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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 Castelvechio, 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 classification² 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; Fildelfio 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 *obrist* 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 Dokumente 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-