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Adolf Heinrich König, ed. *Alte Meistergeigen: Beschreibungen, Expertisen*. Vol. 5–6, *Die Schule von Neapel. Die Schulen von Rom, Livorno, Verona, Ferrara, Brescia, und Mantua*. Frankfurt am Main: Verlag Das Musikinstrument, 1980. 404 pp.; 396 black-and-white and color illustrations. DM280.

Vol. 7, *Die Geigenbauer der Guadagnini-Familie. Die Turiner Schule*. 1981. 260 pp.; 240 black-and-white and color illustrations. DM198.

Vol. 8, *Französische Schule und deutsche Meister*. 1982. 240 pp.; 176 black-and-white and color illustrations. DM198.

The publishing firm Verlag das Musikinstrument continues its impressive series of *Alte Meistergeigen* with these volumes of detailed descriptions, evaluations, and photographs of violins from many schools and makers. The publisher has spared little expense, for these volumes are beautifully bound and have been printed on fine paper; the German text is clearly printed, and the photographs, mostly in black and white, are exceptionally fine.

The scroll, top, and back views of each instrument are shown in wonderful detail; and occasional photos of details of specific instruments successfully highlight elements of stylistic significance of certain makers or schools. Moreover, the top and back of each instrument are shown in ultra-violet photography: the study made by the latter means by those who evaluated the instruments gives greater weight to their conclusions.

The introduction by Arnold Sprenger (in German, French, and English) and the foreword by Max Frei-Sulzer set forth the objectives, methodology, and criteria used in the series. The primary goal was to arrive at a means of analyzing and judging stringed instruments objectively, using the Italian Classical School of violin making as the starting point for the evaluative process. Fortunately, access was had to a large number of instruments. A scientific analysis of those instruments was designed to determine whether they were still in their original states or had been altered. The details analyzed for each instrument include the type of wood used for the top, back, scroll, ribs, and purfling; the scroll or head found on the instrument; the label found in the instrument (whether authentic, a facsimile, or false); the back (whether made in one or two pieces); and the varnish. Although the analysts were able to evaluate accurately the wood used in the instruments, they explain the difficulties they had in analyzing the varnish and in describing the many fine shades of color.

Of special interest are the ultra-violet photos of each instrument. The purpose of this analysis was to attempt to make some statement on the var-

nish, in order to see if all the parts of the instrument belong together, and to try to identify characteristics of that instrument as belonging to a particular school or period. Some of the results of ultra-violet inspection allowed the analysts to make statements on the source of various parts of the instrument, retouching, substitution of parts (if any), ingredients used in staining the wood (*i.e.*, acids, lyes, or metallic salts), the age and hardness or brittleness of the wood, and the degree of solution of the colored resin (which the analysts emphasize is an important criterion of authenticity for certain schools or masters).

In addition to the detailed data, the analysts present their interpretations and conclusions drawn from the study made for each instrument, offering the results of the ultra-violet study and their opinions both on the stylistic characteristics of the maker and on how much of the instrument is original, and concluding with a summary of all aspects of the examination and a general stylistic assessment.

These volumes constitute important source material for any serious student interested in the history of violin building. One can revel in and enjoy the splendor of the creative output of such master luthiers as the Gagliano and Guadagnini families, Gasparo da Salò, Maggini, Tecchler, Stainer, Lupot, Gragnani, Tomasso Eberle, Camilli, Albanus, Vuillaume, and others. The color photographs are especially rich and capture the wonderful golden hues of many of the fine Italian and French instruments; the ultra-violet photos offer the viewer a unique opportunity to see beneath the surface of an intact instrument, something not hitherto possible. Despite some stilted English translation and an almost total absence of photographs of the labels, these volumes are impressive and a must for all aficionados of violin building and violin makers.

MYRON ROSENBLUM

Rien de Reede, ed., *Concerning The Flute: Ten Articles about Flute Literature, Flute Playing, Flute Making, and Flutists*. Amsterdam: Broekmans and Van Poppel, 1984. 128 pp.; 12 black-and-white illustrations. \$20.00.

Concerning the Flute is a collection of ten diverse articles presented to Frans Vester on the occasion of his retirement from the Royal Conservatory in The Hague on June 15, 1984. The articles, in English, German, and Dutch, reflect Vester's wide interests in all aspects of new and old flutes and their repertory, and his commitment to intelligent and accurate performance based on a careful and informed reading of the score.