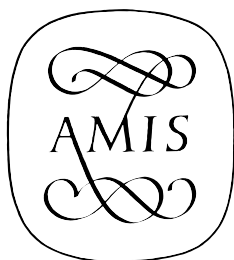


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The level of accuracy in the handful of randomly selected releases that I checked through the various lists was very reassuring. I would judge the book, which has been prepared by a professional librarian, to be very accurate. However, the question 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 und seiner Zeit* (Innsbruck: Rauchdruck m.b. H. and Co. [Kugelfangweg 15, 6040 Innsbruck], 1983).

on Stainer's relationships with the Tyrolean 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 François 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. Jiří 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.