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bostel-Sachs classification numbers given are helpful, as are indications of the areas from which each instrument is thought to have come. A clearly drawn map of Africa showing the locations of peoples and regions identified in the text is included, and there is a comprehensive bibliography.

In the article "Anatolian Drum and Shawm Come to a Greek Smuggler's Village" by Michael Fortescue and Picken, the reader is transported into the realm of vivid and dramatic historical narrative: scholarly details are relegated to the authors' detailed footnotes. The body of the article is Fortescue's perceptive translation of a chapter from the historical novel *Basil the Albanian* by Stratis Myrivilis, which deals with an event in the Young Turk Revolution of 1908. The narrator is a young boy, and the location is an island near the Anatolian coast. The excerpt is of musical and folkloric interest because of vivid descriptions of the sounds of the *darvul* (drum) and *zurna* (shawm) and their psychological effect on the listeners and the colorfully-described dancers:

Those huge drums and shawms produced a wild and monotonous sound, deep and intoxicating. It befuddled a human brain to hear it and it filled [us] with a melancholy that enchanted us. It made one grip stones until one's hand went numb with pain, weep, and cry out to heaven with enthusiasm. [The sound] entered the brain, ignited the blood. One no longer cared for violins and lutes to quench the heart's unbearable sorrow. It would have been the old strains of blood which awoke within [us] and missed the ancestral rhythms.

The combination of a gripping prose narrative with informative footnotes (which should be read only when *rereading* this exciting description of wild music and dance accompanied by the drinking of *raki* and the sound of gunshots) makes for compelling reading.

With the exception of this last article, this book will likely be only interesting skimming for the general reader lacking a specialized interest in the areas covered; but it is a valuable work for specialists and for those interested in a reference source done with thoroughgoing, comprehensive, and detailed scholarship.

ROBERT WASHBURN

Howard Schott, ed. *The Historical Harpsichord: A Monograph Series in Honor of Frank Hubbard*. New York: Pendragon Press, 1984. xii, 125 pp.; 2 black-and-white plates, 5 figures, 3 tables. \$27.50.

After the death of Frank Hubbard in 1976, Robert Koff and Gustav Leonhardt presented a concert for the benefit of a "Frank Hubbard Memorial Committee," the proceeds of which were to fund a suitable memo-

rial. Thereafter it was decided that a volume of papers would best serve the purpose; but as Howard Schott, the editor of the present volume, noted, so much material was offered that the committee changed its plan and established a monograph series instead. The present volume, then, is the first of a series in honor of Frank Hubbard, and it is most fitting that the place of honor be given to Hubbard's lecture, "Reconstructing the Harpsichord," which he presented in 1974 at Indiana University in Bloomington. The lecture is at once a reminiscence, a thoughtful description of the questions that a restorer must settle in his own mind before he even touches an instrument, and a statement of principles. Hubbard reminds us once again that materials matter, design matters, and meticulous craftsmanship matters if we are to approximate the sound and the spirit of a harpsichord as contemporaries of its maker heard it.

Almost three-quarters of this volume is given over to a survey by William Dowd of all the known products of the Blanchet workshop: original instruments, rebuilt instruments, and *ravalements*. This too is most appropriate because Dowd was Hubbard's collaborator when historically minded builders first began making performers aware that carefully made reconstructions of sixteenth-, seventeenth-, and eighteenth-century harpsichords were simply better musically than those produced, say, by Pleyel or Dolmetsch. It is curious that the attitude of makers such as the latter two that "what we do today is better than what they did in the past" was an eighteenth-century attitude. Hubbard and Dowd, however, were, in the late 1940s and early 1950s, romantics in the sense that they chose to respect the old methods, the old designs, and the old materials. Indeed, their approach was music historical, itself a romantic attitude.

Dowd's long essay gives us a compact list of "all the [Blanchet] instruments known to me which I believe to be genuine"; a history of the Blanchet establishment and the beginnings of Taskin's; a description of how the author measures instruments; and, occupying the bulk of the article, descriptions of ten instruments by Blanchet, three by Pascal Taskin (who as Blanchet's successor continued the tradition), four *grandes ravalements*, and four other instruments known to have been rebuilt in Blanchet's shop. Dowd's candor throughout is reassuring. He admits, for example, that he has great difficulty in distinguishing wood species where the specimen is some 250 years old and covered with a patina, which he reminds us is a euphemism for plain old dirt. Following the descriptions is a conclusion in which the author presents an overview of the more important design and construction changes that took place during the seventy-six years of the

shop's existence. The essay includes a table giving the most important dimensions of seven Blanchet and three Taskin harpsichords. In addition there is a table showing bridge dimensions, one giving the stringing list for a 1733 Blanchet on which many of the original strings survive, and finally a series of drawings showing the details of wrestplank mountings, mouldings, and key ends.

One difficulty with this study is that because Dowd describes the instruments one by one, it is hard for the reader to correlate the information, even though he describes the physical characteristics of each in about the same order. The presence of references in the first pages of the article to the various tables and drawings at the end is some help, as is the final summary. Nevertheless, this reader might have preferred more extensive tables preceded or followed by comments organized by topic rather than by instrument.

The tables include abbreviations that are not explained in the tables themselves, nor in the text, as far as I can see. The abbreviations are doubtless obvious to experienced harpsichord builders, especially those familiar with Dowd's methods, but the absence of a simple list explaining the abbreviations will cost the attentive beginner some time and trouble. Of course, those to whom this article is addressed are more concerned about the information than about ease of use. Nonetheless, this study will be of great importance to those who would design and build instruments true to the spirit of the past. One hopes that this series will present others.

The book concludes with "In the Direction of the Beginning," an attempt by Christopher Page to explain why the harpsichord, "a mechanized psaltry," might have appeared during the late fourteenth or very early fifteenth century. Page speculates that such an instrument may have been part of a tendency towards what he labels "plurilinear" musical performance (polyphony in the usual sense). Though organs were capable of producing such music, most were too large to be easily moveable. The invention of the harpsichord met, in Page's view, the desire for an instrument that would be, if not portable in the sense that a lute is, then at least transportable. This is indeed an intriguing speculation. Possible? Certainly. Probable? Who knows?

HOWARD SERWER