Gabrielli, the Gagliano family, Gofriller, Grancino, Gragnani, and Storioni. Appendix 3, "Players of the Viola d'Amore," demonstrates that the majority of renowned players of the instrument have been active in the twentieth century (twenty-one out of thirty-five listed). The last appendix gives Attilio Ariosti's *Six Lessons for the Viola d'Amore* in a facsimile of the composer's unique scordatura notation along with an English translation of his Italian text.

The eighteen violas d'amore illustrated in the plates demonstrate a fascinating diversity of body shapes and carved heads. The plates also include a set of plans for a viola d'amore from the workshop of Antonio Stradivari.

The critical reader may be disturbed by occasional typographical errors, the lack of clarity on certain pages of the Ariosti *Lessons* (portions of Lesson II are even illegible), and the lack in the bibliography of certain sources cited in the text. More might have been made out of the relationship between Middle Eastern instruments with sympathetic strings and the European viola d'amore.

These are minor deficiencies, however. Danks's love for the viola d'amore and his vast knowledge of the instrument are apparent throughout his book. It is filled with valuable information not easily available to the average string player. The result is a work of enormous value to any musician interested in this unique and beautiful instrument.

MYRON ROSENBLUM

Elizabeth Cowling. *The Cello*. London: B. T. Batsford Ltd., 1975. 224 pp. £7.35.

Elizabeth Cowling's study of the history and literature of the violoncello will be greeted with enthusiasm by all who share an interest in the instrument. It offers a straightforward presentation of technical data and a description of the instrument, its properties of sound and construction, and its early makers. Cowling describes the 'cello's historical development over four centuries, its different sizes and tunings, and its early role as a continuo instrument and eventual rise to a solo capacity. Her chronological discussion of the solo literature will undoubtedly bring many readers to a new awareness of a vast literature which deserves to be heard on the concert stage. She concludes with brief biographical material on a selected group of twentieth-century 'cellists.

Cowling's book is in many ways a pioneering study. Its only English-language predecessors are Stigand's English translation (1894) of Wasielewski's German study of 1889, and Van der Straeten's two-volume *History of the Violoncello, the Viol da Gamba, Their Precursors and Collateral Instruments* (1915). Both have been reprinted in the last decade, and they remain valuable storehouses of factual data on many little-known performers. Neither author, however, attempted a comprehensive discussion of the solo literature.

Cowling's discussion of the literature brings to light much new information. She mentions the whereabouts of numerous manuscripts and provides some musical examples chosen from both published and unpublished works. But although there is much extant seventeenth-century repertoire that players might profitably explore, Cowling minimizes its importance and includes not a single musical example of it. The fine disc *Italian Virtuoso Cello Music* (Telefunken

SAWT 9548B) played by Anner Bylsma (who should have been included among the biographies of present-day 'cellists) would serve as a fine introduction to this neglected repertoire and to the sound of the Baroque 'cello.

Manners of playing the 'cello in the seventeenth and eighteenth centuries are likewise treated by Cowling as little more than historical curiosities, despite the considerable success of many modern players in recovering these techniques. Concerning the significance of articulation marks in the three eighteenth-century manuscripts of Bach's 'cello suites (copied by Anna Magdalena Bach, Kellner, and Wastphal), she concludes simply that "the spareness of bowing marks . . . would seem to suggest a far greater use of detached notes than we find in today's performances" (pp. 97–98). Eighteenth-century performers did avoid the monotonous slurs of eight or more notes in each bow stroke heard in most performances today, but to describe this greater variety of articulation in terms of "detached notes" is misleading to the modern performer who may associate it with *détaché* strokes, with which it has little in common. She further confuses matters by adding that "perhaps the German method of holding the bow (palm up, as for the gamba) accounts for the difficulty in interpreting the articulation when modern cello bowing is used" (p. 98). A few Italian performers were known to have played that way—such as Antonio Vandini, whom Charles Burney described —but there is little evidence that it was a frequent manner of playing or that it was even known in Germany. The majority of players used the overhand grip characteristic of the violin family. The bowing marks, ornamentation, and other indications in these manuscripts deserve a more thorough study for their contribution to our knowledge of eighteenth-century performance. Numerous Baroque 'cellists today have also demonstrated, despite Cowling's reservations, that the lack of an end-pin device until the early nineteenth century posed little difficulty to the soloist. She even assumes that women did not play the 'cello in the early history of the instrument because of the manner of holding it. Among the capable performers on the instrument in the mid-eighteenth century, however, was Mme Adélaïde de France, one of the musically talented daughters of Louis XV. We may be sure that the fashionability of the instrument increased quite rapidly when it found favor with a member of the royal family!

Numerous plates provide an excellent visual description of the beauty and diversity of fine 'cellos from the late sixteenth century to the present. The earliest shown is a beautifully decorated 'cello by Andrea Amati built about 1570 for Charles IX, king of France. At least one illustration should also have been provided of an instrument with its original fittings or restored to such specifications. A fine choice would have been another excellent Amati 'cello originally owned by Charles IX, which has been beautifully restored and can be heard on a recent recording of Lully's *Le bourgeois gentilhomme* (Harmonia Mundi BASF 4921705-1), played by Wieland Kuijken.

The book's most serious shortcoming lies in its failure to acknowledge the numerous successful restorations of original instruments and the revival of Baroque 'cello playing during the last twenty-five years. Nevertheless, Cowling demonstrates convincingly that the 'cello's repertoire is much larger than many concert performances today might lead us to believe. With the aid of her references to library collections and editions, performers may now make their own discoveries in this distinctive solo literature nearly three centuries long.

MARY CYR

Ernst Gottlieb Baron. *Study of the Lute (1727)*. Translated by Douglas Alton Smith. Redondo Beach, Calif.: Instrumenta Antiqua Publications, 1976. $12.50 (available from Instrumenta Antiqua, P.O. Box 1381, Manhattan Beach, Calif. 90266).

All those who delight in the study of the lute and its music must be indebted to Douglas Alton Smith for his translation of Ernst Gottlieb Baron's *Historisch-theoretisch und practische Untersuchung des Instruments der Lauten* (Nuremberg, 1727), which was written in German at a time when that country did not yet have writers who had learned the lessons of the classical writers. This poses a serious problem for a translator who wishes to convey a sense of the original style in another language. Baron himself, apart from his frequent quotations from the Latin and Greek authors, is often forced into the use of a French word in order to convey his meaning; the word "galant" is one example. But convey his meaning he does, certainly to anybody who is in sympathy with eighteenth-century ideas and

manners, which are by no means so outmoded as may be supposed, nor a matter of mere revival but of a genuine survival.

Baron was born in 1696 in Breslau and studied law and philosophy in Leipzig. He had, no doubt, been thoroughly grounded in Latin and Greek before he entered the university. His studies of the lute began when he was about fourteen years old, and it gradually became clear that this was where his real interests lay. In 1728 he was appointed lutenist at the court of Saxe-Gotha, and in 1737 he entered the crown prince of Prussia's service, remaining there when the prince succeeded as King Frederick II. He composed—his works exist mainly in manuscript, he made translations from the French, and he contributed articles to Marpurg's *Historisch-Kritische Beiträge.* He died in Berlin in 1760.

Baron's *Study of the Lute* opens with a long section on the history and origin of the lute in the ancient world, which is, perhaps, of no special interest for its substance. What is interesting, however, is Baron's account of the lute and its music in the sixteenth and seventeenth centuries; here his historical sense and genuine interest in the subject are not to be denied. He tuned his lute so that he could play from the tablatures of the sixteenth-century masters, and he went to the trouble of studying the German tablature system in order to be able to play the music of the older Germans, whose music he appreciated.

His *Study* contains a great deal relating to his controversy with Mattheson over the lute; for myself, I think it clear that Mattheson was not particularly drawn to the lute and that he overstated his case against it in a way certain to draw retorts which themselves might be exaggerated. Nevertheless, we can enjoy the humorous side of this whilst regretting that Baron did not tell more of his own experiences. At the same time, if it had not been for Mattheson's criticisms, Baron might not have discussed certain minor, but important, details relating to strings, pegs, tuning, and so on which are of considerable interest to us. For example, on page 96 Baron writes: "The annoying and wearisome tuning is not at all as Herr Mattheson has represented it. A master must be able to tune his instrument instantly while playing, so that it is scarcely heard, even when a peg has slipped." This, of course, refers to ensemble playing, and we have all seen in our own day a musician who touches up the tuning of his

instrument deftly whilst the rest of the ensemble is playing. In all these matters Baron shows sound common sense.

In chapter 7 Baron speaks of the lute makers of his own day—Schelle, the Hoffmans, and Buchenberg—as well as of the earlier masters. He naturally knew of Tielke's work, but while noticing the specially fine decorative features of this maker's instruments seems to depreciate by suggestion their musical qualities. I think he certainly understood what was important in the design and construction of a lute, or any other musical instrument for that matter, and was free from the tedious and unscientific nonsense which so often masquerades as knowledge in these matters. In writing of the wood he refers to such matters as to where the wood came from and when it was cut—which, of course, have their importance—but he goes on to say: "Although all this may well be true, it is nonetheless merely incidental for a good sound, for the essence depends entirely on the luthier."

In the latter part of his study Baron comes to the purely musical side of his subject—a consideration of the tuning and notation of his time and an introduction to fingering, ornamentation, and figured bass; all this is exceedingly valuable and is just what is needed by a modern player. Mr. Smith has wisely given both a transcription into staff notation of the tablature examples and the original tablatures in facsimile. Baron's views on playing and his technical advice are absolutely sound and free from dogmatism and narrow-mindedness; he admits exceptions for which there can be no rules, and does not burden the student, for such his readers must be, with impossible tasks. He likens musical expression to oratory, and there he is right: sense must be made of the music and feeling must be communicated; to play the notes alone, however perfectly, is not enough. As Arnold Dolmetsch used sometimes to say when exasperated by a student, "Stop playing notes and play music."

We are fortunate that a facsimile of Baron's book was published in Amsterdam by Antiqua in 1965. In reading this against Mr. Smith's translation, I was the more able to appreciate the value of his work. I have very little criticism of the translation from the German, but some of the translations of the Latin quotations, which were furnished by another hand, seem a little lame. On page 118, "quia non cuilibet licet adire Corinthum," which is translated "because not every man

can go to Corinth," should perhaps be rendered, "since not all who have the desire are permitted to go to Corinth." On page 100, line 14 reads, "Seems as absurd to me as though sine and mean had been confused." In the facsimile (p. 118, lines 21 and 22) I think the word is "finem," not "sinem." This would make the translation read, "Seems as absurd to me as though end and middle had been confused."

HUGH GOUGH

Francis Collinson. *The Bagpipe: The History of a Musical Instrument.* London and Boston: Routledge & Kegan Paul, 1975. xx, 257 pp.; 24 black-and-white plates. $23.50.

"'I like them best at a distance' (frequent saying)" is the opening of Francis Collinson's history of the bagpipe. Indeed, the least observant piper knows that the population is clearly divided between those who must run from the sound of the pipes and those who must run towards it, hardly anyone remaining unmoved to run either one way or the other. The archetypal image of the instrument is beautifully framed in this book, which by necessity contains both fact and fancy and the gray areas between. The subject is lifted from the intertwinings of legend into a bright factual light while retaining the magical aura that surrounds the instrument.

Collinson considers bagless pipes from antiquity pertinent to the history of the bagpipe since the mouth cavity, when used with circular breathing, functions as an air reservoir. His first focus, then, is on the Royal Cemetery of the Sumerian city of Ur where a pair of silver pipes dating from about 2800 B.C. was found in 1926. He next considers Egyptian pipes, with a glimpse of those belonging to a Lady Maket, who was buried with hers sometime between 1580 and 1160 B.C. The following sections on Greek and Roman pipes are helpful in clarifying, by means of a well-defined vocabulary, the types of instruments, their components, and their players. An account of what must have been the world's first-recorded organized labor dispute—a pipers' strike in Rome in 311 B.C.—and its unique solution is delightfully included.

The varieties of Oriental pipes, and pipes that were spawned and evolved in Europe by means of the Roman conquests, are mentioned

only briefly, since the main thrust of *The Bagpipe* is to trace the seeds of the instrument as they were carried to Caledonia. Though their progress up to the walls of Hadrian and Antonine can be documented, the details of the actual delivery of the pipes to the Scottish Highlands still remain a matter of speculation. Commerce across the walls may have brought them into the unconquered North, but it is also possible that they were simultaneously invented there or that they were brought into that area by earlier migrations.

A chapter on Britain after the Romans traces the use of bagless pipes in the four countries of the British Isles during the first millennium A.D. The lack of source material casts a haze after that point, but the history resumes its clarity and richness with thirteenth-century references to the "chorus," and, later, with the advent of the three-drone pipes in the mid-seventeenth century. The present tradition of Highland piping stems from the early sixteenth century and the somewhat mysterious appearance of the MacCrimmons, the hereditary pipers to the Clan MacLeod. Collinson delineates this elite class of pipers along with the emergence of the art of pìobaireachd, which one might compare to the development of the art of diminution by the late sixteenth-century Italian composer-performers. Similar motivations can be observed in both these groups of instrumental virtuosi, who were compelled to rework existing music by means of disciplined but opulent variations. Pìobaireachd was not put into staff notation until the early nineteenth century but taught by means of a verbal patter called Canntaireachd, and some intriguing samples of its use are given.

The epic extent to which the Scots and their national instruments were mutually attuned nearly caused the dissipation of their art of piping. After their unsuccessful uprising of 1745, the Disarming Act of 1747 in effect banned the bagpipe—"Twelve Highlanders and a bagpipe make a rebellion." Only by way of a few exemptions given to local regiments and cattle drovers was the ember kept glowing through this difficult political period. The preservation of the music of the Highlands was more securely insured by a group of Scotsmen living in England who formed the Highland Society of London, and the first piping competitions were held in 1781. Such competitions

still exist today: at Dunvegan Castle on the Isle of Skye, entrants annually vie for the prize of a silver chanter.

In *The Bagpipe*, Collinson underscores the eternal nature of his subject by taking us from the silver pipe of the ancient city of Ur to the silver pipe of the modern Isle of Skye in a wonderfully written, illustrated, and annotated odyssey spanning some 5,000 years.

SHELLEY GRUSKIN

COMMUNICATION

Mr. Robert Eliason of the Henry Ford Museum sends the following communication regarding his article "The Dresden Key Bugle" (this *Journal*, III [1977], 57–63):

A recent examination of two Dresden key bugles in Stockholm reveals a slightly different key arrangement than that described in "The Dresden Key Bugle." The right hand on these instruments operates only keys 1 and 3 while keys 2, 4, 5, and 6 are given to the left hand. The arrangement called the Dresden system in this article must now be considered a variant of that system found only on the Henry Ford Museum bugle and possibly on the bugle in Harnet's painting *Old Models*. Files of the Musikmuseet in Stockholm list four key bugles by J. G. Kersten, Dresden.