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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 intertwining 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