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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 overstated. 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