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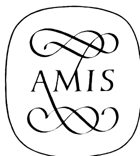

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BOOK REVIEWS

John Henry van der Meer. ***Musikinstrumente: Von der Antike bis zur Gegenwart.*** **Bibliothek des Germanischen Nationalmuseums Nürnberg zur deutschen Kunst- und Kulturgeschichte, new series, 2. Munich: Prestel-Verlag, 1983. 302 pp.; 68 color, 415 black-and-white illustrations, more than 100 musical examples. DM48.**

It is surprising how few general histories of musical instruments have been written. There are, to be sure, many treatises that are organized by instrument types or families, and that trace the history of each of these. But of comprehensive studies organized by historical epochs there are only a handful. Curt Sachs was the pioneer, with *The History of Musical Instruments,*[1] a worldwide history divided into periods from primitive and prehistoric to modern, and treating European instruments in seven chapters, each of which covers a period, from ancient Greece, Rome, and Etruria to the twentieth century.

Among major scholarly works since Sachs's, only those of Geiringer[2] and Stauder,[3] and now that of Van der Meer are organized by historical epochs (unlike Sachs, these authors limit their studies to the instruments of Western culture). I do not mean to imply that an organization in which the historical epochs form the major divisions and instrument types the subordinate sections is superior to one in which the history of each type or family is traced from beginning to end. But the former approach offers the opportunity to communicate a feeling for the flow of history, the evolutions and revolutions that govern the contributions of instrument makers to the history of music. And John Henry van der Meer has applied the historical approach with considerable success.

Van der Meer has not tried to do everything, or even as much as the title (Musical Instruments from Antiquity to the Present) suggests. If comprehensive titles were still in fashion, the book might have been called *European Musical Instruments from the Middle Ages to the Early Twentieth Century, with Notes on the Instruments of Ancient Europe and of the Last Seventy Years.* I

1. New York: W. W. Norton, 1940.

2. Karl Geiringer, *Instruments in the History of Western Music* (London: George Allen and Unwin, 1943; New York: Oxford University Press, 1978); first published as *Musical Instruments: Their History from the Stone Age to the Present Day.*

3. Wilhelm Stauder, *Alte Musikinstrumente in ihrer vieltausend jährigen Entwicklung und Geschichte* (Braunschweig: Klinkhardt und Biermann, 1973).

have no quarrel with the time limits imposed, but I am concerned that the New World is all but totally neglected. Since its music and instruments are an integral part of Western culture, the limitation to European products seems rather arbitrary and artificial.

Dr. van der Meer was from 1963 to 1983 Director of the Collection of Historical Musical Instruments of the Germanisches Nationalmuseum in Nuremberg, and the present volume is a part of that museum's series on German art and cultural history. In this context, the emphasis on European instruments is called for; in fact, the book gives little if any preference to German material over that from the other major countries of Europe, though the Museum's collections are given much prominence in text and illustrations.

It is among the book's chief virtues that the instruments are not treated as objects only. They are presented in the contexts of the musical trends of their eras, and with reference to the music composed for them. The medieval, renaissance, and baroque sections end with original and useful essays on the makeup of typical instrumental ensembles, and on the music composed for them. I have only one quibble here: the origins of the orchestra, with members of the violin family at its core, are neglected. On p. 116, Van der Meer says, "Especially in England and France, then [in the seventeenth century], there was for quite a long time a certain resistance to the viola da braccio." But it was precisely in France that the violin-family based orchestra had its origin, in the royal court as early as 1609, and from1626 as the "Vingt-quatre Violons du Roy." From France, such orchestras established themselves in England, Italy, and Germany before the end of the seventeenth century.

If one is to cover such a vast topic as the history of European musical instruments in only a few hundred pages, it is probably impossible to avoid making flat statements that cannot withstand the closest scrutiny. To add all the qualifiers, disclaimers, and exceptions would easily double or triple the length of the text. And too many "perhapses," "usuallys," and "as far as I knows" would make for downright wimpy writing. So, although *Musikinstrumente* abounds in statements that I cannot entirely endorse, I have no objection. For an example, on p. 220 the question of saxophone shapes is covered in one sentence: "The soprano and sopranino saxophone have a straight shape, the larger ones a shape like a tobacco pipe, with an ascending bell like that of Sax's bass clarinet." But if one were a slave to accuracy, one would have to begin the statement with "In most cases," and add something like "However, curved sopranos are not uncommon, and curved sopraninos and straight tenors and baritones have been in production in rela-

tively small numbers, and straight altos in larger numbers. The curved sopranos and sopraninos, as far as I know, have been made only in B♭ and E♭ respectively, straight altos only in E♭, tenors in C and B♭, and baritones in E♭ (the straight altos, tenors, and baritones by Buescher of Elkhart, Indiana)."

I am more concerned with some of the omissions. Many instruments obviously have been passed over because they are American in origin, and in most cases made and used only in America—the steam calliope, the Appalachian dulcimer, the banjo, the ukulele, and the over-the-shoulder brasses, for example—but in view of the book's comprehensiveness in discussing most instrument types, it is surprising to find no mention of some others. Because Mozart wrote for Anton Stadler's clarinet in A with extension down to written *c*, any account of clarinet varieties should mention it. I also miss the Russian horns, the string drum, the autoharp, piano pedalboards, and Janko and Clutsam keyboards. As references to the *eschiquier*, as early as 1360, are the first evidence for keyboard stringed instruments, the *eschiquier* should begin any discussion of these. Slide trumpets are discussed, but the English varieties are not, though the spring-operated model was prominent in English orchestras throughout the nineteenth century.

It is also risky to discuss vast repertories of instrumental music in a small space. P. 237: "Small antique cymbals ("crotales") appear in the symphony orchestra for the first time in Debussy's *Prélude à l'après-midi d'un faune* (1895)." But Berlioz had used them quite prominently in *Roméo et Juliette* of 1839. P. 214: "Beethoven likewise composed for the basset horn in the ballet *Die Geschöpfe des Prometheus* (1800/1801), after which the instrument fell into oblivion" (until Strauss's *Elektra* of 1909). In fact, there is a very large body of music for the basset horn from 1800 to about 1870, though except for Mendelssohn and Meyerbeer, most of the composers were minor ones, many of them players of the instrument.

The most conspicuous errors in the production of the book relate to the figures. Several references in the text are to the wrong figures: correct, on p. 111, 25* to 259*; p. 140, 286* to 268*; p. 177, 384 to 306 and 223* to 281*. On p. 104, the reference to fig. 170 should be omitted; the "Burgundisch Pfeiffer" plates with trombones and bombards are not reproduced in the present book, and the plate with shawms and rauschpfeiffen is reproduced opposite the title page. The reference on p. 60 to fig. 90 should be deleted, as the guitar illustrated there has double strings in all courses.

The Utrecht Psalter illustration reproduced as fig. 22 is not of Psalm 107 (108), as the caption says, but of Psalm 91 (92): "In decachordo, psalterio:

cum cantico, in cithara."[4] Fig. 362 was the victim of another accidental exchange: the photo is obviously not of a (double-reed) *Kontrabassophon*, but a (lip-vibrated) *Bass-Euphonium* of ca. 1850, also by Haseneier and in the Leipzig collection—a model rather closely based on the chromatic basshorn of Streitwolf shown in fig. 378.[5]

But any passing faults in the book are negligible alongside its virtues. The son of a Dutch father and an English mother, Van der Meer writes exemplary German; his sentences are straightforward and uncomplicated. He is a generator of ideas; his theories and generalizations are often fresh and convincing. For instance, on p. 181 he asserts that German harpsichords of the sixteenth to eighteenth centuries show a dissatisfaction with "pure" harpsichord tone—a "denaturing" of the instrument: stops from 16′ to 2′ imitate the organ; rows of jacks near the bridge imitate organ reed stops; jacks near the middle of the strings imitate flute stops; gut strings and other features imitate the lute; and the *Geigenwerk* imitates gambas.

The illustrations are numerous, well chosen, and well reproduced; sixty-seven of the 483 figures are in color. Most of the art works reproduced are familiar, but several from the seventeenth and eighteenth centuries in the Germanisches Nationalmuseum are welcome additions to the repertory of musical iconography. A few drawings of piano actions would have been a useful addition—they are hard to visualize from verbal descriptions. The book's design makes exceptionally good use of a two-column format with available outer margin.

Nothing else quite like Van der Meer's work exists, and it ranks among the major organological works of broad coverage. An English translation would be very welcome.

FREDERICK B. CRANE

4. For the correct illustration, see, for example, Roger Bragard and Ferdinand J. de Hen, *Musikinstrumente aus zwei Jahrtausenden* (Stuttgart: Chr. Belser, 1968), 49.

5. A photograph of the Leipzig *Kontrabassophon* can be seen in Anthony Baines, *European and American Musical Instruments* (London: B. T. Batsford, 1966), no. 660.

Laurence Libin. *American Musical Instruments in The Metropolitan Museum of Art.* New York: The Metropolitan Museum of Art; W. W. Norton and Co., 1985. 224 pp.; 18 color plates, 281 black-and-white illustrations. $39.95.

This handsomely produced book is the first to attempt a representative survey of musical instruments produced in the United States. It documents a small fraction, less than five per cent, of the some four thousand instru-

ments in the Department of Musical Instruments at the Metropolitan Museum of Art in New York, of which Libin is curator. Other members of the American Musical Instrument Society, such as Robert Eliason, Cynthia Hoover, and Frederick R. Selch, have made important contributions toward increased understanding of the development in America of particular types of instruments, but this book is unique in offering an overview of the whole panorama of the manufacture and use of musical instruments from Colonial times on. It is also unusual in including toys and noisemakers as well as folk instruments and instruments based on traditional European models.

Libin's introductory essay is a valuable source of information about technological developments and about the changing social setting in which the making and playing of musical instruments took place. Elsewhere Libin also describes shifts of fashion: the flute, for example, once the province exclusively of men, is now played mostly by women, while the design of the guitar has changed as "the instrument's social image has evolved from that of a lady's demure parlor-song companion to an aggressive rock lead with strong phallic implications."

The broad classifications included are: noisemakers, toys, percussion, and miscellanea; winds; strings; and keyboards and automata. Under the first category are included jawbone percussion, bones or bone clappers, panpipes, cornstalk fiddles, whistling rattles, kazoos, xylophones, toy pianos, ratchets, coach horns and fireman's trumpets, hand and sleigh bells, sirens, musical glasses, piano pans (often mislabelled "steel drums"), snare drums, and bass drum.

In discussing a xylophone and later a toy piano dating circa 1900, Mr. Libin writes that "curiously" they "are tuned diatonically half a step above normal pitch," whereas in fact both were apparently tuned to American high (concert) pitch, which was widely used for American band instruments in the late nineteenth and early twentieth centuries. Some other instruments were also built at this pitch, which is one half-step higher than the low (Philharmonic or international) pitch of A = 435, then used for orchestral instruments; and some instruments were available in both pitches. Only in 1920 did A = 440 become the (approximate) official pitch.

The wind instruments described and illustrated include pitch pipes (made in large numbers in the eighteenth and early nineteenth centuries to serve church choirs and singing schools), bassoons (abundant in the early nineteenth century because of their wide use, which included doubling the bass singers in churches without organs), flutes (widely used as the gentleman's companion), piccolos, flageolets, clarinets, oboes, ocarinas, trum-

pets, keyed bugles, cornets, sax horns of various sizes, French horns, and slide and valve trombones. Biographical data are provided for the makers of each instrument, as well as interesting details of manufacture.

One-keyed flutes are described as being in "D" or "F," but I think it is more accurate to use the pitch labels "C" and "E♭" for flutes, whether or not they have the lower foot keys. In describing the silver Boehm-system flute made by A. G. Badger and Co., Libin writes that on the tight-fitting metal joints "grease alone assures an airtight seal." It is true that, half a century ago and more, silver flutes were provided with cork grease in the case; but this was really a carry-over from the days of wooden instruments with corks, that used lesser metals for tuning slides and head-joint linings; it is not needed for silver instruments. I also question Libin's statement that the cylindrical Boehm flute, as compared with earlier conical flutes, offers "less resistance" and "more delicacy in quiet passages." Finally, I do not know what to make of the author's comment that "America lacked England's repertoire of recorder music, so improved flageolets were not made in American cities in such number and variety as in London, where multiple-keys and double-tube models were common," since music in British flageolet tutors of the early nineteenth century is similar to music played on the flute at that time.

Stringed instruments discussed include the hammered dulcimer, Appalachian dulcimer, banjo, gourd mandolin, lyre-mandolin, mandolin, Bandonian (a variety of mandolin), guitar, harp-guitar, electric guitar, balalaika, harp, "Alexander violin" (a bowed zither), bowed mandolin, "Claviola" (a bowed-keyboard innovation), Japanese fiddle, folk fiddle, violin, viola, alto violin, Yankee bass viol, and double bass. Of special interest are the illustrations and description of materials, tools, and documents from the workshop of Lars Jørgen Rudolf Olsen (1889–1978), which are on display at the Metropolitan Museum's André Mertens Galleries for Musical Instruments.

The final chapter on keyboards presents spinets (including the oldest extant American spinet, made by Johannes Gottlob Clemm, 1739) and pianos of various shapes and sizes. Splendid instruments made by Chickering and Sons under the direction of Arnold Dolmetsch include a rectangular virginal, a large two-manual harpsichord, and an octavina. Also covered are lap organs, seraphines (floor-standing reed organs), melodeons, a combination reed organ and piano, autophones (free-reed automata), concert roller organs, barrel organs, and chamber organs. The final instrument portrayed and discussed is the majestic pipe organ by Thomas Appleton, which Libin describes as "one of the most imposing objects of American

craft in any museum, and perhaps the most important organ of its kind located in a secular building in the country."

Concluding the book is a useful selected bibliography, an index of instruments by accession number, and a general index, which is not as complete as it might be (it does not include some items represented in the bibliography, for example). At the front of the book are eighteen exceedingly handsome illustrations in full color, and arranged throughout the volumes to illustrate Libin's well-written and instructive text are 281 well chosen black-and-white photographs.

This book will appeal to a broad audience. It can be read with pleasure by anyone with an interest in Americana and musical instruments, but the wealth of data on American musical instrument makers also makes it valuable to the specialist.

DALE HIGBEE

Stanley Sadie, ed. *The New Grove Dictionary of Musical Instruments*. New York: Grove's Dictionaries of Music, 1984. 3 vols. lxii, 2708 pp.; more than 1200 black-and-white illustrations. $350.00.

Without a doubt, *The New Grove Dictionary of Musical Instruments (NGDMI)* marks a milestone in the field of organology, since it represents the first truly comprehensive treatment of musical instruments in encyclopedic form. Its publication firmly establishes the study of musical instruments as a respected field of music scholarship. Within the NGDMI as within the field itself, keyboard instruments occupy a large and significant place because of their multiplicity, complexity, and the amount of music written for them. Most of the articles have been taken from *The New Grove Dictionary of Music and Musicians (New Grove 6)*, but many have been revised in varying degrees. In the case of keyboard instruments, the most valuable revisions are the expansion of the articles "Harpsichord" and "Organ," the updating of the bibliographies, and the addition of many new makers' names.

For this review of the coverage of keyboard instruments in the *NGDMI*, I have assumed that the reader is familiar with the keyboard instrument articles in the *New Grove 6* and has read thoroughly those articles of most interest. I intend to compare the major articles "Pianoforte," "Harpsichord," "Organ," and "Clavichord" in the *NGDMI* with their counterparts in the *New Grove 6*, mentioning some general articles pertinent to keyboard instrument study, and criticizing a few minor points. I will also begin to an-

swer three major questions: how much do the articles in the *NGDMI* differ from those in *New Grove 6*; how many additional articles appear in the *NGDMI*; and is the *NGDMI* different enough from *New Grove 6* to warrant its purchase?

At the outset, I should mention that a relatively small number of scholars have contributed most of the articles on keyboard instruments, as the list of contributors shows: Margaret Cranmer, Hugh Davies, Cynthia Adams Hoover, Hans Klotz, Guy Oldham, Barbara Owen, Edwin M. Ripin, Howard Schott, and Peter Williams. This is not as broad a pool of international scholars as one might wish, but it is hard to argue with the qualifications of these authors. For some topics, however, this limitation may be significant.

The article "Pianoforte" is little changed from the one in *New Grove 6*; I detected only an additional forty-three lines of text, discussing electronic keyboard instruments and modifications of the conventional piano. The bibliography adds six new items (up to 1982), but unfortunately omits Cynthia Hoover's forty-page article in this *Journal* 7 (1981) on the Steinways. The "Harpsichord" article, on the other hand, is much revised and extended, and includes twenty-five updated bibliographic entries and fifteen more items from 1967–1975 (the presence of Hubbard's definitive 1965 book is good to see; it was inadvertently omitted in the *New Grove 6* bibliography!) Most of the added text in the section on French instruments of the seventeenth and eighteenth centuries was supplied by William Dowd, and on Italian harpsichords, especially the Renaissance Italian harpsichord, by Denzil Wraight. Regarding eighteenth-century Italian harpsichords, Wraight's viewpoint offers an important change from Ripin's *New Grove 6* article: Italian building is *not* seen as a "virtually seamless continuum" from the sixteenth to the eighteenth century, although Wraight chiefly contrasts sixteenth and seventeenth-century instruments. The section on German harpsichords now includes the newly-discovered information on the Bach-associated instruments probably built by Mietke, though the *NGDMI* has no separate entry for Mietke as a builder.

The *NGDMI* "Organ" article is even longer and better than the sixty-seven-page one in the *New Grove 6*, if that seems possible. That model encyclopedia article has been increased by nine pages containing additional material on the English Renaissance organ and on nineteenth-century organ building in America by Barbara Owen, plus a large expansion of the bibliography (especially for the years 1970–1982) and a completely new section called "Recent Research and Areas for Study" by chief author Peter Williams. Would that many more articles had such a section appended! Too

often dictionary articles give the impression of being the last and definitive word on a topic, when at best they represent the present state of knowledge. Here Williams leads us into the future and humbly acknowledges the gaps in his own knowledge. We need more of this in all music scholarship. The article retains all the illustrations from *New Grove 6* and adds drawings of a suspended action and two types of tremulant mechanisms, as well as photos of organs by Ahrends and Fisk showing the most recent revivalist building trends.

The Clavichord article by Edwin M. Ripin remains unchanged aside from two new bibliographical items contributed by the general editors.

Instrument makers receive much greater coverage in the *NGDMI* than in *New Grove 6* simply because it is a specialized dictionary. Although obscure makers are listed only in even more specialized reference works, it is worth looking in the *NGDMI* first; one may be surprised at the names to be found. There is a large increase in the names of earlier American piano and organ makers (the work of Cynthia Hoover and Barbara Owen), but modern keyboard instrument makers and companies such as Hammond, Yamaha, and Zuckermann are also well represented. Most articles from the *New Grove 6* on makers have been changed little, but the article on Ruckers has an appreciably updated list of extant instruments that includes dates and current locations.

A puzzling change from *New Grove 6* is the often wide separation of illustrations from the pertinent text; at some points (in the article "Pianoforte," for example) one must turn as much as four pages forward to find the figure referred to in the text. I found it a bit pedantic for Peter Williams to insist on *regals,* in the plural, as the preferred name of that instrument, while *virginals* is given as the alternate spelling in its article; this inconsistency should have been reconciled by the editors. Curiously, *Tafelklavier,* the common German name for square piano, is cross-referenced in the *New Grove 6* but *not* in *NGDMI*. To the bibliography following the "Registration" article must be added Thomas Harmon's *The Registration of J. S. Bach's Organ Works* (Buren: Frits Knuf, 1978), even though the bibliography has been updated.

Users should keep in mind that much information related to the study of a specific keyboard instrument may be found in more general articles such as those on temperaments, pitch, string, tuning, acoustics, fingering, registration, organ stops, etc. These subjects are not usually dealt with in the individual instrument articles.

It can be an amusing and enlightening pastime to discover the myriad of unusual keyboard instruments listed in the *NGDMI*, an indication of the

depth and breadth of the dictionary's coverage in general. Look up "Stylophone," "Philichorda," or "Rumorarmonico" if you think you are well informed on unusual keyboard instruments!

Individual use of the *NGDMI* will determine the need to purchase or even consult it in addition to the *New Grove 6*. For the piano and clavichord, except for added makers, the *New Grove 6* suffices; for the harpsichord the *NGDMI* is definitely better. The major changes in the "Organ" article require that it be consulted rather than the *New Grove 6*. For most readers who own or have easy access to the *New Grove 6*, the *NGDMI* would be an expensive duplication in most cases; but for the reader without the *New Grove 6* who has a serious interest in musical instruments of all kinds, the *NGDMI* is and will be for a long time the most enlightening, complete, and authoritative single work to consult. The price is steep, but the value is great.

FREDERICK K. GABLE

Ann P. Basart. *The Sound of the Fortepiano: A Discography of Recordings on Early Pianos*. Berkeley: Fallen Leaf Press, 1985. xiv, 472 pp. $29.95.

That this discography has been produced says a great deal about current interest in the revival of the historic piano. Even though such a revival is not mentioned in the articles on the piano in the various "New Groves" and the *New Harvard Dictionary of Music*,[1] most early music devotees are aware of an increasing number of performances within the past two decades that have made use of the early piano. Whether called "fortepiano," "Hammerklavier," "Hammerflügel" or "pianoforte," the instrument in question is any of the various forms of the piano occurring from its invention in the early eighteenth century through its development until the late nineteenth century, the cutoff point of the book under discussion. However, "fortepiano" seems to be the most widely accepted generic name and is used throughout the book and this review. Unlike the fairly standardized instrument of the twentieth century, the piano of earlier times took many shapes and sizes, with correspondingly varying timbres, often sounding more like a harpsichord to our ears than a piano, but always having the capability to produce graduated dynamic levels—hence its name—through the employment of a hammer action that could strike, rather than pluck, the strings.

1. Cambridge, Mass.: The Belknap Press of Harvard University Press, 1986.

One of the great values of recordings is that they provide access to sounds not always readily available; inasmuch as playable fortepianos are still confined largely to museums and academic institutions, recordings of them are of vital importance to anyone who would learn about these instruments. Many of the recordings that employ fortepianos are anthologies, or are ones in which the fortepiano is employed as part of an ensemble; solo fortepiano recordings devoted to major large-scale works are not yet commonplace. Thus a guide is needed to locate the sound of the early piano.

Ann Basart's discography, *The Sound of the Fortepiano,* is a welcome entry in an otherwise deserted field and should be of value to both scholars and libraries. It provides information on more than nine hundred performances by over one hundred pianists on several hundred fortepianos, both originals and copies. The exact number of instruments in question is not clear, owing to differing descriptions on record jackets, but the originals (by far the largest group) range from the 1720 Cristofori at the Metropolitan Museum of Art to a Robert Wornum downstriker of ca. 1875 in the Victoria and Albert Museum. The book is arranged in four main sections: a composer and title list, a list of pianists, a list of piano manufacturers, and a list of record manufacturers and labels. A foreword, appendices, bibliography and indexes complete the book.

The most substantial section of the book is the composer and title list, which includes the names of the composer, the composition, all performers, the piano used (including place and date of manufacture for original pianos, and date and identification of the original for copies), and the owner of the piano; the place and date of the recording (when available); the label and number; the date of the record; the album title; and the author(s) and language(s) of any program notes. The completeness of each numbered entry depends, of course, on the available information; but most are remarkably detailed and reflect the author's process of personally examining all recordings when possible or obtaining at least a photocopy of the jacket.

The lists of pianists and of piano manufacturers provide the information that would be expected, but must be used in conjuncton with the composer and title list, which alone gives all the categories listed above. This is also true of the list of record manufacturers and labels, but this list is the book's only source of complete album titles, and is the only place where the contents of anthologies are all listed together, since the composer and title list is arranged by individual works. The infrequent citations of alternate releases on cassette or compact disc also appear here only. One must thus look in two different lists to get the complete information on a recording.

The level of accuracy in the handful of randomly selected releases that I checked through the various lists was very reassuring. I would judge the book, which has been prepared by a professional librarian, to be very accurate. However, the question of reissues has not always been addressed; thus the same performance appearing on both Harmonia Mundi and Musical Heritage Society, for example, is not identified as being the same. The inclusion of some additional material such as birth and death dates for composers, performers, and manufacturers, as well as the dates of compositions, would have made the lists more useful.

Any bibliography is of course limited by its dates of inclusion, and the effort to publish an up-to-date discography today is also thwarted by the constantly changing formats of the releases. Last week's LP that became yesterday's cassette and today's CD makes precise documentation extremely difficult. There is all the more value, then, in works that accurately reflect a particular instrument within a given period. This Ann Basart's *The Sound of the Fortepiano* has done very well.

ARTHUR LAWRENCE

Walter Salmen, ed. *Jakob Stainer und seine Zeit: Tagungsbericht.* Innsbrucker Beiträge zur Musikwissenschaft, 10. Innsbruck: Edition Helbling, 1984. 216 pp.; 177 black-and-white illustrations. ÖS 496.

Jakob Stainer und seine Zeit contains the proceedings of a conference held at Innsbruck in autumn 1983 to commemorate one of the greatest and most influential of all violinmakers, one widely considered the finest of non-Italian origin who ever lived.[1] Stainer (ca. 1617–1683) crafted instruments with tonal qualities that captivated players and audiences internationally from his own time until about 1800, when changing tonal preferences led to his neglect until the recent fashion for music from before 1800 occasioned a reappraisal. It has now been rediscovered that Stainer's instruments have large voices of great beauty, although just the opposite had been said of them for eighteen decades. The conference, organized by Walter Salmen of the University of Innsbruck, the editor of the proceedings, was held concurrently with a telling exhibition with the same title as the conference at the Tiroler Landesmuseum Ferdinandeum.[2] It centered

1. The musically illustrious city of Innsbruck has now grown to include as a suburb Absam, where Stainer lived and worked so industriously.

2. The excellent illustrated catalog published by the museum appears under the same name: *Jakob Stainer and seiner Zeit* (Innsbruck: Rauchdruck m.b. H. and Co. [Kugelfangweg 15, 6040 Innsbruck], 1983).

on Stainer's relationships with the Tyrolese archducal court and other ecclesiastical and lay cultural centers in Germany, Austria, and Czechoslovakia. Stainer's biography had already been skillfully written from documentary sources by the late Walter Senn in *Jakob Stainer, der Geigenmacher zu Absam*,[3] which removes many mystifications and deflates myths by supplying the known facts about Stainer's life. And in 1982 the well-known violin dealer and expert Jacques Français organized an exhibition in New York with a catalog entitled *Jacobus Stainer and 18th Century Violin Masters*,[4] which brought together a number of Stainer instruments and others profoundly influenced by his work.

The conference yielded twenty-five papers, mostly rather short, by participants from Austria, Czechoslovakia, England, the two Germanies, Italy, and The Netherlands, most of them writing in German, on one of four general themes: the biography and environment of Jakob Stainer (four papers); musical instrument construction in the seventeenth and early eighteenth centuries (eleven); the playing of stringed instruments ca. 1700 and the repertory of the time (nine); and the history and playing technique of the Trumscheit, or tromba marina (two). In section I, Gertrude Pfaundler-Spat traces references to Stainer in technical literature and far beyond, to the realms of fantasy fiction and theater. Writing on Stainer's early years to 1644, Richard Bletschacher insists too much on Stainer's legendary travel to Italy and direct exposure to Cremonese violinmakers. Jiři Sehnal writes interestingly of Stainer's relations with the Episcopal chapel at Kroměříž (Kremsier), and Walter Kolneder's study of the Stainer instruments among those in use at Köthen when J. S. Bach served as Kapellmeister there represents good digging and interpretation of archival sources.

In Section II, Karl Roy, head of the celebrated violinmaking school at Mittenwald in lower Bavaria (less than an hour over the Alps by car from Innsbruck) presents an extensively illustrated study on Stainer's labels, both manuscript and printed—which have been subject to more falsifications than those of any other maker except, I think, Antonio Stradivari—highlighting the difficulty of sorting out the genuine ones, but not fully exploiting current investigative techniques in paper, ink, and palaeographical analysis. Willem Boumann writes on the socio-cultural background of the development of stringed instruments and Giobatta Morassi on bowed strings in Northern Italy and ties with Southern Germany dur-

3. Innsbruck: Universitäts-Verlag Wagner, 1951; Frankfurt-am-Main: Verlag Das Musikinstrument, 1987. The new edition, edited by Karl Roy, contains supplements and many photographs of Stainer instruments.

4. New York: New York Public Library, 1982.

ing Stainer's time. In "The influence of Stainer's instruments on the Italian and English schools," Charles Beare not only documents some of Stainer's English followers with photographs, but also reminds us of changing preferences for different types of violin sound over the centuries. Herbert Heyde writes usefully on the proportions of South German stringed instruments, but with only slight connection to Stainer; Aloys Greither analyzes a supposed Tyrolese violin owned by the artist Paul Klee, an accomplished player; and Harro Schmidt attempts to list the existing violas of Stainer (two sizes with arched backs and a third with flat back) and relate them to contemporary references to "Violen da braccio" and "Viola di braccia," among them one in a letter by Stainer himself. Friedemann Hellwig, writing on "Violoncello and Viola da Gamba in Stainer's work" discerns three differing gamba outlines developed by Stainer and provides photographs. Alfred Planyavsky, author of a 1970 study of the contrabass, treats the development of the instrument between Praetorius and Stainer; while editor Walter Salmen offers a brief paper on the adoption of the contrabass into popular music of the seventeenth and eighteenth centuries, and Gerhard Stradner describes and illustrates a violin bow of about 1700 found during renovation work in the ancient church of St. Martin's near Vienna and Klosterneuburg that is particularly interesting because of the extreme rarity of early examples of undeniably Germanic origin.

In Section III, Ernst Kubitschek writes on the violin sonatas of Giovanni Antonio Pandolfi Mealli, published in Innsbruck in 1660, just when Stainer's fame was beginning to spread. Friedrich W. Riedel studies the German violin sonata ca. 1680 from Codex 726 of the Franciscan convent at Vienna, and Manfred Hermann Schmid's topic is the emergence of the virtuoso as seen in the violin sonatas of Biber and Corelli. Wolfgang Sawodny makes a valuable contribution in "Viola da gamba or da braccio," an attempt to determine, amid confusing original terminology, what stringed instruments were used in the seventeenth century for middle voices in instrumental combinations. Hubert Unverricht contributes interesting notes on "Tonmalerei" (the depiction of auditory and visual effects) in music for string players written 1600–1750, and Herbert Schneider writes on the French chamber suite between 1670 and 1720. Pierluigi Pietrobelli, in an absorbing article easily worth the price of the publication, studies and illustrates a group of ten marvelous drawings by the great caricaturist Pierleone Ghezzi (1684–1755), from an album in the Vatican (nine of them depict named individuals, sometimes with their teachers, playing or holding the violin at Rome in the years 1720–1742. Pietrobelli has written on this source before and promises to do so again. Marianne Ronez provides an article on the technique of violin playing in Stainer's time, and Eduard

Melkus one on the use of vibrato during the seventeenth and eighteenth centuries.

The final section contains two articles on the tromba marina from Innsbruck-based musicologists. Markus Spielmann opens with the provocative statement, "There remain today for scarcely any other instrument which was in use for nearly six centuries, as many unanswered questions as there are for the tromba marina." Max Engel provides the results of experiments in the technique of playing this instrument. These articles will be of interest to specialists, but it is not easy to perceive the connection between Jakob Stainer and the tromba marina.

The *Jakob Stainer und seine Zeit* publications seem to me of unusual significance as the first coordinated penetrations in depth into the musical milieu of any world-famous maker of instruments, employing the skills and knowledge of able scholars in such diverse fields as archives, art history, instrument making, performance practice, socio-cultural background, and foreign contacts and influences. On the whole, the conference proceedings are a real success, even if the photos of instruments are too small and often too dark to permit study of any details. More investigations conceived along similar lines are certainly to be hoped for. Yet, despite many virtues, *Jakob Stainer und seine Zeit* devoted little attention to the essence of the great artist it celebrated—namely, the wonderful instruments he created. The most important Stainer issue today is the clear-cut identification of his own workmanship within the body of instruments sometimes too optimistically attributed to him. It remains for a highly qualified expert to resolve this issue and, in a carefully researched and fully illustrated monograph, to publish the authentic works of the great artist whose instruments played such an important role in music of the baroque and classical periods. Who will embrace this daunting but important task?

LAURENCE C. WITTEN II

Ian Woodfield. *The Early History of the Viol.* Cambridge Musical Texts and Monographs. Cambridge, England: Cambridge University Press, 1984. xiii, 266 pp.; 103 black-and-white plates. $49.50.

In *The History of Violin Playing from its Origins to 1761,* David Boyden complained:

> When will the mysterious early history of the viols be thoroughly investigated? To date [1965] there is no satisfactory account of the origins and early history of the viols.

Ian Woodfield's *The Early History of the Viol* is the first substantial response to Boyden's complaint. The author presents the results of significant new research, advances several challenging hypotheses, and brings together a wealth of known but hitherto scattered information. The book is indeed a long overdue and most welcome monograph on the subject.

The basic organization of the study combines both geographical and chronological approaches. An initial chapter deals with "medieval viols" of the twelfth and thirteenth centuries, or, as Woodfield prefers, "medieval fiddles played downwards." After discounting these as direct ancestors of the viol, the author proceeds with his main business and presents some of the most intriguing and original material in the book: information on the Spanish antecedents of the viol and their apparently decisive role in the formation of the Italian viol, ca. 1490–1510. In later chapters, Woodfield traces the subsequent development of the viol, first in Italy, then progressively northwestwards, ending in England.

The number of pages devoted to each geographical area varies widely, reflecting in part the relative importance of each area in the evolution of the viol, in part the extent to which the author is relying on original research rather than on secondary sources, and in part the number of plates in each section (which are conveniently incorporated into the text). "Spain" is seventy-five pages long and "Italy," ninety-four pages; "Germanic Lands" receives only twenty-four pages, "France and the Low Countries," ten pages, and "England," twenty-two pages. This disparity of treatment is acknowledged by the author in the informative introduction, in which he clearly indicates that he is dealing with three different purposes:

> [1] The rise of the viol in the late 15th century [is] the central topic of this work.
> [2] The rest of the book will be devoted to an account of the growth of viol playing in Europe during the 16th century. [However, Woodfield also deals to some extent with the physical aspects of the instrument.]
> [3] The final chapter is devoted to the history of the viol in 16th-century England . . . [concluding] with an extended discussion of the music played by viols in Tudor England, a topic of interest to players of the English consort repertory.

Woodfield's real reason for a more detailed treatment of the origins of English consort music, however, seems to stem directly from the new research he has conducted.

While the author initially acknowledges several different purposes, he also subsequently reveals several different approaches to the material. In some chapters he relies primarily on the research of other recent scholars, while other chapters are largely or wholly the result of his own extensive

research into primary sources. Another approach is taken in his extended commentary on sixteenth-century writings dealing with the viol. Finally, Woodfield presents important hypotheses in several chapters, particularly those dealing with the origins of the viol.

In chapters 8–10, dealing respectively with Italian tunings, playing techniques, and solo music, Woodfield provides a systematic commentary on, and analysis of the writings of Ganassi and Ortiz, comparing them with other sources. The discussion is extended chronologically to include the later sixteenth- and early seventeenth-century viola bastarda music. Similarly, in chapter 6, "The Viol in Early 16th-century Germany," the author provides a commentary on the early sources of information on German viol playing: Virdung, Agricola, Judenkönig, Gerle, and the Weltzell MS (Münster Universitätsbibliothek 4° Cod. 718). Besides discussing the contents of each source, Woodfield brings out the differences among them resulting from changes of taste. For instance, the music in Gerle's earlier publication of 1532 involves mainly *Tenorlieder* while that of 1546 revolves around the newer Parisian chanson. Of particular interest are the discussions of the high and low tunings given in both German and Italian sources, and the problems attendant on the names "treble," "tenor," and "bass," apparently used to denote not "instruments of a particular size or tuning, but the position of any given instrument in the hierarchy of the consort."

In Chapters 11–13, the author presents us with much information known from other sources regarding the viol consort and its music in Italy, the Germanic lands, France, and the Low Countries. While clearly organized, the material is sometimes simply presented in outline form, as in the case of the lists of later sixteenth-century references to viols in German households. In other instances, conclusions are drawn and convincing hypotheses advanced, for example those concerning the constitution of the early to mid sixteenth-century Italian and German viol consorts, which appear to have consisted of tenors and basses, or perhaps just basses alone; only later in the century, apparently, did trebles become commonly used (even though recommended by Ganassi in the 1540s.)

New archival research by the author is a prominent feature in the last chapter, "The Viol in 16th-Century England." Woodfield deals with the growing importance of the viol in the lives of the boy choristers in London in mid century and later. Numerous references to their performances are cited from records of various guild feasts, private entertainments ca. 1560, and (subsequently) the reactivated London theatrical life. Woodfield suggests that the wide dissemination of viol playing in amateur circles ca. 1600

was a result of the tradition of viol playing by several generations of choirboys. Upon maturity these boys were integrated into many different facets of society, thus stimulating the great flowering of Jacobean consort music.

Woodfield's research is most impressive in chapters 2–4, dealing with the Spanish predecessors of the viol; and his hypotheses are most challenging and controversial in chapter 5, "The Introduction of the Viol in Italy." After discounting any influence from the twelfth- and thirteenth-century "medieval fiddle played downwards" on the emergence of the viol, Woodfield convincingly shows that the downward playing tradition did continue into the fifteenth century in connection with the Aragonese *rabāb*. Sometime during the mid-fifteenth century, the same region witnessed the development of a new instrument, the vihuela. Woodfield proposes that the emergence of the viol was the result of the application of the *rabāb*'s bow and playing position to the newer, larger, waisted and four-cornered vihuela. He refers to the product as the "Valencian viol," a flat-bridged, chord-playing instrument.

Faced with a lack of surviving instruments from the period, the author has often turned to iconographic sources, supplementing them with the somewhat treacherous terminological references in literature and archival sources. One of the major strengths of the book lies in its presentation (through the numerous plates) and its handling of an impressive array of sources depicting the *rabāb, vihuela da mano,* and *vihuela da arco,* sources fully revealed to the musicological world for the first time. Using this iconographical evidence almost exclusively, Woodfield traces clearly the prominence of the *rabāb* in Aragon throughout the fifteenth century, the establishment of the *vihuela da arco* in Valencia ca. 1480, and the divergence of the physical forms of the *vihuela da mano* and *vihuela da arco* by about 1500.

Perhaps the most important hypothesis of the book concerns the emergence of the viol in Italy. Woodfield is of the persuasion that the primary influence came from the Valencian viol. In support of this theory, he traces the extensive political and cultural links of Rome, Naples, and Ferrara with the Kingdom of Aragon. He suggests that the port of entry of the instrument into Italy was Borgia-dominated Rome, particularly after the election of Rodrigo Borgia as Pope Alexander VI in 1492. From Rome, and perhaps also from Naples, the new instrument(s) spread northwards, at first primarily to Ferrara and Mantua (as evidence, Woodfield cites iconographic sources revealing Valencian viol features on bowed instruments with curved bridges). But here the author's pictorial sources seem not to support his theory as convincingly as they did in the case of the Spanish developments. For instance, the earliest known depiction of viols in Italy,

Costa's *Madonna and Child* (1497), shows as much influence from the *lira da braccio* as from the Valencian viol; and similar influences are to be seen in Il Garofalo's *Madonna and Child* (early to mid sixteenth century). Both paintings are reproduced by Woodfield at the outset (plates 53 and 57), but not until two chapters later does he discuss the obvious *lira* influence. He also mentions the cross-fertilization of the violin and viol elsewhere, but only as occurring from the 1530s on. Given that the earliest known painting of a violin (or *viola da braccio*) dates from 1505–8,[1] influences between *braccio* and *gamba* instruments were no doubt present from the beginning. Woodfield's preoccupation with the Spanish vihuela seems to have limited his receptiveness to the idea of other influences. In fact, in referring to a wall painting of ca. 1500 in the church of Santa Maria della Consolazione at Ferrara, he notes the presence of two *viole da gamba* and a *vihuela da mano,* but passes in silence over a *viola da braccio* also depicted.[2]

Woodfield is well aware of the great variety of types and shapes of bowed stringed instruments in early sixteenth-century Italy: "Italian art of the 16th century, to say nothing of surviving instruments, reveals a remarkable kaleidoscope of viols of differing shapes and sizes, clear evidence of the amount of experiment still taking place [that is, by ca. 1530]." It seems to this reviewer that tracing the ancestors and evolution of one particular shape of instrument during a period of great experimentation is a limiting business, and the resultant hypotheses thought-provoking but perilous. Perhaps the best results will emerge from a consideration of the entire category—*lire,* violins, viols—during this intensely creative period. The mutual influences, the hybrids and mutations, can be more fully and freely explored without the need for separation and definition. Furthermore, might not the instruments be better defined by their musical function than by a particular shape?

Having made these criticisms, I must hasten to add that Woodfield does indeed present substantial evidence for his theory whilst leaving the door well ajar for further and differing views. His impressive marshalling of evidence and his presentation of it will promote a better understanding of these intricate developments.

JOHN E. SAWYER

1. Mary Remnant, *Musical Instruments of the West* (London: B. T. Batsford, 1978), plate 45: Il Garofalo, Palazzo di Ludovico il Moro, Sala del Tesoro.

2. Remnant, plate 42: *The Coronation of the Virgin,* attributed to either Ludovico Mazzolino or Michele Coltellini, ca. 1510.

Nancy Toff. *The Flute Book: A Complete Guide for Students and Performers.* New York: Charles Scribner's Sons, 1985. xix, 472 pp.; 42 black-and-white illustrations. $35.00.

It's all here—from etymologies of "flute" and "flaut" to household hints on flute maintenance, from a basic description of the instrument to current research on the authenticity of the Handel sonatas. Only two works of comparable scope come to mind. Philip Bate's *The Flute* (New York: Norton, 1969) is a study of the development and construction of the flute with a passing glance at repertory. Closer to Toff is Gustav Scheck's *Die Flöte und ihre Musik* (Mainz: Schott, 1975). Scheck's special interests are evident in his anthropological approach and excellent section on one-keyed flutes, complete with *corps de rechange* measurement tables and Frederick the Great's fingering chart; he includes a series of detailed analyses of seminal works such as Bach's *Partita,* Schubert's *Variations,* Hindemith's *Sonata,* Debussy's *Syrinx,* and Varèse's *Density 21.5,* as well as "marginalia" on important twentieth century works. Scheck's book is an exemplary study, but Toff's work will have a wider audience because of its usefulness to flutists of all ages and inclinations, its accessible language, and its easy-to-read informal style.

Toff divides her book into four large sections, the first three on the instrument, matters of performance, and music; the fourth is a repertory catalog. There is also a series of appendices. She begins, after a short but informative etymological introduction (did you know that Hawthorne in *The Marble Faun* [1860] was the first writer in English to use the term "flautist"?), with a description of the modern flute and a "state of the art" assessment, followed by the first of many sections that will be helpful to flutists, their parents, and their teachers. Where else can one find a list of mechanical options; a compilation from manufacturer's catalogs of available instruments (with 1984 prices); information on how to test the response, construction, and condition of new and used instruments; a list of maintenance manuals; and advice on how to unstick pads?

The section on the history of the flute, which begins with a somewhat superficial survey of the early instrument, becomes useful when Toff reaches Hotteterre and Quantz. She writes about technical developments clearly and without acoustical jargon; and as one would expect, knowing her earlier book, *The Development of the Modern Flute* (New York: Taplinger, 1979), the section on the nineteenth-century flute is especially good. After a discussion of the tonal qualities of flute-family instruments, some suggestions for repertory, and a section on the currently ubiquitous flute choir, there is a series of historical photographs.

The performance section deals with breathing, tone, vibrato, articulation, general technique, style, and advice on how to present a concert from programming to recording. The asides are worth the price of the book: while most of us know that swimming is a good "flute exercise" because it promotes regular breathing, it will surprise many to learn that Kincaid was a protegé of Olympic swimming champion Duke Kahamamoku. Toff, willing to express an opinion, favors Taffanel and Gaubert (saying, "the lips must obey the ears") over Brueggen ("I believe that [he] goes overboard . . . in his freedom of pitch.")

"The Music" is a survey of the literature including music, instructional treatises, pedagogical history, and a survey of flutists and composers. There are interesting speculations on the disuse of the transverse flute in the seventeenth century, references to the latest research, and a strong section on the flutist-composers of the nineteenth century. As the repertory demands, the longest section on twentieth-century music is the one on music by French composers. This section ends with a survey of the avant-garde repertory and electronic music.

The repertory catalog is best described in Toff's own words. It is a listing of "the finest compositions from each historical era" with "considerable attention" to works by flutists. The material is "professional quality literature," which means music appropriate for public performance. The entire flute family, the flute choir, and small ensembles (to five players) are included, but not music for flute and voice, for reasons which seem arbitrary. Toff excludes vocal music with flute obbligato or accompaniment "since classically trained singers are generally not available to perform with most students and amateur flutists." (Aside from the "professional quality literature"—"amateur flutist" quandary, this statement will surprise many college flute teachers whose students are frequently asked to play Bach and Handel cantatas or help form ensembles for the performance of contemporary music.) The editions are well chosen and the lists up to date—including, for example, Fisher Tull's prize-winning *Fantasia* of 1979. A list of study material ends this section.

The appendices and bibliographies are extensive. They include a fingering chart for Boehm flute with closed G-sharp and B foot (her choice for all but beginning players) and lists of repair shops, sources for music and books, and periodicals (including everything from the *American Suzuki Flute News* to *Early Music* and flute-club publications). The bibliographies follow the order of the sections of the book.

The reviewer is quick to admit that to raise objections to almost any aspect of this fine and really important book is to cavil, but it is hard to under-

stand why the body of the book and the repertory lists include recorder music when the flute repertory is so rich. Dornel and Finger are probably not worth mentioning at all, and even beginning flutists who will no doubt come into contact with the Telemann *A Minor Suite* need to know that it is not for the flute—at least before they attempt to try it on an eighteenth-century instrument. The Bach "Concert Studies" listed under "Orchestral Excerpts" are mostly arrangements from the solo works for violin and cello and so probably belong elsewhere, as do the cantata obbligati which are in the majority chamber rather than orchestral works. Typographical errors are remarkably few for a book of this length. The Piston *Quintet* becomes a quartet on p. 270 but appears correctly in the repertory catalog. On p. 210, the *Musical Offering* trio sonata is transposed to E minor (a blessing indeed for baroque flutists!); its key is correctly listed as C minor in the catalog.

Obviously these criticisms are minor. Toff's contribution to the literature of the flute is without question major. Her book is a significant addition to the list of essential references on the flute and a must for anyone interested in "our instrument" or in woodwind instruments in general.

JANE P. AMBROSE

The following communication has been received from James Tyler.

In his review of *The New Grove Dictionary of Musical Instruments* in this *Journal* 12 (1986): 149–51, Cecil Adkins claims that, contrary to Stanley Sadie's prefatory remarks, most of the plucked instrument articles received little or no revision from the articles originally printed in *The New Grove Dictionary of Music and Musicians*.

I would like to state that all the plucked instrument articles bearing my name were, at the very least, brought up to date, and that in the *Guitar* article, which he mentions in particular, sections three and four dealing with the guitar from 1500–1800 were heavily revised by me from the original Harvey Turnbull entry, thus showing, to quote Adkins, "the influences of James Tyler's extensive work in the early history of this instrument."

Further, Donald Gill completely revised the *Mandolin* entry in *The New Grove Dictionary of Musical Instruments*, adding much new and valuable information to replace the totally inadequate original entry in *New Grove 6*.