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Henkel continues the debate about the possible use of leather plectra in the manufacture of harpsichords in the sixteenth, seventeenth, and eighteenth centuries. He quotes the late Frank Hubbard's diffident suggestion that Italian makers may have used leather, and goes on to say that the Leipzig collection does in fact have a number of Italian instruments in leather. Nonetheless, Henkel points out that a strikingly large number of the instruments in leather have jacks which are not original; and in cases where the jacks seem to be very old, the tongues seem to have been reworked. In no case has Henkel seen an old instrument in leather which looks as though the leather was original.

This monograph lacks both bibliography and index, and while the highly systematic organization of the book makes an index more of a convenience than a necessity, a bibliography is sorely missed. I found myself hunting backwards through footnotes (there are 551 of them) to find the facts of publication of books which had aroused my interest. In one or two cases, I was unable to find the full citation of a work referred to with the German equivalent of "loc. cit." (*a.a.O.*). In some cases the citations are so inexact that a user might have difficulty in identifying the work cited. That said, it must also be said that this monograph certainly belongs in the library of every serious organologist.

HOWARD J. SERWER

Peter Williams. *The European Organ 1450–1850*. Bloomington and London: Indiana University Press, 1966. 336 pp.; 99 black-and-white plates. \$32.50.

For over five hundred years, the organ has been the subject of more writing, probably, than has been accorded any other musical instrument. From at least the time of Henri Arnaut de Zwolle in the mid-fifteenth century, writers have described in many languages all aspects of the so-called King of Instruments. However, until the work under consideration appeared, one was hard pressed to find a comprehensive

sounding string lengths, and string tensions—though one must consult the present monograph to find out the meaning of the mathematical symbols used by Henkel in his formulas. In addition, it contains plates, some in color, and cross-sectional drawings of key wells, soundboards where they meet the case sides, and some twenty other aspects of the Leipzig instruments.

survey in English of the development and refinement of the organ in western Europe. By 1450, the instrument had already attained sophistication of construction; in the succeeding centuries it would command one of the most significant repertoires in Western music. By 1850, nevertheless, it was well into a period of technical change which would reach its nadir when the organ became a machine more noted for its electrical wizardry than for its musical quality.

The scope of Peter Williams's work is large: the history of the organ throughout the stated period in the Netherlands; southern Germany, Austria, and Czechoslovakia; northwest Germany and Scandinavia; north-central Germany, Silesia, and Poland; France; Italy; and Spain and Portugal. Each of these areas, grouped here as the author treats them, is given a substantial chapter, complete with map and many specifications. That Great Britain is not included is intentional; the author cites his debt to Clutton and Niland's *The British Organ* (London: B. T. Batsford, 1963), but does not duplicate their work. A lucid introduction covers such technical details as broken and short octaves, key and chest actions, bellows, and cases. Included is a useful comparison of slider chests and the two systems of spring chests.

In the main chapters, Mr. Williams discusses each political area chronologically, tracing significant developments as they spread from builder to builder. A liberal use is made of primary source material from contemporary musicians and builders, ranging from Schlick and Praetorius through Dom Bédos and Burney to Vogler and the young Cavaillé-Coll. This technique of description is particularly helpful in shedding light on performance practices, such as the registrational directions given by French organists, and in clarifying details of chorus development and mixture composition, as in instruments by the German builders prior to the time of Bach. Representative full stop lists are given, often as a side-by-side comparison of several instruments, and many additional specifications are included in abbreviated format. The documentation is both liberal and accurate, although the notes are annoyingly placed at the conclusion of the book.

Because the work is written as an account of historical development, it is sometimes difficult to extract individual facts quickly. The two indexes (general and organs), although adequate, are insufficiently detailed in many respects. The writing style, however, is clear, commanding, and colorful: it is difficult to resist simply opening to any chapter and reading for the pleasure derived from the interestingly detailed account. A glossary of stop names aids the reading and provides a con-

densed history of individual stops; I know of no other source where one can so handily find descriptions of, say, *Baarpijp* and *Bärpfeife*, or of *Bourdon*, *Rohrflöte*, and their many derivatives. Except for this section, the book is better for gaining an overview than for ready reference. It can also be a useful guide when touring organs in Europe, although that is certainly not its primary intention. A full bibliography is included.

The wide-page layout and printing are handsome, and the reproduction of the plates is generally good. The emphasis of the plates is on the cases. A work of this kind, which lays the groundwork for future study, is bound to have errors, especially when there is a necessary reliance on secondary sources, but there seem to be remarkably few errors in this instance. It is apparent throughout that the author has personally examined many of the instruments and has a musician's appreciation of their sounds.

Peter Williams's *The European Organ 1450–1850* was first published in 1966 by B. T. Batsford, London. The same author's recent *A New History of the Organ* (Bloomington and London: Indiana University Press, 1980) in no way invalidates it, since the new book is a relatively brief survey from antiquity to the present and does not contain the detail of this study. The present edition of *The European Organ*, with the imprint of Indiana University Press, is identical with the original Batsford edition. It remains the most valuable work of its kind currently available; if one could own only one book on the organ, it should be this one.

ARTHUR LAWRENCE

James Tyler. *The Early Guitar: A History and Handbook*. Early Music Series, vol. 4. London: Oxford University Press, 1980. 176 pp.; frontispiece plus 29 plates. \$22.95 (paperback).

The publication of this book is noteworthy for several reasons: it is the first serious volume addressed solely to the thorny and circuitous histories of the vihuela, the four-course guitar, and the baroque guitar; it combines musicological research and invaluable source listings with practical solutions for performance; and it is written by a contemporary lutenist-guitarist whose reputation as a scholar and performer give it immediate credibility.

Roughly one-third of the book is devoted to historical discussion, while the remainder is a handbook of performance notes and technical in-