

*Journal of the
American Musical
Instrument Society*

VOLUME VIII • 1982



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a statement indicates a profound ignorance, shared by many other European and some American scholars, of the achievements of thousands of American amateurs who play in bands and civic orchestras across the country—a phenomenon simply not duplicated abroad, at least in any comparable sense. The players in the best of these organizations demand and use the finest professional equipment that they can afford, and many achieve outstanding results. The reason that more are not professional is simply disinclination or the fact that there are not enough professional jobs to absorb them all. All major music schools in America have percussion instruction, usually from a highly qualified professional teacher (3: 107ff.). Although the term “orchestra bells” appears in parentheses in most American orchestration tutors, *glockenspieler* here as in Europe has been the accepted terminology for decades (3: 56). With due respect (and even awe) for eighteenth-century trumpet virtuosi, I would take exception to Montagu’s statement that their achievements have never been equalled except by early twentieth-century American jazz players. Standards of trumpet playing since mid-century have risen constantly in both quality and quantity of competent artists, including mastery of various piccolo trumpets and, more exceptionally, historically accurate “Bach” trumpets.

With due regard for such pécadillos, I would still maintain that Jeremy Montagu has achieved a monumental success with his beautiful, multi-volumed history, and I would heartily recommend it.

ROBERT AUSTIN WARNER

Helmut Giesel. *Studien zur Symbolik der Musikinstrumente im Schrifttum der alten und mittelalterlichen Kirche, von den Anfängen bis zum 13. Jahrhundert.* Kölner Beiträge zur Musikforschung, ed. Heinrich Hüschen, vol. 94. Regensburg: Gustav Bosse, 1978. 309 pp. DM42.

This book, a survey of text citations that treat musical instruments as symbols, contains more than 1,200 citations from the second to the thirteenth century A.D. To a certain degree the author is justified in his claim that this collection represents a complete corpus of texts of the authors of the Church.

Chapter 2, the first major chapter, consists of an account of musical symbolism in early non-Western literary cultures and in ancient Greece. Since there are no historical connections between, e.g., Chinese or Indian symbolism and early Christian symbolism, and since Giesel makes only one short statement about allegorical interpretation in ancient

Greek literature (p. 41), this chapter seems superfluous on the whole. In chapter 4 the author characterizes briefly the writers who are the main representatives of symbolical exegesis. Though it was clearly difficult to choose the names to be included, it would have been appropriate for him to justify the omission of such figures as Isidor, Amalar, and Joachim de Fiore.

Chapter 5 treats the eight most important biblical instruments. Tables are given for each of them, grouping the text concordances from the Old and New Testament according to the uses of the instrument in Jewish life: in the case of *tuba*, for example, the categories are war, feast, ritual, theophany, eschatology, and "musical instrument proper." The purpose of this last is not clear, since the passages under this heading indicate ritualistic uses (1 Par. 15:28; 2 Par. 5:13f.), a pagan rite (Dan. 3:5, 7, 10, and 15), or religious visions modelled on the Temple service (Ps. 97:6 and Ps. 150:3). For each instrument there is also a list in which the key words of the exegetic texts are grouped according to subject. Using the example of *tuba* again, the subjects are homily/kerigma, evangelium, preacher, the word, doctrine, precept, testament, law, holy scripture, praise, voice, mouth, and tongue. Within each group the arrangement is chronological. After the concluding chapter (6) and bibliography, there is an appendix of one hundred pages which lists the symbolical explanations again, grouped this time not according to subject, however, but strictly chronologically; and here the texts are cited as complete phrases.

Our knowledge of music and its place in culture, in both its real and metaphysical aspects, during the first thousand years of our time, has been based exclusively on literary references and pictures. Hence a correct evaluation of the character and meaning of these secondary sources is of crucial importance.

Giesel believes that by the fifth century, writers no longer understood what a term found in the Septuagint or Vulgate actually meant—a dangerous assumption, for he therefore feels justified in dispensing with a consideration of the musicological and organological reality of the time. As the title indicates, he excludes pictorial evidence, though Edward Buhle's book, *Die musikalischen Instrumente in den Miniaturen des frühen Mittelalters* (Leipzig, 1903), and Reinhold Hammerstein's article, "Instrumenta Hieronymi," *Archiv für Musikwissenschaft* 16 (1959): 117–34, on the Dardanus letter, are listed in the bibliography. A brief glance at medieval miniatures and sculptures, and even a slight acquaintance with modern iconographic scholarship, however, teaches us that the

exclusion of pictorial evidence is dangerous. Sometimes symbolism may indeed be used without reference to current musical reality, but at other times it may reflect—or deliberately reject—some aspect of the musical practice of the time. The usefulness of an analysis of medieval psalter-prefaces without a consideration of the psalter-illustrations seems questionable.

To Giesel's credit, it must be said that he does attempt to provide an organological basis for his work: at the beginning of each of the eight sections for the instruments he gives a short explanation of the instrument as of the time of the Temple and lists the concordances for the name of the instrument in its Hebrew, Greek, and Latin equivalents. But though he mentions that the translations for *hasosra* (trumpet) and *shofar* (horn) (*salpinx* and *keratine* in Greek; *buccina*, *tuba*, and *cornu* in Latin) are in no way consistent, he disregards this in his analysis, reducing the scope to the terms *hasosra*, *salpinx*, and *tuba*. His lists of concordances for these three main terms in parallel columns are not of great help, because they are not given synoptically; we therefore cannot learn when *salpinx* was translated as *tuba* and when as *buccina*, etc.

The main merit of Giesel's book lies in the provision of the data as such. But the explanations of symbolism are taken out of context and isolated from theology and the history of ideas as well; and as a bibliographical reference for a citation we are given only the name of the author with the page and number of the volume of Migne's *Patrologia*, but no title for the treatise, commentary, or homily. The absence of an index also makes working with the book cumbersome. One might expect the index to reveal which authors participated in the transmission of a certain symbolical explanation, which were the channels of tradition, and which symbols and allegories were used for one or more instruments. Without such an index the author's enormous efforts do not pay off appropriately.

Giesel mentions in his foreword that he tried to make his work as complete as possible—a questionable claim, since the poetical writings of the Church, its hymns, sequences, and tropes, are absent. He relies exclusively on the prose writings in Migne to such an extent that he does not make use of any edition after Migne, thus disregarding the editorial scholarship of almost one hundred years (modern editions provide lists of manuscripts, thus allowing an evaluation of the importance of a text in medieval tradition, and critical apparatus, which most often give the sources from which an author excerpted.) Consequently, the bibliography is uneven and incomplete.

It is regrettable that the author did not receive advice on crucial problems such as what to include and what to exclude, or when to be comprehensive and when selective. One closes the book with the sigh, "Less would have been more."

TILMAN SEEBASS

C. F. Colt. *The Early Piano*. London: Stainer & Bell, 1981. 160 pp.; 37 color, 36 black-and-white plates. £22.50.

"Only a few years ago buying an early piano . . . would have been thought an act of lunacy," says C. F. Colt, whose own "lunacy" of thirty-five years of piano collecting and nurturing has been brought before the world (with the editorial aid of Antony Miall) in this sumptuously illustrated publication. The thirty-five featured instruments in *The Early Piano*, including two harpsichords and a claviorganum, represent the "stars" of the world-famous Colt Clavier Collection, each elegantly illustrated in a full-page color photograph. Begun in 1944 with the purchase of a Broadwood square piano, C. F. Colt's collection has grown to be the largest private collection of pianos in the world, numbering about 130 instruments, of which over forty are grand pianos! Its relative size may be compared with the Smithsonian's 163 pianos, of which nineteen are grands.

"Part 2: The Pianos" presents the featured instruments in chronological order, from the Heilman grand of 1775 to the Erard grand of 1868. Over half were built between 1800 and 1830, closely reflecting the predominance of instruments from those years in the collection as a whole. Chief makers represented are Heilman, Hancock, Kirkman, Schiedmayer, Broadwood, Stein, Erard, Haschka, Clementi, Dulcken, Wornum, Pape, Pleyel, Graf, Collard & Collard, and Schneider. The collection contains no American instruments. Broadwood pianos constitute about one-fourth of the collection, but here only three are illustrated in color. The intent of the book seems to be to show the variety of European workmanship within the general historical development of the piano in the early nineteenth century. In this *The Early Piano* succeeds admirably.

Sir Geoffrey Shackerly's warm-toned photographs stunningly capture an accurate impression of each instrument's proportions and physical beauty. A few seem a bit too red in color, thereby distorting the comparison of woods and finishes among instruments. Supplementing