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Barra Boydell. *The Crumhorn and Other Renaissance Windcap Instruments*. Buren: Frits Knuf, 1982. xxi, 458 pp.; 78 black-and-white plates, 24 figures. Hardbound, Hfl 165; paperback, Hfl 140.

The crumhorn has not been the subject of comprehensive research since the articles by Curt Sachs¹ and Georg Kinsky² appeared years ago. Since that time, however, modern reproductions of crumhorns have become more widely available than the originals were in the sixteenth century. Their use and misuse have suggested for some time that a new examination of the historical sources is appropriate, a task which Barra Boydell has assumed admirably. Clearly this is not easy when four hundred years and many catastrophes separate us from the instrument's historical environment. Boydell presents as much of the evidence as he was able to uncover, which is a considerable amount, and concentrates his commentary in the annotations rather than in the briefer summaries that draw the data together. He focuses on the firmest kinds of evidence: fifty-five known surviving crumhorns, iconography, inventories, accounts of musicians and performances, and theoretical sources that discuss crumhorns. While more documents will certainly come to light, Boydell's assembly of more than four hundred is evidence of considerable labor. The seventy-eight black-and-white plates in the book are generally quite clear, and they illustrate many of the surviving instruments and represent a significant portion of the historical depictions. The author's emphasis is on the historical data, and he mentions acoustical considerations and construction techniques only in passing.

The physical layout of the book is rather annoying. Notes are placed at the end of each chapter—not only must the reader turn pages to find a note, but he must also find the end of the chapter to locate the correct series of notes. This could happen frequently, for the translations of a considerable body of foreign-language citations are in the notes. Since the notes contain only abbreviated bibliographic entries, in many cases the bibliography must be consulted as well. The plates are grouped together in the center of the book, while the figures are scattered throughout the text. Boydell makes several references to figures well separated from the text without indicating where they might be

1. Curt Sachs, "Doppione und Dulzaina: Zur Namensgeschichte des Krumhorns," *Sammelbände der Internationalen Musikgesellschaft* 11 (1909–10): 590–93.

2. Georg Kinsky, "Doppelrohrblattinstrumente mit Windkapsel: Ein Beitrag zur Geschichte der Blasinstrumente im 16. und 17. Jahrhundert," *Archiv für Musikwissenschaft* 7 (1925): 253–96.

found. These features, combined with frequent cross-references to related documents, make a supply of bookmarks necessary!

The bulk of the text is an annotated list of the data Boydell has assembled concerning crumhorns and related instruments. Chapter 2 chronologically presents references whose association with crumhorns is clear. The earliest is a painting by Lorenzo Costa dated 1488, and the latest is the article "Tournebout" in Diderot & D'Alembert's *Encyclopédie* (1765–67). Italian references to *corne mute* are presented in a separate chronological series within chapter 2. Boydell presents the relevant excerpt from each original source as faithfully as possible and includes a critical comment and a translation. Chapter 3 contains references that, for one reason or another, are doubtful. These include ambiguous iconographic sources, references in secondary sources that lack sufficient documentation, and several well-known references that are clearly erroneous. Some of Boydell's categories of data are smaller and include additional analysis at the end of the chapters. These are found in chapter 6, concerning the French *cromorne*, and in part 2 (chapters 8–10), on the related windcap instruments: the *cornamusa*, windcap shawms, and the rarer types (*doppione* and *kortholt*).

In chapter 4 Boydell lists fifty-five surviving crumhorns according to their location, with comments about their type, condition, size, markings, and museum identifications. In addition he describes four known instruments that were lost or destroyed in recent times, as well as two instruments of doubtful authenticity. (He recognizes as fakes the instruments that came from the Franciolini workshops and which are identified in several collections as seventeenth-century *tournebouts*.) Because of his personal examination of the instruments, this is a truly valuable presentation. We know that the printed measurements consistently represent the same specific features, which facilitates comparisons of instruments from various collections. But the author notes that as his experience grew he was able to make more detailed observations, and it seems unfortunate that he chose not to report additional information on some instruments in favor of a more limited consistency.

Boydell distinguishes five types of crumhorn design. Type I, represented chiefly by the crumhorns in the Accademia Filarmonica of Verona, is the earliest, based on datable iconographic evidence. The probable point of origin is in northern Italy. Type II is a transitional design represented by one or possibly two surviving instruments; it is quite similar to type III, which Boydell describes as the classical crumhorn design. The majority of surviving instruments fall into type III, and

Boydell tentatively dates them from the second quarter to the middle of the sixteenth century. He places the crumhorns in the Musikinstrumenten-Museum of the Staatliches Institute für Musikforschung Preussischer Kulturbesitz in Berlin in a separate category as type IV. Boydell characterizes these as superficially similar to type III, but of inferior or inexperienced workmanship and design. Type V contains another unique instrument, the tenor crumhorn with a detachable bell in the Kunsthistorisches Museum in Vienna.

Some remarkably original and fine work is found in chapter 5, which is devoted to Jörg Wier of Memmingen, the only maker whose name appears on surviving crumhorns. Memmingen crumhorns were highly valued in the sixteenth century, and nearly half of the surviving instruments can be attributed to the Wier workshop. The evidence is scanty: twenty-five known instruments, some correspondence by August of Saxony, and a dozen documents in Memmingen that Boydell has uncovered. From this evidence he postulates that as many as three Wier relatives named Jörg may have lived in Memmigen. The author's Jörg Weir II was the maker whose signed fontanelles are known. Jörg II's father, *Jörg I (the asterisk indicates that no documents prove his existence) probably worked in the same shop. Melchior Wier, either Jörg II's brother or son, and Jörg III, possibly Jörg II's son, may or may not have been crumhorn makers.

Chapter 7 traces the history and use of the crumhorn in the Renaissance. Boydell argues that the bladder pipe was not a simple direct ancestor of the crumhorn. He suggests that crumhorns were developed in south-central Germany or northern Italy during the latter part of the fifteenth century. From the start, crumhorns were strongly associated with professional musicians in the cities and courts. They were soon found throughout the German-speaking regions, but in Boydell's opinion, they were very rare in England and perhaps unknown in France; he indicates that conclusive evidence for Spain has yet to be discovered. Crumhorns apparently were used occasionally into the mid-seventeenth century in some parts of Germany, but were considered old fashioned by that time. In the sixteenth century crumhorns were expensive instruments used only by town or court bands with four or more musicians, but in that context they may have been used quite frequently.

The most serious flaw in Boydell's work is in his understanding of what was expected of crumhorn players. Boydell notes on page 35 that Martin Agricola gives four extra notes to the lower range of the bass crumhorn in the fingering chart in *Musica instrumentalis deutsch* (Wit-

tenberg, 1529). Agricola clearly labels these notes for *die kromphörner*, specifying fingerings that duplicate the four lowest notes on recorders, and instructing the player: *blas mehlich* ("blow gently"). Thus, on a bass crumhorn, fingering *F* and blowing gently should produce a *BB flat*. Agricola notes similar correspondence between *G* and *C*, *A* and *D*, and *B* and *E*. Boydell feels that Agricola misunderstood crumhorn technique, and that he was in fact trying to explain a bass crumhorn with two keys and two sliders. While we know that Agricola's printer reversed the labels of the fingering charts for discant and tenor instruments, one should be wary about discounting information that could not be a printer's error. Agricola is the only writer who published a fingering chart that specifically describes crumhorn technique. When we examine the repertoire for crumhorns we find that Agricola's instructions are substantiated. Boydell correctly notes (p. 32) that Thomas Stoltzer's setting of Psalm 36 (1526), written specifically for crumhorns, should be transposed down a fourth from its notated range. Two passages in the bass part drop below *F*, but cannot be accommodated by a two-keyed bass crumhorn with sliders. Either both Stoltzer and Agricola misunderstood crumhorns, or bass crumhorns could play diatonically below *F* by underblowing. The anonymous six-voice setting of "Hoc largire" in the partbooks belonging to the Danish court band in Copenhagen (Kongelige biblioteket, Ms. 1872) is another case. A notation in the discant part, probably written by the trumpeter Jörgen Heyde, indicates *auff krumhörner*, yet, as written, only three parts fit crumhorns. Boydell suggests a mixed ensemble of crumhorns and trombones, but when the piece is transposed down a fourth, all parts can be played on crumhorns. The *vagant* and *bassus* parts will both have passages below *F* that cannot be accommodated by extended bass mechanisms; by underblowing they both will work, though the *bassus* would require a rather accomplished player. In this indication of suitability for crumhorns yet another mistaken sixteenth-century suggestion? I find that a modern crumhorn with a suitably adjusted cane reed will readily sound a fifth lower than normal when underblown.

Boydell relegates his discussion of the *dolzaina* and *douçaine* to an appendix because he does not accept them as windcap instruments. In doing so, he has omitted or has failed to uncover sixteenth-century French references to *douçaines*. The kinds of published documentary studies that facilitate research on sixteenth-century Germany are not available for France or Spain. Therefore, other types of evidence need to be examined: literary and historical references can be traced through ety-

mological dictionaries, and sixteenth-century or early seventeenth-century polyglot dictionaries can add clues as well. These types of evidence show that an instrument called *douçaine* was used in France into the middle of the sixteenth century in a social context similar to that of crumhorns. Even when describing events in areas where crumhorns were used, French writers name the soft-toned reed instrument as *douçaine*.³ Boydell also indicates (p. 388) that in areas where both French and Germanic languages were used, the sounds of *douçaines* and crumhorns were considered quite similar. While this evidence may not prove that crumhorns were known in France, or that the *douçaine* might have used a windcap, Boydell missed the conclusion that the cumhorn can be considered as a type of *douçaine*.

A short "concluding summary," which is given in English, French, and German, presents Boydell's findings concisely (chapter 1 does much the same for the crumhorn in an expanded manner, but omits discussion of the other windcap instruments). The short glossary is superficial, but the index is useful. Boydell's exposition of the evidence more than makes up for the book's shortcomings, and his conclusions present a more accurate picture of the crumhorn in its historical context.

KENTON T. MEYER

The following communication has been received from Douglas Leedy.

I wonder if interested readers of my review of historical tuning and temperament manuals in volume 7 (1981) of this *Journal* (pp. 121–29) would be so gracious as to accept a revised version of the next-to-last paragraph in the review (p. 128), several details of which were garbled by my overzealous attention to detail. The substitute paragraph is as follows:

There is an interesting feature in Kellner's presentation of the Werckmeister III temperament too: he tunes eight pure fifths in a cycle from C around the flat side to E (really F flat). The resulting C–F flat is equal to the interval of a pure major third (C–E) minus a schisma (2 cents); he then divides C–F flat in the usual way into four equally small fifths, which he calls "Werckmeister fifths," since they are a quarter-schisma, or about 0.5 cent,

3. François Rabelais, "La Sciomachie," *Les oeuvres de Maître François Rabelais*, ed. Ch. Marty-Laveaux (Paris: Lemerre, 1868–93), 3: 406, describing events in Rome in 1549. Also note payments to players of *doulcennes* in Ulm in 1454, though this may be somewhat early to be certain that they were crumhorns; see Boydell, *The Crumhorn*, p. 386.