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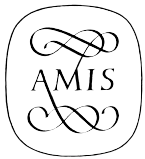

BOOK REVIEWS

Susan Caust Farrell. *Directory of Contemporary American Musical Instrument Makers.* Columbia, Missouri: University of Missouri Press, 1981. xii, 216 pp. $24.

Susan Caust Farrell is a restorer of antique musical instruments and a keymaker for Friedrich von Huene. Her earliest publications include *Checklist of Recorders and Flageolets* (New York: Metropolitan Museum of Art, 1976) and *Checklist of Flutes* (New York: Metropolitan Museum of Art, 1977). In the introduction to the present valuable reference book she says she got the idea for the project during a session at the 1972 annual meeting of the American Musical Instrument Society at the Museum of Fine Arts in Boston, when Jane Ambrose asked if there existed an index of American musical instrument makers. The study was conducted under the auspices of the American Musical Instrument Society, and Ms. Farrell acknowledges special thanks to Robert M. Rosenbaum, a founder and past president of AMIS, who "spiritually, financially, and professionally" helped support the project.

The information in this *Directory* was obtained from questionnaires mailed from 1974 to 1978, and from a second mailing sent out in 1980. Names were obtained from organizational lists, advertisements, lists of students in instrument making, and especially from other makers. The final number of entries totals over 2,500 makers of 266 different types of instruments, but the list includes a sizeable number of makers who did not respond to the questionnaire. In addition, some others were apparently missed, and still others were omitted because they began working only recently. Nevertheless, this *Directory* can serve to increase communication among makers, performers, and collectors; and it will be of value to future students of mid-twentieth-century instrument making in the United States.

The major part of the book is an alphabetical index of makers. Using the compiler's own entry (with explanations of abbreviations added) as a sample will best illustrate the information she reports:

Susan Caust Farrell
R.F.D. 1, Searsport, Maine 04974
FT (*full-time*) 1964 (*date begun*) Active 1 emp. (*self-employed*) MTO (*made to order*) Modern (*in contrast to instruments with designs based on historic models*) 2/79 (*date of information*) Appalachian dulcimer 1–10 to date 1–10 per year. Wooden drum 1–10 to date 1–10 per year. Primarily repairs.

Ms. Farrell includes both those employed full-time and part-time, and I wonder how many of the latter may be hobbyists or builders of kits. Information on the number of instruments produced is limited to the categories 1–10, 10–25, 25–50, and over 50, so the entry for a major producer such as William S. Haynes Flute Co., Inc., for example, can indicate only "Over 50 to date Over 50 a year." In future editions it might be well to expand this category to give a more accurate production description. Finally, a sizeable number of individuals or firms are listed as "maker of strings," and it is not clear at a glance whether this means stringed instruments or strings for the instruments.

Following the main alphabetical list of makers are lists of makers by instrument and by state, plus a map showing the regional distribution of makers, with two separate tables showing the number of instrument makers by state and types of instruments made by state. California is the most active area with 423 makers (producing sixty types of strings, twenty types of woodwinds, two types of brass, twenty-five types of percussion, and fourteen types of keyboard instruments), followed by New York with 262 makers, Massachusetts with 142, Illinois with 111, Ohio with 102, Michigan with 95, Pennsylvania with 88, and New Jersey with 85—with Wyoming bringing up the rear of the roster with one lone maker listed. Appendices list sixteen schools of instrument making (helpful to the aspiring apprentice), a list of fifty-one professional societies and groups (which should include the American Recorder Society, and perhaps also the Galpin Society, even if it is based in England, since Americans contribute to its *Journal*), and finally a list of books about instrument making.

In her introduction Ms. Farrell states that 940 makers operate one-person workshops, while 149 workshops consist of the owner plus one employee, 143 have three to ten workers, and only 76 have over ten employees. The historian and sociologist will be interested in Ms. Farrell's report of the "dramatic increase in the number of people beginning instrument making in the 1960s and 1970s, starting primarily in 1969, when the number rose by almost 50 percent from the previous year." She lists only 13 makers who began production before 1900, 34 who began in the 1920s, 40 in the 1930s, 54 in the 1940s, 102 in the 1950s, 386 in the 1960s, and 638 in the 1970s. The author suggests that the increase in makers is related to "the migration from the cities to the country in the late 1960s," people taking up instrument making after retirement from other work, and an increase in the number of women making instruments.

DALE HIGBEE

John Henry van der Meer and Rainer Weber. *Catalogo degli strumenti musicali dell' Accademia Filarmonica di Verona.* Verona: Accademia Filarmonica (Via Mutilati 4L, 1–37100 Verona), 1982. 146 pp.; 29 black-and-white plates, 2 text diagrams.

The Philharmonic Society of Verona was in the early stages of its formation fifty-three years before Columbus set sail for the New World; it was officially established forty-five years before the Spanish Armada was defeated by the English. The society archives show that, thirteen years after its founding, it had already begun to acquire musical instruments. The collection did not grow, so that today it is a mere seventy-five or eighty items. It seems almost as if, in Verona, someone decided around 1600 not to collect any more musical instruments, but to make do with the forty or fifty items already in the collection by that date. And what items these are—15 Renaissance recorders, 20 transverse Renaissance flutes, 4 crumhorns, 2 sordoni, 12 curved cornetti, 6 tenor cornetti, and 9 mute cornetti! The three brasses include two trombones—a Venetian tenor from about 1560 and a bass by the Nuremberg maker Anton Schnitzer dated 1579, as well as a natural trumpet, also by Schnitzer, dated 1585. The remaining instruments, largely nineteenth-century, are of small consequence compared to these.

In this fascinating catalogue, the authors discuss and match all of these instruments with inventories of 1569, 1585, and 1628. They must have been impressed with the level of record-keeping in Verona—to study a collection of this vintage with its own contemporary documentation must be a little like eating steaks from a woolly mammoth buried in the ice for forty centuries. It is as if time has stood still, and one can savor the real significance of it all. The authors, both recognized scholars, have included a discussion of musical instruments and instrumental music in sixteenth- and seventeenth-century Italy which, together with the discussion of each instrumental type in the collection, is documented with over 129 footnotes and bibliographic citations.

The holdings at Verona have been ceded to several organizations, and none are actually on exhibit. There is the Accademia Filarmonica itself, which owns most of the collection; the Biblioteca Capitolare, which has some fourteen instruments and houses the entire collection; and the Museo di Castelvecchio, which houses a 1777 Stein combination pianoforte/harpsichord. Because of this, a catalogue such as the present one is the only way to visualize the true extent and nature of the Verona collection. This

catalogue serves therefore not just as a guidebook, but as a definitive reference work.

The authors give all the essential information for each instrument, and nearly all of the instruments are adequately photographed. There is an interesting plate showing makers' marks (rabbit's feet, trefoils, crescents, etc.), but all one can get from this is an appreciation of the very early period at which they were used. There are three transverse flutes (two tenors and one bass) marked "RAFI" and two recorders marked "S HIER." A number of the collection's instruments have been the subject of papers.[1] The four crumhorns are, as one might expect, of the earliest type (type I) in Boydell's classification[2] and make a good case for the early use of Italian crumhorns. The pretzel-shaped Schnitzer natural trumpet, a *Stopftrompete,* is almost identical to the one in the collection of the Friends of Music in Vienna. The Verona instrument is thirteen years older than the Viennese trumpet, which is dated 1598. It is also more complete, having retained the medallions fitted into the outer turns of the tubing and bearing, in this case, the coat of arms of the Duke of Bavaria. The provenance of this instrument is derived from precise records, dated February 4, 1614, of the presentation of the instrument to the Verona Academy by its original owner.[3] Similarly, the tenor trombone, inscribed "FILARMONIA," can be dated approximately 1560, owing to its remarkably precise description in an inventory from 1569. With one or two exceptions that I can think of, the world's surviving and hitherto described sixteenth-century trombones are of Nuremberg manufacture. Of Venetian origin, according to the inven-

1. Rainer Weber, "Some Researches into Pitch in the 16th Century with Particular References to the Instruments in the Accademia Filarmonica of Verona," *Galpin Society Journal* 28 (1975):7–10. Also idem, "Die Instrumenten-Sammlung der Accademia Filarmonica in Verona und Probleme ihrer Restaurierung," *Tibia* 6 (1981): 313–10; Marcello Castellani, "Two Late-Renaissance Transverse Flutes," *Galpin Society Journal* 25 (1972): 72–79; Filadelfio Puglisi, "The Renaissance Flutes of the Biblioteca Capitolare of Verona: The Structure of a *Pifaro,*" *Galpin Society Journal* 32 (1979): 24–37; Anthony Baines, "Two Curious Instruments at Verona," *Galpin Society Journal* 6 (1953): 98–99; and Rainer Weber and John Henry van der Meer, "Some Facts and Guesses Concerning Doppioni," *Galpin Society Journal* 25 (1972): 22–29.

2. Barra Boydell, *The Crumhorn and Other Renaissance Windcap Instruments* (Buren: Frits Knuf, 1982). In addition to the four Verona instruments, type I crumhorns are limited to one example each in Boston and Nuremberg.

3. The owner, Cesare Bendinelli (1542–1617), a native of Verona, was trumpeter at the Imperial Court in Vienna from 1567 to 1577, and in 1580 became *obrister* trumpeter to the Duke of Bavaria. His 1614 gift included the present trumpet as well as the manuscript of a *Trompetensmethode.* See Edward H. Tarr, "Cesare Bendinelli," *Brass Bulletin* 17 (1977): 31, and vol. 21 (1978): 13; also Edward H. Tarr and Ernst W. Buser, *Die Trompete: Instrumente und Documente vom Barock bis zur Gegenwart* (Albbruck: Hoffset, [1979–80]).

tory lists at Verona, this trombone is of more fanciful design than its more austere German counterparts; the oriental qualities in its outline remind one of the phantasmagoric instruments for staged *intermedii* and *trionfi* seen in contemporary paintings by Filippo Lippi and Lorenzo Costa. Somewhat disturbing is an apparently missing cross-stay on the slide, emphasizing the need for responsible restoration of this lovely instrument.

What is the purpose of a catalogue of this type? Since the Verona collection is not an exhibition and, by its very nature, is not really suited for inspection by the general public, this is not intended as a guidebook in the visual sense. Neither can the work serve as a guide to those who might desire to copy an instrument, since measurements are wisely limited to general dimensions such as overall length, sounding length, and diameters at some point (makers prefer to take their own measurements and require innumerable ones, placed and spaced according to individual needs). I think the purpose of this catalogue is to satisfy Veronese pride; there is a feeling that when a thing is more than three hundred years old, it deserves suitable recognition. One can sense this throughout the volume. The Philharmonic Society even commissioned two authors among the very best in the field, irrespective of national boundaries, to undertake the work. The cost of the volume was underwritten for the Philharmonic Society by the Savings Bank of Verona, Vicenza, and Belluna, which remains totally modest about its role. The Veronese feel that their small but wonderful collection deserves a modern catalogue, and rightly so. What about the many large public instrument collections in the United States, none of which have a modern catalogue of their holdings? It's all a matter of how proud you are of what you have.

R. M. ROSENBAUM

John Fesperman. *Flentrop in America: An Account of the Work and Influence of the Dutch Organ Builder D. A. Flentrop in the United States, 1939–1977.* Foreword by Fenner Douglass. Raleigh, N.C.: Sunbury Press, 1982. xv, 114 pp.; 1 color, 39 black-and-white plates. $33.00.

Histories of contemporary instrument makers are as important as histories of makers of earlier times. While they may lack some of the perspective and objectivity of the latter, they can, if well researched and documented, provide an overview of a maker's development, work, and influence that will be of value to both contemporary readers and future historians.

John Fesperman's *Flentrop in America* is such a history, with an interest-

ing twist. For a full account of the Flentrop Orgelbouw of Zaandam, Holland, one must consult Jan Jongepier's *75 Jaar Flentrop Orgelbouw* (Raleigh, N.C.: Sunbury Press, 1978), but Fesperman's book expands on a particular facet of the Flentrop firm's career, dealing specifically with the organs built under the direction of Dirk Andries Flentrop for export to the United States between 1954 and 1977.

The period dealt with is significant in the overall history of the American organ in the twentieth century. Prior to World War II, a movement away from the orchestrally imitative tonal ideals of such builders as Skinner and Kimball had begun under the stimulus of a group of forward-looking organists that included E. Power Biggs, Carl Weinrich, and Melville Smith. Leading this new wave of tonal reform were builders G. Donald Harrison and Walter Holtkamp, but until the 1950s the chief thrust of their efforts had been the grafting of classical tonal concepts onto an unaltered twentieth-century mechanical chassis. After the war, many American organists (including Fesperman) studied in Europe on Fulbright grants and discovered that some of the most avant-garde European organ builders had gone the further step of adopting classical forms of action, windchests, and free-standing cases. The American students (and touring organists such as Biggs) could not escape the fact that new organs built along these lines were musically more convincing than their American counterparts.

As the major American builders were not yet prepared to go further in their reform (a few smaller ones were beginning to think in that direction), and as monetary exchange rates were at the time very favorable to importation, organists convinced that more than a tonal bow in the direction of classic ideals was necessary inevitably turned in the direction of imported instruments. The rest, as they say, is history; and a large chunk of that history is contained in Fesperman's volume.

Many foreign firms, most of them Dutch, German, and Austrian, exported organs to American churches, colleges, and homes in the period under study; but, with the possible exception of von Beckerath of Hamburg, few had the influence of the Flentrop firm. Fesperman chronicles that influence from several different angles, and in so doing provides excellent illumination on the larger picture.

One of his means of achieving this is the frequent use of direct quotes, many of them from articles, letters, and interviews with D. A. Flentrop himself, plus others from some of the Americans who were closely associated with Flentrop throughout the period under study, notably E. Power Biggs, Fenner Douglass, and the organ builder Charles Fisk. Fesperman also discusses in detail some of Flentrop's more influential American in-

struments, such as those in the Busch-Reisinger Museum, Cambridge (1958), St. Mark's Cathedral, Seattle (1965), and Duke University (1976), with an emphasis on their design and their place in the overall development of Flentrop's tonal and mechanical principles.

The book abounds in reference and support material: specifications of fifteen representative organs; forty plates (one fine color frontispiece and the rest black-and-white, the latter unfortunately somewhat lacking in contrast and sharpness) that include some drawings from the Flentrop files; a list of all Flentrop organs exported to the United States; a "Selective Discography" (which might have been a bit more extensive than it is); biographical notes; and a good bibliography.

All in all, we are given in this book a good three-dimensional picture of an organ builder who, both personally and through his work, exerted an unquestioned influence on the American organ of the 1950s, '60s, and '70s—an influence still being felt (if perhaps less strongly) in the 1980's. It is a book that is required reading for anyone seriously interested in the contemporary American organ and the forces that shaped it. Quite aside from this, it is also a very readable account dealing with an important period in American musical history.

BARBARA OWEN

Phillip T. Young. *Twenty-five Hundred Historical Woodwind Instruments: An Inventory of the Major Collections*. New York: Pendragon Press, 1982. xii, 155 pp.; 13 black-and-white plates. $45.

It is our great good fortune that Phillip Young has shared his abundant research with us by way of his *Twenty-five Hundred Woodwind Instruments*. A compilation of materials collected over a twenty-year period, the book is an excellent inventory of known surviving instruments by 122 important makers, and a great deal of information has been packed into it.

Young has chosen to present his data in vertical columns, a form that I find easy to use. The clearly organized information readily presents itself at a glance. Each maker's inventory is listed under his name; the makers are presented in alphabetical order in the body of the text. The data given include the number of keys, materials of which the instruments are made, pitch (often the museum's judgment), the number of sections, the shape of the flaps (keys), miscellaneous significant details (often given in footnotes), and sources of illustrations. Young gives the overall length of the instrument where it is known; the actual length of the air column was not practi-

cal to measure. He includes one important caution: an instrument's measurements can change to a remarkable degree; even the overall length can vary as much as 3 to 5 mm. from week to week (those of us who have suffered through repeated measurements of the same instruments can readily sympathize with this problem!).

The thirteen black-and-white plates, showing a variety of instruments as well as a few details of selected ones, add considerably to the book. The appendices include a list of the museums and collections represented in the book, a bibliography, a list of sources of illustrations for specific instruments, a list of abbreviations, and a page of drawings of some common flap designs (which are referred to by letter designation in the inventories).

As is probably inevitable in a work of this sort, there are a few minor errors: e.g., Meacham follows Millhouse in the table of contents (it is correctly alphabetized in the text), and plate 4 is incorrectly numbered. An index to the makers, companies, and individual instruments would have enabled the user to find the desired material a bit more quickly; page numbers in the table of contents would also have been helpful.

My main disappointment was the absence of some makers who are of special interest to me, and I am glad to know that the editor is looking ahead to a second edition in which about eighty "new" makers will be added to the original 122. Young has requested in his preface that readers send reports of further instruments that should be listed in his inventory, as well as further details on those already included. Now would be a fine time to do so.

There can be no question that this is an excellent book that will serve as an invaluable reference tool for anyone doing research on woodwind instruments. The wealth of information is easily retrievable and is presented in a consistent, uniform format, with fascinating footnotes. It is certainly a reference book that belongs in the library of every woodwind researcher; it will undoubtedly pay for itself many times over.

MARY JEAN SIMPSON

E. A. K. Ridley. *The Royal College of Music Museum of Instruments Catalogue.* Vol. 1, *European Wind Instruments.* Foreword by Elizabeth Wells. London: The Royal College of Music, 1982. 68 pp.; 75 black-and-white illustrations. £4.

The author of a catalogue of historical instruments faces two fundamental decisions: how to present the data in text and illustration—a matter of or-

ganization and style—and how much and what type of information to provide. Mr. Ridley, a major donor of instruments to the collection of the Royal College, has clearly made some splendid decisions in his catalogue of this important repository of British and Continental winds.

He describes the instruments, their materials, and distinctive features elegantly, overcoming the limitations of the familiar shorthand style and avoiding terminological eccentricities. Each entry also reports the maker's inscription, presumably as it appears on the object. Many descriptions include bibliographical citations, primarily to Lyndesay G. Langwill's *Index of Musical Wind-Instrument Makers,* 6th ed. (Edinburgh: Lyndesay G. Langwill, 1980) and references to illustrations in other books. The need for the latter hints at the major deficiency of the catalogue, namely a shortage of plates.

The book contains individual plates of about one-fifth of the wind instruments in the collection; detailed, close-up photographs are lacking. Plates are scattered among the entries, sometimes without any apparent order, thus adding to the reader's frustration.

Readers must also accustom themselves to the Royal College's dual system of accession numbers. The original collection was catalogued sequentially by acquisition, with two- or three-digit numbers, while the many instruments recently donated by Mr. Ridley all carry the same three-digit number (326), followed by a capital letter (e.g., "O" for oboe, "C" for clarinet) and another number. One fails to understand how the Royal College of Music could have adopted the latter system, which is both cumbersome and ethnocentric.

In closing, I would like to suggest a minor revision: Royal College no. 195, the "Serpent Militaire" (see description and plate, pp. 46 and 47), seems to be a fraud perpetrated by Leopoldo Franciolini. If so, the confusion surrounding the instrument's provenance ("?Belgian, German or English") is understandable. The date of donation, 1900, corresponds to the years during which the infamous Florentine dealer flourished. Moreover, the unusual shape of the instrument and its crook, the "arbitrary" if not unlikely placement of tone-holes along the corpus, the inferior workmanship, and the instrument's thin wall construction (note the crack at the curve of the instrument, probably a joint) are compelling physical evidence in favor of an attribution to Franciolini.

JAMES BORDERS

Michael Seyfrit. *Musical Instruments in the Dayton C. Miller Flute Collection at the Library of Congress: A Catalog.* Vol. 1, *Recorders, Fifes, and Simple System Transverse Flutes of One Key.* Washington, D.C.: Library of Congress, 1982. xxiii, 349 pp.; 56 black-and-white plates and over 400 black-and-white illustrations. $15.00.

The Dayton C. Miller Flute Collection is one of our national treasures and deserves to be treated as such. That it has not received its due since its inclusion in the Library of Congress in 1941 is largely the result of a lack of funds. Unlike Mrs. Gertrude Whittall, whose endowment insures that the Stradivarius violins, viola, and cello that she gave to the Library of Congress are maintained and played regularly, Dr. Miller could not leave money for such purposes. Thus, this greatest assemblage in the world of historical exemplars of a single instrument has never had a full-time curator, and had it not been for independent funds provided mostly by the National Flute Association, not even a part-time caretaker could have been retained during the past few years. Indeed, at present the collection lies in a state of limbo, without any curator. Closed to the public pending inspection and recommendations about upkeep and repairs, it will shortly be moved to temporary quarters in the Madison Building until such time as a special, permanent home can be built in the Jefferson Building, near the Coolidge Auditorium and the Whittall Pavilion. It is encouraging, therefore, to see the Library of Congress publish the first volume of a lavishly illustrated catalogue dedicated to this important resource. One hopes that the renewed interest thus generated may serve as an impetus to raise money for an endowment to maintain both the instruments and the accompanying library of music, books, and iconography relating to the flute, which Dr. Miller refused to disperse.

When information about the instruments was made available in 1961 through a checklist,[1] the compilers hoped it would eventually be supplanted by a more extensive catalogue. Michael Seyfrit, a former curator, contributes toward this goal in volume 1 of his projected seven-volume catalogue of the Miller Collection. Although one may question some of his decisions, his separation of the items into groups based on morphology provides a more helpful format for study of the collection than the arrangement by accession numbers found in the *Checklist.* Furthermore, his inclusion of a photograph of each flute, with enlarged details of key

1. Laura E. Gilliam and William Lichtenwanger, *The Dayton C. Miller Flute Collection: A Checklist of the Instruments* (Washington D.C.: Library of Congress, 1961).

mechanism and maker's mark where present, adds greatly to the available knowledge about flutes in the collection. In addition, Seyfrit was able to update the *Checklist* somewhat by including a few new or corrected attributions and by giving more precise dates to several of the items. In other ways, however, Seyfrit's opus falls seriously short, both of providing a more extensive catalogue than the *Checklist,* and of fulfilling his own stated purpose: to "present, in as concise a manner as possible, a number of relevant details about each instrument which should serve as an adequate foundation upon which to base future investigations" (p. vii).

Although each catalogue entry consists of a list of details, a number of which do not appear in the *Checklist,* some of these have limited value. The location numbers, for example, may soon be rendered obsolete by one or both moves. The measurement of the maximum diameter of each instrument, divorced from any consideration of the bore, likewise seems of little usefulness; and since Seyfrit fails to indicate whether this represents the internal or external dimension, this statistic is ambiguous as well. Then too, identification of the lowest note must remain hypothetical when the intended pitch of the instrument is unknown.

The most helpful addition to the *Checklist,* aside from the illustrations, is Seyfrit's transcription (along with a photograph) of makers' marks. However, these transcriptions are difficult to decipher because of the unfortunate use of typographical symbols instead of verbal descriptions for some of the designs. An asterisk, for example, leads one fruitlessly to the bottom of the page, while three dots imply that something has been left out. The words "star" or "three dots" in brackets would have spared the reader much frustration. Furthermore, Seyfrit omits some important marks from the photographs. The most serious lacuna concerns the mark on flute no. 199,[2] which most likely indicates the actual maker: Samuel Barnet and Son, not John Parker. Since this company was established in 1832, the flute must therefore date from a later period than that estimated by Seyfrit (1770–1815).

An important indication that this catalogue will not supplant the *Checklist* can be seen in the fact that in several cases Seyfrit omits important information from that source. This includes history (no. 225: "DCM replaced the 2 middle joints with those from another flute."[3]), description (no. 226: "DCM: 'The flute has clearly been rebuilt by the addition of the five keys, by cutting the tenon off the head, shortening the head to make high pitch, by

2. Numbers here refer to Seyfrit's *Catalogue,* not Miller's accession numbers.
3. Gilliam and Lichtenwanger, *Checklist,* p. 19 (accession no. DM 269).

putting in a lining and slide joint . . . and by enlarging the embouchure.' "[4]), and bibliography. Because of these omissions, one must use this catalogue in close conjunction with the *Checklist.* Even this is difficult, however, since the compiler corrects statistics on size, materials, and dates without documentation.

Seyfrit's measurements of length often differ from those in the *Checklist.* Whereas most vary by only two or three millimeters, for recorder no. 36 the discrepancy is 79 mm.; for no. 37 it is 40 mm.; and for flute no. 117 it is 200 mm. Yet no explanation is forthcoming.

Concerning the materials, one wonders how he was able to verify the type of wood used, as he frequently departs from information in the *Checklist.* As for the keys, it is not at all clear whether by "silver-colored metal" Seyfrit means that it is definitely *not* silver or that it *might not* be silver. If he means the latter, then a question mark after the word "silver" would dispel all doubts.

Seyfrit's dating of the instruments often confuses the serious reader. Sometimes he indicates the life and death dates of a maker rather than the span of his career, thereby predating an instrument by at least fifteen to twenty years (e.g., nos. 87 and 150). He enigmatically gives different dates for the same maker, even when the same mark is employed (e.g., nos. 110, 111, and 192; nos. 171 and 172). He occasionally gives incorrect dates (e.g., no. 166 should read 1829–43 instead of 1818–21, while no. 181 should have ca. 1829 instead of ca. 1929) and undocumented dates (nos. 26 and 100). He is also careless about providing question marks and using "circa" where any doubt exists (e.g., nos. 141 and 142).

In addition to these inaccuracies and inconsistencies, the catalogue has many typographical errors. The most serious of these is the misnumbering of flutes on several plates. If the catalogue entries are correct, then the following errata should be noted: on plate 51, nos. 148 and 248 should be exchanged; on plate 52, nos. 250 and 253 should likewise be reversed; and on plate 53, every number should be corrected to read (from left to right) 254–258, 246. The usefulness of the photographs, which constitute the greatest advantage of this catalogue over the *Checklist,* is thus jeopardized.

One could point to numerous other failings, but the message is clear. Rather than providing a useful vehicle for organologists and other technical historians, as well as for collectors, players, makers, and restorers of wind instruments, Michael Seyfrit has served us a lemon. The number and nature of the mistakes cast serious doubt upon the reliability of even the

4. Ibid., p. 28 (accession no. DM 388).

best the catalogue has to offer. This book, like a defective automobile, ought to be recalled by the publisher for an overhaul—or at least for a long list of corrigenda. The Dayton C. Miller Collection, sadly, has still not been given its due.

(See additional communication, p. 139.)

BETH BULLARD

Friend Robert Overton. *Der Zink: Geschichte, Bauweise und Spieltechnik eines historischen Musikinstruments.* Mainz: Schott, 1981. 260 pp.; 90 black-and-white plates. Paperback, DM48.

Friend Robert Overton wrote his Ph.D. dissertation, *Der Zink: Ikonographische Studien zu seiner Geschichte, Bauweise und Spieltechnik an Instrumenten in europäischen Museen,* under the supervision of Heinrich Hüschen at the University of Cologne. The present publication reproduces the typescript of the dissertation. The book cover indicates that this is a work that was eight years in the making, and that it recounts a 2000-year history of the cornett.

Overton's work falls short of a comprehensive history of the cornett, its repertory, design, and technique, but it does provide insights. Perhaps the scope of the work is misstated. We find some very interesting and detailed original research, but the broader history is much too generalized, relying on older secondary sources. Overton gives considerable attention to predecessors of cornetts, such as lurs, buisines, and oliphants, but he offers barely more than a paragraph on serpents. There is detailed information about cornetts in England and Germany, much less for Italy, and little for France or Spain.

Overton divides his work into seven chapters. The first chapter deals with terminology: Latin, Italian, French, English, and German names are explained, but with very little documentation. There is a better indication of sources in chapter 2, which is concerned with the instrument's history. In the first of the five sections within this chapter, Overton examines lip-vibrated instruments before 1200. These predecessors of the cornett variously influenced its mouthpiece designs, bore and body shape, concept of finger-holes, and choice of material. In the second section, covering the period from 1200 to 1600, Overton points to the first appearance of the term *cornetum* in 1376 at Sainte Chapelle in Paris, and he mentions several iconographic sources for the fourteenth and fifteenth centuries. (As the title of his dissertation indicates, iconography is an important basis for his work. The book contains reproductions of fifty-seven iconographic

sources, with eight detail enlargements, and pictures of 129 cornetts and related instruments. Unfortunately, the illustrations are small, and many are poorly reproduced.) There are lengthy accounts of cornetts at the English courts of Henry VIII and Elizabeth I, followed by details on the use of cornetts in several cities in Germany and northern Italy.

Overton indicates that cornetts reached their heyday in the seventeenth century, when they were treated as the peers of violins: to demonstrate their use he presents musicians' ordinances from Brunswick, Innsbruck, Nuremberg, and Baden-Baden. In the eighteenth and nineteenth centuries the employment of cornetts was gradually limited to tower music and military bands, and they fell out of use altogether shortly after 1840. The final section of chapter 2 is a brief account of the cornett's resurgence in the twentieth century.

Chapter 3 consists of a description of the design and construction of cornetts. Overton considers elements of body and mouthpiece design and their effects on tone quality. He also presents a series of formulas for the placement of fingerholes on historic cornetts. This chapter might better have been combined with chapter 6, which contains an inventory of cornetts found principally in only eight of the major European collections. Each of the 148 instruments Overton examined is listed by location, with details of provenance, date, markings, and external measurements given. While the text is in German, the abbreviations for the various dimensions are clearly derived from English terms. This curious mixture of languages is not a problem in itself, but the key for the abbreviations for mouthpiece dimensions was unfortunately omitted. Juggling English and German terms for these can be annoying. They appear to be: mpl = mouthpiece length, cd = cup diameter, rs = rim size, bb = backbore, cdh = cup depth, sd = stem diameter, and st = stem thickness (wall).

Overton's fourth chapter, which treats technique, is a disappointment. He apparently equates all of the sixteenth-century paired tonguing syllables with modern double tonguing. Sylvestro Ganassi's syllable pair *teche* does correspond, but his *tere* and *lere* do not. In Italian, as in English, the *r* is produced with the tip of the tongue, not with the throat as Overton suggests. The effect and purpose of paired tonguing is far different from that of double tonguing. Overton also expends considerable effort to discount the off-centered embouchure depicted in many illustrations of cornett players. He suggests that a cornett player's off-centered embouchure may discourage potential players accustomed to modern centered embouchures from adopting the cornett. While cornetts certainly can be played well with a centered embouchure, even the depictions that Overton repro-

duces of historical cornett players show a clear preference for off-centered embouchures. Overton's desire to promote a centered embouchure overshadows other concerns of technique. He gives no details of fingering systems, though he hints that there may be variations when he highlights specific instruments in chapter 6.

In the fifth chapter Overton discusses cornett repertory. He explores several specific compositions written after 1600 that include cornetts, but for the period before 1600 he provides a less solid basis for his conclusions. Although most earlier compositions did not specify instrumentation, the reader would hope to find some more concrete examples of the cornett's use than recommendations of representative pieces from *HAM*.[1] A repertory list is provided in chapter 7; it would seem more logical to have placed this list at the end of chapter 5. In it Overton again divides the repertory into two groups, 1450–1600 and 1600–1750. His list for the earlier period consists of twenty-nine entries, including pieces mentioned as played by cornetts in historical accounts, music indicated as playable by cornetts on title pages, and other works that are merely possible on cornetts. Unfortunately, Overton does not clearly indicate which pieces belong in which category. The 152 entries for cornett music after 1600 are less of a problem, since later composers (or editors) offered more specific indications for instrumentation.

In addition to the repertory list, chapter 7 contains the biographies, some of them extensive, of 200 cornettists. After the list of players, Overton reproduces several musicians' ordinances drawn up between 1618 and 1801, published here for the first time. These seem almost an afterthought, and Overton's history would have been improved if this information had been integrated more into the rest of the work. Chapter 7 concludes with a list of 129 iconographic sources for cornetts and related instruments.

Overton includes a summary in German; an English summary would have been appreciated for the international trade. His bibliography lists sixty-six historical sources and 118 entries for more current literature. Neither is especially complete, and the latter relies on many older and more general works. The gaps in Overton's work are significant: he provides neither a comprehensive census of existing cornetts, nor a full treatment of its techniques. Only parts of the instrument's design are discussed, and the

1. Willi Apel and Archibald Davidson, eds., *Historical Anthology of Music* (Cambridge, Mass.: Harvard University Press, 1949).

treatment of many aspects of its history is too general. Perhaps eight years is not a long enough gestation period for a subject as rich as the history of the cornett. Yet the more original contributions, the newly published ordinances and the list of cornett players, will make this work a useful addition to a research library collection.

KENTON T. MEYER

Kenton Terry Meyer. *The Crumhorn: Its History, Design, Repertory, and Technique.* Studies in Musicology, no. 66. Ann Arbor: UMI Research Press, 1983. xxi, 273 pp.; 91 figures, 4 tables. $44.95.

Kenton Meyer's book is a revision of his 1981 thesis for the University of Iowa. Its general similarity in subject and scope to Barra Boydell's *The Crumhorn and Other Renaissance Windcap Instruments* (Buren: Frits Knuf, 1982; reviewed by Meyer in this *Journal* 9 [1983]: 138–43) makes comparisons of the two works inevitable. Unlike Boydell's book, Meyer's is concerned primarily with the crumhorn itself, related woodwinds being mentioned only in passing. Both works demonstrate prodigious bibliographic research on the part of their authors. Although between the two there is a large overlap in the body of historical references cited, each author has been able to find a significant number of examples apparently unknown to the other. With a bibliography containing almost twice the number of entries that Boydell's has, Meyer perhaps has the edge here (although direct comparison is hampered by the differing criteria used to include or exclude particular references). Boydell's prime contribution, on the other hand, has been the organization and interpretation of the data to define temporal and geographical limits and to categorize the types of crumhorns and their development; in this respect Meyer seems to have been less successful.

Boydell's text consists largely of annotated lists of historical references in chronological order, followed by summary and conclusions. Meyer, by contrast, has relegated his list of historical references to an appendix, allowing his main text to be expository in style; the result is certainly more congenial for most readers. He has chosen to organize his book according to a plan established by Ernst Emsheimer and Erich Stockman for ethnomusicological treatises: the six chapters discuss etymologies, design, playing technique, repertory, use, and history and distribution; they are followed by notes, appendix, bibliography, and index.

The opening chapter, on etymologies, discusses in turn all of the words

that may have been used to refer to crumhorns. These include, besides variants of the German word *Krummhorn* itself, other words that describe its characteristic shape: Italian *storto,* French *tournebout,* Latin *lituus* (from the similarity in shape to the ancient trumpet with this name), and Spanish-Portuguese *orlo* (if indeed this word is derived from German *Horn,* as has been suggested). As he indicates, some of these were at times used to refer to other instruments with bent shape or even redoubled bore, such as cornetts, trombones, or bassoons. Another class of words that, according to Meyer, were used to designate the crumhorn contains descriptions of its tone quality instead of its shape. This class includes French *douçaine,* Spanish-Portuguese *duçayna,* Italian *dolzaina,* and English *doucet*—all words that derive from Latin *dulcis,* meaning soft or sweet.

From the outset we see that Meyer has been somewhat more accepting than Boydell of some traditional views. Boydell questioned the long-accepted identification of *orlos* specifically with the crumhorn, suggesting instead that it was a general term for double-reed woodwinds, derived from Greek *aulos.* He also rejected both Sachs's identification of the *douçaine* and *dolzaina* with the crumhorn, and Kinsky's identification of *douçaine* and *dolzaina* with Praetorius's *Corna-Musa* (straight, muted "crumhorn"), since evidence of the windcap (characteristic of both crumhorn and *Corna-Musa*) dates from the end of the fifteenth century at the earliest, while *douçaine* and some of its cognates were first recorded in the thirteenth. In addition, he noted the rather late first appearance (1520) of the Italian cognate *dolzaina,* which suggested to him that this term referred to an improved or extended instrument, possibly with redoubled bore. Meyer, on the other hand, contends that *douçaine* and *dolzaina* were used in the sixteenth century as general names for soft-toned reed instruments, including the crumhorn. He shows that *douçaine* in particular was used by French writers reporting on performances in countries where crumhorns were definitely in vogue, suggesting that it might more specifically have referred to the crumhorn. Evidence other than that of the philological sort for the use of crumhorns in France and on the Iberian peninsula is, however, lacking, as he admits.

Meyer's chapter 2, on crumhorn design, discusses the physical features of the instrument as depicted in iconographic sources and as found in extant examples. Information on the latter has been assembled from published descriptions and museum reports. We might appropriately question a few points raised in the discussion. First, concerning the acoustical effect of the crumhorn's curve (p. 38): given the comparatively gentle rate of cur-

vature, it would seem that the "flairing" effect he mentions is in itself of negligible importance. Of much greater acoustical significance is the mechanical effect of the curve in angling the bell upwards and outwards, since radiation from the bell is highly directional. Second, I believe that Meyer has misinterpreted Burghmair's well-known woodcut of shawm, sackbut, and crumhorn players (*Triumphzug Maximilians I.*, plate 20; Meyer's fig. 5, p. 40) as depicting a bass crumhorn played by the second figure from the left; I see instead the top portion of an *Altpommer*, with the crumhorn bell belonging to the (partially obscured) instrument played by the central figure. If a bass crumhorn was intended, where is the windcap? Third, where are the windcaps of the "gently curved crumhorns" supposedly being shown in figure 8, p. 46? Why should we take these instruments, with neither windcaps nor characteristic J-shape, for crumhorns? Fourth, details of ornamentation and construction of the Munich crumhorn (Bayerisches Nationalmuseum, Mu 127) shown in figure 7, p. 45, suggest a date considerably later than the one quoted (ca. 1600), if indeed the instrument is at all authentic (Boydell considered it a fake). Fifth, it should be made clear that the attribution of the Berlin crumhorns to Hans Creutzer must remain quite tentative, since the brand mark found on them can be read "HG" as well as "HC" (see Meyer's fig. 39, p. 76). References to Creutzer as the known maker of these instruments would therefore appear incautious.

Next to his bibliographic findings, perhaps Meyer's most valuable contribution is his discussion of playing technique and repertory. Unlike Boydell, Meyer shows a correct understanding of Agricola's fingering chart for bass crumhorn, which involves underblowing the bottom four notes in order to extend the range (Boydell had misinterpreted the chart as a garbled explanation of the use of the lower extension keys and sliders found on many extant basses). Examining the body of surviving pieces that specify crumhorns, Meyer demonstrates how this technique—along with transposition, as suggested by Praetorius—is essential in fitting the parts to the sizes of crumhorns commonly available at the time. Other writers, as he points out, have proposed less satisfactory solutions—the use of nonstandard sizes of crumhorns or the substitution of altogether different instruments for some parts. The chapter on repertory concludes with a helpful discussion of factors to be considered in adapting other pieces for crumhorns, again stressing the use of appropriate transposition and Agricola's technique of underblowing.

The next chapter, on the use of the crumhorn, presents a picture of the instrument's function in society drawn from archival evidence relating to musicians' duties and skills, makeup of musical establishments, and ac-

counts of performances. Much of this information is available only in disparate foreign secondary sources, and it is especially valuable to have the relevant passages assembled and summarized in English. Meyer is in complete agreement with Boydell's finding that crumhorns were associated primarily with professional musical establishments, since little or no evidence has been found to document their use by amateurs.

The final chapter, on history and distribution, returns to some of the more controversial issues introduced in the opening chapter on etymologies. The bladder pipe has long been accepted as the direct ancestor of the crumhorn. Meyer agrees with Boydell in rejecting this view, but on somewhat different grounds: Meyer's objection centers on the variety in types of bladder pipes, while Boydell's centers on the different social milieu of that instrument. Even more controversial, however, is the relationship of the crumhorn to the *douçaine*. Meyer points to the similarity in musical and social function of the two instruments as evidence that the one developed from the other. While this conjecture is in itself reasonable enough, it still does not confirm the sixteenth-century use of the crumhorn (with windcap) in France, Spain, Portugal, or England—countries in which *douçaine* and its cognates survived, but from which direct physical evidence linking them to the crumhorn is lacking.

Most readers will appreciate Meyer's presentation of English translations of historical references in the main body of the text, relegating transcriptions of the originals to the notes. However, the translations themselves vary in quality. Meyer has occasionally fallen into some of the traps that exist for the unwary translator of early German. For instance, for Praetorius the word *billig* meant "just" (or "justly") and had not yet acquired its modern connotation of "inexpensive." Thus, on p. 25, line 31, the translation should read, "therefore they could justly be called quiet, soft crumhorns" (instead of "therefore they could justly be called inexpensive quiet, soft crumhorns"); on p. 119, lines 19–20, it should read, "so it would be nonetheless just to advise an instrument maker . . ." (instead of "so it would be nonetheless inexpensive to advise an instrument maker . . ."). In the quotation from Thomas Stoltzer given in note 18, p. 196, the word *halben* is part of the construction *des . . . halben* ("on account of . . .") and should not show up in the translation (p. 128, penultimate line) as the adverb "half." (In addition, Meyer has inexplicably chosen to break off this quotation one clause too soon; see Boydell, pp. 31 and 105.) A similar genitive construction with *halben* occurs in the quote from Martin Agricola in note 28, p. 194, line 4 (translated incorrectly on p. 111).

In his review, Meyer takes Boydell to task for the annoying physical lay-

out of his book, since the reader is forced to skip about throughout the work in order to find notes, illustrations, and cross references. By interspersing figures in the body of text, placing them where they are most relevant, Meyer has largely avoided this problem in his own book. However, it is not totally without fault in this regard: running heads on pages give the name of the current chapter, while the notes refer to chapter numbers; if one happens to forget the number of the chapter one is reading (not an unusual occurrence, in my experience), one has to look backwards to determine this number before the proper series of notes can be located. It is unfortunate, too, that the publisher has chosen to retain certain typescript elements from the original thesis (specifically the appendix listing historical references, as well as a few of the figures). Together with the lack of clarity of a few of the photographic reproductions, these are minor flaws in an otherwise visually attractive presentation.

Written from a different perspective and presenting additional historical data, Meyer's book represents a valuable complement to Boydell's study. Despite my own reluctance to accept some of Meyer's interpretations and conclusions, I found that his book offers many worthwhile insights into the place of the crumhorn in Renaissance musical life.

HERBERT W. MYERS

The following communication has been received from Robert E. Eliason.

The terminology of musical instruments is often confusing in its names both for instruments and for their various parts. Several centuries, different languages, and a moderate amount of inconsistency have left us with what seems at times to be an impossible hodgepodge. Because of this, organologists may be oversensitive; but even so, it is disappointing to see some of the terms that are relatively well defined misused in a recent publication by an important author.

Charles Hamm's new book, *Music in the New World* (New York: W. W. Norton, 1983), is an excellent contribution to American musical history; but on page 283, through either typographical error or mental lapse, he used "keyed" when he means (I hope) "valved."

Organologists are fairly consistent in defining keys on wind instruments as levers that open or close holes in the side of an instrument, or at least move other levers that do. Valves are also consistently defined as mechanisms that divert the air column of a wind instrument to longer or shorter