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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.

Jane Bowers' article on the Hotteterre family and their instruments is a much expanded version of her entry for the *New Grove*. Particularly useful and interesting are the additional material on Jacques "Le Romain," the most important member of the family, and a section on the instruments themselves. The three famous instruments in Berlin, Leningrad, and Graz with their anchor trademark are well known, but less known are several other instruments such as Dr. Rosenbaum's alto recorder with its six-pointed star over the name N HOTTETERRE. The footnotes also increase our knowledge of the instruments and their makers and provide sources for further reading. A separate fold-out contains a family tree; and a list of all extant instruments identified by trademark, materials, and location is appended. One wishes for more opportunities to see such complete research in the case of other topics that the editors seem not to have thought worthy of the fullest coverage.

A performance-practice article by Betty Bang Mather treats the subject of trills in French baroque dance music. She begins with an apt quotation from Saint-Lambert which sums up the philosophy of many of the French writers of the age relative to the choice of ornaments: "Good taste is the only law that one can follow." The proliferation of signs and descriptions in French baroque treatises is both discouraging and sometimes disheartening, both because a likely solution will frequently be contradicted by another author, and because performers on baroque winds are constrained by the physical limitations of cross-fingerings that actually preclude the successful execution of certain ornaments. After presenting evidence for "correct" interpretation from Lully to Couperin, Mather concludes with a modern version of Saint-Lambert's axiom: "After studying and playing the numerous trill executions specified by Jean Rousseau, d'Anglebert, Hotteterre, François Couperin, Boismortier and numerous other composers, a performer can rely on his intuition—an intuition based on experience, knowledge and sensitivity—to guide him. At that point, most trills will 'come out right' without forethought." This advice should be applied more widely to the playing of ornamentation of all periods as well as to other aspects of music making.

David Lasocki brings us up to date on the life of John Loeillet (1680–1730), perhaps the first important English baroque flutist and composer, not to be confused with the Ghent composer Jean-Baptiste Loeillet (1688–1715). John Loeillet, an oboeist as well as a flutist, began his career in England playing the music of Purcell at the famous Drury Lane Theatre where he was joined by his student, La Tour. Lasocki's detailed examination of Loeillet's life as a musician in the first three decades of the eight-

eenth century in England allows us an excellent opportunity to use this microcosm to study the general tenor of musical life at this particularly interesting time and place.

Nikolaus Delius writes here about two flute concertos in *G* and *D* (*pace* Mozart) by Pietro Nardini that are additions to the trio sonatas of Nardini listed in the Vester repertory catalogue and elsewhere. (These pieces are, however, listed in Vester's new *Flute Music of the 18th Century*, published by Musica Rara, 1985, an excellent gift for any serious flutist.)

John Gunn's *Art of Playing the German Flute*, one of the most important post-Quantzian treatises, is the subject of Mirjam Nastasi's essay. She makes an interesting analogy between art and music in both the literal sense (use of common terminology) and the figurative (the "art" of musicianly performance). She also reminds us that Gunn's treatise, an extraordinary document concerning classical flute playing, provides insight into many areas of music making of its time and is known to have influenced later instrumental treatises, which contain references to it.

A short article in Dutch by Rineke Smilde surveys articles on flutists, flutes, and flute music that appeared in the *Amsterdam Courant* from about 1740–1760. Karl Ventzke writes of F. L. Dulon, son of a flutist, who was blind almost from birth. Dulon, whose precocious musicality and phenomenal memory brought him great attention, traveled extensively particularly in England and in Russia, where he remained until 1798. Upon his return to Germany he wrote an autobiography; Ventzke deals here with the provenance, printing history, and contents of that volume.

Karl Lenski provides background material and analysis concerning the relationship between Debussy and Pierre Louÿs, author of the poetry which inspired Debussy's *Bilitis* songs and the *Six Epigraphs* for flute and piano. The work was done in preparation for the new edition of these pieces to be published by Universal.¹

At the beginning of the volume Peter van Munster introduces Vester, a "learned musician" in the Quantz tradition, with a short essay on his education, professional life as a teacher and performer, and publications. Vester is well known to Americans as a superb teacher and as the flutist with the Danzi Quintet, which he helped to form in 1956 for the express purpose of performing the Schönberg Quintet. The repertory of that ensemble ranged from music of the classical period played on original instruments to contemporary works commissioned by the Quintet, particularly works

1. The *Chansons de Bilitis*, Universal edition 16954, are listed in Blackwell's *Music Bulletin* 55 (1985).

commissioned from Dutch composers. Vester has also been tremendously influential as an editor of works from Haydn and Mozart to Frank Martin. His own article on publishers, editors, and editions appropriately concludes this volume. He stresses the importance of the quality of the editions we use, and castigates editors for the bad editions of early music perpetrated by "nearly all American and French publishers." He chooses an excellent set of interesting and instructional examples: a flute part for the Poulenc sonata composed in 1958, "edited" by Jean-Pierre Rampal, that makes no reference to the location of the autograph; and errors in the Ur-text editions of such well-known works as the Bach B-minor Sonata and the Schubert Variations. He suggests that where there are no autographs, as is the case with the Bach E-major and E-minor Sonatas, the articulations may originate with the copyist, so that Schmitz's suggestion (in the preface to the Urtext edition) that we use them as examples for Bach's other works for flute is questionable. In this article we see the exceptional musical intelligence that has characterized Vester's musical life.

Concerning the Flute stands as an example of the kind of scholarly publication that the flute world has discussed but not produced for the past several years. The articles are well researched and interestingly written, and they cover a range that would make some of them, at least, valuable to any reader seriously interested in the flute. The book is of value not only as a *Festschrift* for Frans Vester and as a gathering of fine articles, but as a model for future collections of studies on the flute.

JANE P. AMBROSE

Henry George Fischer. *The Renaissance Sackbut and Its Use Today*. New York: Metropolitan Museum of Art, 1984. x, 61 pp.; 25 black-and-white illustrations. Paperbound, \$4.50.

The trombone has the reputation of having changed very little since its invention some five centuries ago. The comparative stability of its design has proved beneficial to the revival of renaissance music, since the skills of modern trombonists are immediately transferable to reproductions of earlier forms of the instrument. These same performers naturally bring with them some anachronistic musical and technical predilections; and their demands, along with modern methods of fabrication, have had a profound influence on the nature of available reproductions. As a result, the typical