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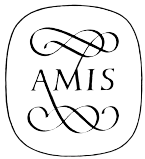

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stand why the body of the book and the repertory lists include recorder music when the flute repertory is so rich. Dornel and Finger are probably not worth mentioning at all, and even beginning flutists who will no doubt come into contact with the 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.*

The following communication has been received from Charles Beare.

I was rather surprised to read Myron Rosenblum's review in this *Journal* 12 (1986): 166, of *Alte Meistergeigen: Beschreibungen, Expertisen,* volumes 5–8, the latest batch of illustrated books on violins from the "Swiss Experts" who, since about 1960, have certified as genuine a very motley selection of instruments.

The serious experts in this specialized field seldom seem to agree with their opinions, except when other certificates are attached to the same instrument. Many people have been unpleasantly surprised to find that what they have bought is not easily saleable on the open market. As an example, I recently saw in Cologne a very typical Nathaniel Cross of London with some sort of eighteenth-century Tyrolean front. I was shown photographs of it in the Swiss volume on Brescian violins, where the instrument is called a P. G. Rogeri!

The *Journal's* reviewer almost puts his finger on the problem when he remarks on the "almost total absence of photographs of the labels." As I wrote in a review of the first volume in the series in *Early Music* (January, 1978): 103–4,

> Fortunately there are in circulation a great many instruments from the 18th century and earlier which still have their original labels. . . . Only by being as sure as possible of labels, and then by comparing like with like, can the expert begin to build up a sound knowledge of a particular maker or school. He can also refer . . . to the written opinions of others in the trade, since the leading dealers of the past hundred years have usually supplied certificates of authenticity with the instruments that they have sold.
>
> The Swiss *Expertenkammer* began its work in the early 1950's by challenging the authenticity of a good number of established instruments: even well known examples of Stradivari himself were suddenly and unceremoniously pronounced fakes. One of its members was Dr. Frei of the Zurich police, and pretty soon the well known Berne dealer Henry Werro was arrested and charged with 22 counts of selling false instruments and bows. The case . . . resulted in a technical victory for the *Expertenkammer,* despite the evidence of expert witnesses from all over the world and such comic moments as when Werro produced three *Expertenkammer* certificates for the same violin, one describing it as genuine, one as half genuine, and one as completely false!
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> After the case Dr. Frei, Sprenger, Baumgartner and their colleagues . . . proceeded to certify as genuine quantities of instruments which have frankly raised the eyebrows of just about every other connoisseur in the world. The poor customer, stuck in the middle, has at times not known whom to believe—a difficult situation where large sums of money are at stake.

Several communications have been received in response to the invitation of the Editorial Board to comment on the proposal by John W. Coltman in this *Journal* 12 (1986): 177–78, and by Arnold Myers in the *AMIS Newsletter* 14, no. 2 (June, 1985): 5, that the *Journal* adopt the U. S. A. National Standards Institute system of pitch designation. To give readers an opportunity to see this system in use, the article by Stuart-Morgan Vance in this volume, pp. 89–106 (see especially table 1, pp. 94–5), has been printed using this system. See also the explanation of both the U. S. A. N. S. I. system and the system presently used by this *Journal* (the "Helmholtz" system), at the end of this section, p. 132.

The following communication has been received from John Koster.

I should like to express in the strongest possible terms my opposition to the proposal that the *Journal* adopt the U. S. A. N. S. I. system of pitch designation. I have no doubt that this system serves acousticians well, and I have no quarrel with their use of it. Perhaps in acoustics, knowledge changes at so rapid a pace that last year's papers may safely be ignored; in such a situation a new system might be introduced without much disruption.

However, the vast majority of organologists—those dealing with historical instruments—use the "Helmholtz" system. Historical organologists almost daily consult the classic works in their fields: as a keyboard historian, for example, I frequently use not only recent works but older ones such as those of Helmholtz, Adlung, and Praetorius. Such works using the traditional system (with some variants, of course, that present no difficulty to the reader) will be read for centuries to come. To force us to use another system in future work would be to force us constantly to convert back and forth from one system to the other, resulting in far more confusion than supposedly exists now.

Coltman argues that the traditional system is flawed because of "its lack of clarity to the uninitiated, and its susceptibility to printer's errors." A scholarly paper, however, is not intended for the uninitiated; and I submit that in a published article there is no such thing as a printer's error, only a proofreader's error. On the one hand, the U. S. A. N. S. I. system is proposed because it is some sort of official standard, but on the other hand, both Coltman and Myers recommend a change (raising the subscript digit), thus stretching the bed of Procrustes to suit themselves, while requiring us to lengthen or shorten ourselves to match it!

I hope that it is not the case that *The Galpin Society Journal* uses the U. S. A. N. S. I. system exclusively, as Coltman writes; their "Notes for Con-

tributors" in volume 38 (1985): 164, state that the "American" system "is to be preferred." This would seem to leave some room for the author's wishes, should he or she prefer otherwise.

While one might well, if the world were newly created, recommend that organologists use the U. S. A. N. S. I. system—and that viola parts be written in the G clef and that everyone speak Esperanto—to insist on the imposition of any such ideal scheme in the world as it is would be folly.

The following communication has been received from William E. Hettrick, former editor of this *Journal*.

During my seven-year tenure as editor of the AMIS *Journal*, I retained the traditional method of designating specific pitches and decided not to adopt the newer U. S. A. N. S. I. system. The chief reason for my decision was the old adage about not fixing what isn't broken. The traditional system, I reasoned, was easily comprehended and had stood the test of time as a result of its use in musical and organological works down through the centuries. I therefore saw no reason to abandon it unless the newer method were shown to be far superior.

I continue to prefer the traditional system of pitch designation to the U. S. A. N. S. I. method and wish to comment on the following claims made by some of the latter's proponents: 1) *The new system is typographically more consistent, since each pitch symbol consists of a capital letter followed by an arabic numeral.* I agree that this system presents a more regular appearance in a text than the traditional mixture of capital letters and lower-case letters followed by prime signs, but this difference has more effect on the production of the text by an editor and compositor than on its comprehension by a reader. In this regard, I must take issue with John Coltman's statement (this *Journal* 12 [1986]: 177) that the traditional method is more prone to printers' errors. Actually, with its greater consistency, it is the new system that is more susceptible; and besides, proper proofreading will ferret out typographical errors no matter where they occur. 2) *The new system allows quicker computation of the number of octaves between two indicated pitches.* C_2 and C_5, for example, are easily seen as embracing three octaves because of the simple arithmetical formula 5 minus 2 equals 3. I submit that when we see the traditional equivalents, *C* and *c″*, we visualize their notation (and probably also imagine their positions or fingerings on a familiar musical instrument) and arrive at the same conclusion in a way that may take a few seconds longer than using the new system but is more meaningful because it is based entirely on musical experience and practice. And anyway, what's the

hurry? 3) *The new system is being adopted by an increasing number of mostly scientific publications, and unless we follow suit we will do a disservice to our present and future readers.* It is precisely those readers yet to come that I am most concerned about. The best legacy we can leave them is not to have jumped on every bandwagon of change that came by, without very careful consideration of the consequences. Our age seems to place great importance on simplicity, consistency, and speed—all worthy attributes of scientific investigation, no doubt, but less desirable in a field of study that is based on artistic creations representing countless generations of human endeavor.

The following communication has been received from Howard M. Schott.

I think there are sound practical reasons for not adopting the U. S. A. N. S. I. system. I prefer a system that does not require subscripts, and that uses for superscripts only the strokes that can be written on a typewriter as single and double quotation marks, so that the octaves on the modern piano can be indicated as: *AAA*, CC, C, c, c', c", c" ', c" ", c" "'. Even if computer printers and word-processing equipment abound these days, many scholars still rely on the old-fashioned typewriter; and in my view, a system that can be produced with ease on an ordinary typewriter has the winning advantage.

Such a system is simple, clear, and typographically easy to produce. What more need one require? The fact that a body with the awesome name of U. S. A. National Standards Institute thinks otherwise does not shake my faith in the old way. I urge that the *Journal* show its independence and good sense by using the Helmholtz system.