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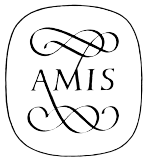

BOOK REVIEWS

Andrew Stiller. *Handbook of Instrumentation.* Berkeley: University of California Press, 1985. 533 pp.; 299 black-and-white illustrations. $65.00.

This weighty tome brings a new dimension to the word "handbook." In memory of Michael Praetorius, "who got it right the first time," this book attempts to do for the late twentieth century what Praetorius did for the early seventeenth.[1] Intended as "a guide to the potentials and limitations of every instrument currently in use for the performance of classical and popular music in North America," it is certainly the most comprehensive treatment of the subject yet to appear. With its emphasis on current practice, the book covers not only the traditional resources of instruments but avant-garde effects as well. Although, as Stiller points out, the great majority of his information is equally applicable to Europe, Central and South America, and Australia, he has not attempted to specify any peculiar differences in the practices of these regions.

The greater part of the book is devoted to the treatment of modern instruments. Following some preliminary remarks on notation, general acoustics, and factors to be considered when mixing instruments, Stiller takes up in turn each broad instrumental grouping in the order of its appearance in the standard orchestral score: woodwinds, brasses, voice, percussion, keyboards, strings, and electronic instruments. The instruments are further subdivided within each group into families that can be conveniently treated as units. First among the woodwinds come the flutes (including piccolo, alto, and bass flutes in addition to the flute proper), followed by oboes (including English horn and heckelphone), clarinets, saxophones, and bassoons. Brass instruments are divided into families of horns, trumpets, trombones, and "tubas" (the last consisting of flügelhorns, alto and baritone horns, and bass and contrabass tubas). The section on percussion, whose "golden age . . . is right now," is so extensive (occupying about one quarter of the total book) as to require three chapters: one on general considerations (acoustics, physical placement, notation, mallets and sticks, and musical examples), one on drums, and one on idiophones and miscellaneous instruments. Of disparate acoustical natures but unified by playing

1. Michael Praetorius, *Syntagma musicum,* vol. 2, *De organographia* (Wolfenbüttel: 1618–1620); facs. reprint, ed. Willibald Gurlitt (Kassel: Bärenreiter, 1958); trans. Harold Blumenfeld (New York: Da Capo, 1980).

technique are the keyboards: glockenspiel and celesta; piano; electric piano and clavinet; harmonica, melodica, and accordion; organ; electric organ, melotron, performance synthesizer, and ondes martenot. (The harmonica is included in this chapter, despite its lack of a keyboard, because of its acoustical and technical affinity with the other free-reed instruments.) Categories of stringed instruments include struck strings (cimbalom), plucked strings without fingerboard (harp), plucked with fingerboard (acoustic guitar, mandolin, banjo, and various electric guitars), and bowed (violin family). The discussion of electronic instruments is limited to those used for live performance: studio synthesizer, computer as synthesizer, tape deck, and "live electronics" (pickups, amplifiers, and associated processing devices).

The discussion of each family of instruments is accompanied by at least two figures: a chart giving "vital statistics"—name, abbreviations, written range, dynamic capabilities, sounding pitch, and availability; and an exquisitely rendered scale drawing (in flattering imitation of Praetorius's model). Other charts and diagrams also abound. Complete fingering charts (including special trill fingerings) are provided for all woodwinds. Included in the discussion of the voice is a complete listing of the international phonetic alphabet, as well as a chart showing the approximate pitch at (and above) which the members of any pair of vowels become indistinguishable from each other. Chapters concerning keyboards and strings present diagrams of maximum finger stretches. Each section concludes with a list of musical examples; these are drawn primarily from the works of modern "serious" composers (from Schoenberg to George Crumb) but also include a few earlier works and some popular recordings (from the Beatles to Frank Zappa). These examples are chosen to demonstrate not only traditional performance techniques but also the "special effects"—key-slaps, multiphonics, half-valving, playing on mouthpiece or reed alone (to name but a few)—which are commonly required in modern scores.

While the book is designed to be read straight through as a textbook, the treatment of any specific instrument can easily be located by means of the index. Stiller is a master of clear and straightforward explanation of often complex matters. Despite the wealth of information and the tight formal organization, his text is rarely dull. It is enlivened by his humor and by the variety in his modes of expression; sometimes efficiency demands the fearless use of colloquial metaphor, and sometimes only a technical polysyllable will do. Stiller is also a realist. Several of his pronouncements about instruments run counter to the accepted mythology of musicians, although they would have the full endorsement of acousticians. For instance, wind play-

ers generally do not like to be told that the material of which their instruments are made makes comparatively little difference to the sound. Many clarinetists would also argue strongly against the idea that there is little perceptible difference between B♭ and A clarinets—and even more strongly against the assertion that "there is no need for the modern bassett horn beside the true alto clarinet." Stiller's treatment of the voice is particularly controversial, as he admits. Performers may continue to argue details, but his precepts serve as a reminder to the composer not to become bogged down in minutiae at the expense of broader musical effects.

Part Two of the book treats of early instruments as we know them from modern reconstructions. Comprising about a sixth of the book, this section is aimed primarily at modern composers who might wish to employ the special colors of these instruments in new works. At the same time, however, it attempts to provide at least a rough guide to historical instrumentation. Thus it begins with a summary of early practices, with a few sentences on each compositional style in various eras. Despite its brevity, this summary is admirable for its accuracy in reflecting current scholarship. (Only one major point deserves reconsideration: lately some scholars have questioned the long-held assumption that the untexted parts of fourteenth- and fifteenth-century works were meant for instruments, suggesting instead that they were vocalized.)

Stiller's primary emphasis upon early instruments as tools for modern works causes some curious omissions. As he points out, the sounds of the baroque or classic forms of common woodwinds are "too much like their modern descendants to be of much interest to composers," and so they have no place in his discussion. Baroque forms of recorder, rackett, harpsichord, lute, guitar, and gamba are included, however, as are viola d'amore and baryton. Renaissance flutes and early brasses are also included "for the sake of early-music performers," despite the tonal similarity of these instruments to their descendants; early forms of the violin are not.

As a performer on early instruments I greet the publication of this section with mixed feelings. On the one hand, it is gratifying to have a source to which to refer composers unacquainted with the capabilities and limitations of early instruments in their most readily available incarnations. (Stiller shows brilliantly in short examples, for instance, what is idiomatic chromatic writing for recorders equipped with double holes, and what is not.) On the other hand, it seems unfortunate to codify and "institutionalize" the current state of the revival of early instruments—particularly renaissance winds. Stiller alludes to the problem in his introduction to this section, but he seems only superficially aware of the ways in which greater

authenticity of design would change the picture. All instruments are here presumed to play in equal temperament at $a' = 440$hz, and all of the woodwinds (save the cornett) conform to the "C and F" system developed in the baroque period. Were performers on renaissance instruments to follow the lead of serious exponents of baroque practice and to demand instruments built to earlier pitch standards, nominal tunings, and intonation systems, the effect of the change could only be beneficial from the standpoint of authentic sound and performance practice; it would, however, invalidate much of the specific information given by Stiller. Were performers and audiences, moreover, to become more sophisticated in their understandings of renaissance music, perhaps the demand for some of the odder instruments—ephemeral, peripheral, or even (in the case of gemshorns as a consort) nonexistent in the Renaissance itself—might abate in favor of more "normal"-sounding, mainstream early performance media. Although these changes hardly seem imminent, it still seems wrong to perpetuate anachronistic versions of historical instruments merely for the sake of twentieth-century compositions. We may be reminded of the Pleyel-type harpsichord, which is now of little interest to most serious players but which, somewhat ironically, has become an historical instrument in its own right for the performance of one modern work—the Poulenc concerto.

Stiller would undoubtedly contend that the instruments as he describes them are here to stay, and that more authentic versions are more likely to coexist with than to supplant them. Thus his section on early instruments will probably remain a realistic guide to modern use. It is as a guide to historical instrumentation that it leaves the most to be desired. Considering the basic purpose of the book, however, this lapse can be regarded as only a minor flaw in a painstakingly complete and beautifully produced resource.

HERBERT W. MYERS

Malou Haine and Nicolas Meeùs, eds. *Dictionnaire des facteurs d'instruments de musique en Wallonie et à Bruxelles du 9e siècle à nos jours.* Liège: Pierre Mardaga, 1986. 768 pp.; 267 black-and-white illustrations. FB 3,250. FF 515.

One's first reaction to this hefty volume is to hope that it is a harbinger. We have *MGG, New Grove 6,* and even the recent *New Grove Dictionary of Musical Instruments,* all of which will continue to grow with each new edition, not the least in the entries for instrument makers. But this volume is something else again—a well-researched compendium of information on instrument

makers from the Renaissance to the present day bracketed within a fairly small geographical area. That central Flanders has long been a center for instrument making will surprise no organologist or historian, and this volume's substantial 765 pages is ample confirmation of it.

The compilation of any dictionary is fraught with danger—the danger of omission. One naturally looks first in one's own field for this—in the reviewer's case, keyboard instruments. Considering the early reputation Flanders had in this regard, it is rather surprising to encounter some weaknesses in the period before the eighteenth century. Certainly in a compilation such as this, there is ample room for the more minor figures, and some are indeed included; yet one looks in vain for people such as the harpsichord and virginal maker Lodewijk Theewes (one of three recorded harpsichord makers of that surname), active in Antwerp and London, 1561–85. But there is really only one truly glaring omission among the keyboard instrument makers, and that is of the several members of the influential sixteenth-century Brebos family, organ builders active in Lier, Antwerp, and Spain—this despite the fact that Jan van Lier, of an equally important family, is cited in this dictionary as the mentor of Gomaar Brebos, the progenitor of the Brebos clan. Well, one can find all the Breboses in *New Grove 6*,[1] which unfortunately leaves out the *Dictionnaire's* Van Liers (under any of their aliases: Vente[2] lists them as de Smetses and/or Verrydts but not as Van Liers!).

Haine and Meeùs are much stronger and more inclusive from the eighteenth century on. Their nineteenth-century coverage in particular is quite impressive, and provides detailed information on many makers of all kinds of instruments who are either not mentioned at all in other sources, or are not mentioned in as much detail. A good example of this nineteenth-century emphasis is the eight pages devoted to the Sax family of brass instrument makers, in contrast to less than a single column devoted to the illustrious seventeenth-century harpsichord-making clan of Ruckers. There is some welcome coverage of bell founders, harmonium makers, and makers of mechanical instruments, who seem to have been slighted by most other books or dictionaries concerned with musical instruments, and substantial articles on nineteenth-century piano makers and organ builders, with useful source materials such as a five-page listing of the work of

1. August Corbet and Ole Olesen, "Brebos," *The New Grove Dictionary of Musical Instruments*, ed. Stanley Sadie (London: MacMillan, 1984) 1:268–69.

2. Maarten Albert Vente, *Die Brabanter Orgel: Zur Geschichte der Orgelkunst in Belgien und Holland im Zeitalter der Gotik und der Renaissance*, 2nd ed. (Antwerp: Frits Knuf, 1963).

the important Merklin firm. Not to be ignored, too, are the many entries for twentieth-century instrument makers, most of whom are little known outside of Belgium.

The *annexes* (appendices) take up the last third of the book, and are well worth the space they occupy. An index of instrument makers lists all those mentioned in the main text by alphabetical order of cities/towns, subdivided by instrument and century (in the case of Brussels, enormously helpful for quickly singling out, say, all the piano or wind instrument makers of a given period). This section also provides a graphic picture of the shifts in emphasis in different periods: Brussels, with the largest number of makers by far, had a huge piano industry in the nineteenth century, with winds, strings, and organs not far behind.

In another *annexe,* makers of instruments that are permanently sited—organs and carillons—have their known work broken down geographically. Understandably, these listings are by no means complete, save in instances where company records and worklists are preserved (largely from the nineteenth century to the present), and there are lacunae even in nineteenth- and twentieth-century listings. While some of the work of the Tegelen branch of the organ-building Van Dinter family is listed, there is no mention of any work done by the branch that emigrated to the United States (although biographical material on these builders is given); and while we are indeed warned that the list of organs built by Anneessens is not exhaustive, none the firm's two dozen organs exported to England (some of which were of substantial size) are included. Still, there is so much more along this line here than in any other volume of the kind that one hesitates to be picky.

An *annexe* of potential usefulness to researchers is that listing (by maker) instruments to be found in instrument collections around the world, including seven collections in the United States; not surprisingly, the fine Brussels collection takes pride of place. But this is also the most incomplete and disappointing section, and could easily have been improved by a simple survey of easily accessible current catalogues. Although some holdings of the Victoria and Albert Museum (London),[3] Karl Marx University (Leipzig),[4] Yale University[5] and Smithsonian Institution[6] are cited, there is

3. Howard Schott, *Keyboard Instruments,* vol. 2 of Victoria and Albert Museum, *Catalogue of Musical Instruments,* 2nd. ed. (London: H.M. Stationary Office, 1978–85).

4. Paul Rubardt, *Führer durch das Musikinstrumenten-Museum der Karl-Marx-Universität Leipzig,* 2nd ed. (Leipzig: Breitkopf and Härtel, 1964).

no mention of instruments in these collections by the noted harpsichord maker Ruckers (instruments of 1631 and 1639 in London, a 1644 "mother and child" virginal in Leipzig, another of ca. 1590 at Yale, and a 1620 virginal in the Smithsonian). The Museum of Fine Arts collection in Boston (which has a 1620 Ruckers muselar) is not mentioned at all.[7] This cross-checking of a single maker suggests that much has probably been left out of this particular list in every area.

Finally, all of the articles have short author/date bibliographical references, and these items are listed with full citations in an exhaustive bibliography, which includes separate listings for periodicals, *annuaires* and *almanachs,* and instrument collection catalogues, though here again there are many omissions in the latter category.

The numerous well-reproduced illustrations in this volume deserve special mention. Not only does one find the expected pictures of representative instruments and portraits of makers (some full-page size), but also old photographs of factory interiors, reproductions of advertisements and shop drawings, and even nicely detailed photos (presumably made especially for this work) of makers' signatures, escutcheons, and nameplates.

Despite some of the minor flaws cited, the general quality of this volume is very high. As in NGDMI, the articles, no matter how short, are signed, many by recognized authorities in their respective fields; indeed the list of contributors at the very end is quite impressive, even if co-editors Haine and Meeùs do take responsibility for a larger number of articles than any others. This is definitely a volume any serious music library ought to have, and it should find a welcome place on the shelves of individual scholars as well. It is to be hoped that it may encourage the compilation of other such regional directories.

BARBARA OWEN

5. Richard Rephann, *Checklist: Yale Collection of Musical Instruments* (New Haven, Conn.: Yale University, 1968).

6. Cynthia Hoover and Scott Odell, *A Checklist of Keyboard Instruments at the Smithsonian Institution,* 2nd ed. (Washington, D.C.: Smithsonian Institution, 1975).

7. Museum of Fine Arts, Boston, *Musical Instruments Collection: Checklist of Instruments on Exhibition* (Boston: Museum of Fine Arts, 1983).

Edwin M. Good. *The Eddy Collection of Musical Instruments: A Checklist.* Fallen Leaf Reference Books in Music, 3. Berkeley, Calif.: Fallen Leaf Press, 1985. 91 pp. $19.95.

Clemens von Gleich. *Haags Gemeentemuseum: Over het ontstaan van de Muziekafdeling: Portret van de Verzameling-Scheurleer.* Den Haag: Haags Gementemuseum, 1985. 44 pp.; 24 black-and-white illustrations, 27 facsimiles, 4 plans. Paperbound. Hfl 15.

While Edwin M. Good's checklist of the musical instruments owned by Ruth and G. Norman Eddy of Cambridge, Mass., is representative of what such works are—summary overviews—it nonetheless provides some essential information about this collection of 474 items, which includes European and American winds (transverse flutes predominating), strings, and keyboards, as well as paintings executed by Mr. Eddy. For each instrument Good lists maker and/or dealer (indexed), place of manufacture, serial number (if any), sounding pitch, principal materials (key material is infrequently reported), key system (where applicable), and date; paintings of instruments are likewise described. A potentially useful feature is the discussion, albeit brief, of sections of incomplete instruments.

If instrument checklists are intended primarily to introduce the contents of collections to the public, they should be clearly organized. Hence my first criticism: although the basic arrangement of Good's checklist follows the Sachs-Hornbostel system, which differentiates instruments according to their physical characteristics, items within the subcategories are generally listed in approximately chronological order. This means that a flute with, say, ten keys appears after one with sixteen, thus defeating the purpose of Sachs-Hornbostel. (Good renumbered the instruments so that each now has two numbers, a decision that can only complicate future reference and research.) Because the dating is often tentative—question marks in this checklist are ubiquitous—and such information appears at the ends of entries, it would have made more sense to arrange the flutes and clarinets by the number of keys, and then perhaps chronologically. There are also other problems of organization and terminology: a so-called Selim Flute (Indian), for example, is out of place among Boehm-system and Boehm-adaptation flutes; the designation of a mass-produced violin (no. 408) as a "fake" Stradivarius misses the point of recent research, which stresses the relationship of developing industrial technology, recognition

of brand names, and musical instrument manufacture at the turn of the century.[1]

The limitations Good placed on the type of information provided raise some fundamental questions about the value of instrument checklists in general. Why are basic measurements, such as overall length and the bore dimensions of woodwinds and brass, not reported? Since this survey of the Eddy Collection will likely remain the only one available for some time, this failing is particularly unfortunate. Additional comments relating to the current state of the collection would also have been welcome. Are the instruments playable? Have they been repaired or restored? And if checklists are further extensions of a collector's personal interests, why not furnish more information about the collector's background, and about how, when, where, and why the instruments were acquired? Such documentation will undoubtedly be central to future research concerning the development of private collections in the twentieth century.

If we learn little about why the Eddys collect musical instruments, when we turn to *Haags Gemeentemuseum: Over het ontstaan van de Muziekafdeling: Portret van de verzameling-Scheurleer,* we find that it is as much a portrait of the collector, Daniel François Scheurleer (1855–1927), as of the collection. Drawing on numerous documents and photographs, as well as Scheurleer's publications and correspondence, Clemens von Gleich sheds considerable light on the multifaceted career of this central figure in European musicology ca. 1900. A successful banker, Scheurleer was by inclination a musician. He was also a nationalist in the best European tradition, whose pride in Netherlandish culture extended to collecting books, music, and musical instruments of local manufacture. Scheurleer wrote voluminously about the musical life of the Netherlands, and presided over the Vereniging voor Nederlandse Muziekgeschiedenis. A tireless organizer, he was active in the International Musical Society, and attempted to form a new organization, the Union Musicologique, which he hoped would replace the IMS. Scheurleer was also an early advocate and supporter of musical iconography, establishing an international commission not unlike RIDM. Although his efforts in this area were rewarded by only one publication, the *Iconographie des instruments de musique* (The Hague: Commission International, 1914), Scheurleer laid the groundwork for the iconographical research of Emmanuel Winternitz and Howard Mayer Brown.

1. For example, Beverley A. Ervine, "Another Side of John F. Stratton," paper delivered at the national meeting of the American Musical Instrument Society, Vermillion, South Dakota, May 10, 1986.

The monograph examines many details of Scheurleer's activities, including his musical-instrument collecting. In recounting the early history of the collection, Von Gleich discusses the supporting roles played by agents, dealers, and directors of international exhibitions. But the central figure is unquestionably Scheurleer himself, whose collection was an extension of his own personal interests and overriding political concerns. Following visits to the great collections of Brussels and Paris in 1881, Scheurleer decided there must be an instrument museum in The Hague. By 1885 he had personally collected one hundred seventy instruments, which he systematically described in an appendix to the 1885 catalogue of his library.[2] Lacking a later inventory of the collection—a catalogue published in 1893 is not complete[3]—the Gemeentemuseum estimates that Scheurleer collected nearly 1100 musical instruments. As one would expect, sixteenth- through nineteenth-century European instruments represented the lion's share of Scheurleer's holdings, but there were also replicas of baroque instruments such as a harpsichord by the piano maker Wilhelm Hirl built in 1899, which was played in early music concerts Scheurleer sponsored (clearly the baroque revival then underway in Paris was not an isolated phenomenon). Scheurleer also bought replicas of ancient Egyptian instruments as well as objects from Asia and Africa.

The most remarkable aspect of Scheurleer's approach to historical musical instruments was his recognition of their value to scholars and musicians. In a 1906 address, after speaking of a time when instruments were considered mere curiosities, he declared hopefully that the "condition of things is steadily improving. Private collections are being moved into public museums, and in different countries professional musicians are taking up the practice of long-forgotten instruments. Already it is no longer an exceptional thing to hear a clavecin used in performance of the works of Handel and Bach. It is being realised that modern instruments have supplanted their predecessors, without being able to take their place altogether. For all this we have reason to be thankful, and we may presume that we witness the beginning of a musical renaissance."[4] Von Gleich's work

2. D. F. Scheurleer, *Catalogus der muziekbibliotheek en der verzameling van muziekinstrumenten*, 2 vols. ('s-Gravenhage: M. Nijhoff, 1885–87).

3. Scheurleer, *Catalogus der tentoonstelling van muziekinstrumenten, prenten, photografieën en boeken daarop betrekking hebbende*, 3 vols. ('s-Gravenhage: M. Nijhoff, 1893–1910).

4. Scheurleer, "Iconography of Musical Instruments," *Zeitschrift der Internationalen Musik-Gesellschaft* 12 (1910–11), 335.

reminds us that we ourselves have reason to be thankful for men like Scheurleer who sparked the interest in the study of music and musical instruments that has made possible our present technological advances.

JAMES M. BORDERS

Peter and Ann Mactaggart, eds. ***Musical Instruments in the 1851 Exhibition: A Transcription of the Entries of Musical Interest from the Official Illustrated Catalogue of the Great Exhibition of the Art and Industry of All Nations, with Additional Material from Contemporary Sources.*** **Welwyn, Herts, England: Mac and Me, Ltd., 1986. 106 pp.; 16 black-and-white plates. £ 16.00 (surface mail postpaid to the U.S. and Canada; for air mail add £ 2).**

The Great Exhibition of the Works of Industry of All Nations, held in London in 1851, marked a new departure in industrial exhibitions. It was not only the largest exhibition to date but the first to be international in scope. Nearly 14,000 exhibitors from seventy-seven countries showed the best of their raw materials, machinery, manufactures, and fine arts (the four official exhibition divisions), and over six million people attended during the five and one-half months it was open. The exhibition building itself was one of the prime attractions. Covering some twenty acres in Hyde Park (and enclosing several full-grown trees), it was constructed chiefly of iron and glass, and was known as the Crystal Palace. An incredible variety of objects was displayed in this vast space: steam engines and threshing machines, silk handkerchiefs and floor-cloths, artificial teeth and watch movements, samples of wheat and coal, even maple sugar from Vermont. The nineteenth century was a time of growth and development in many industries, not the least of which was the design and production of musical instruments. The exhibition attracted instrument makers from many countries, and the records of the exhibition hold valuable information on the state of instrument manufacture in the mid-nineteenth century.

In their book, Peter and Ann Mactaggart make that information available to us. Their subtitle well states the purpose and scope of the book: it includes the entries of musical interest from the catalogue of the exhibition, as well as material from contemporary sources. The Mactaggarts have

included in their compilation information both about musical instruments themselves, and about related items such as piano wire, music stands, specimens of printed music, and prepared wood for musical instruments. And as a complement to the generally brief listings in the official catalogue, they often provide descriptions or critiques by contemporary writers who visited the exhibition.

The book opens with an introductory chapter in which the editors give background information on the exhibition, detail their sources of information, and describe the organization of their book. While their primary source of information on the exhibits was *The Official Descriptive and Illustrated Catalogue of the Great Exhibition,* a five-volume catalogue largely compiled from entries sent in by the exhibitors themselves, they also drew on catalogue advertising supplements, which contained price lists for some of the exhibitors; a sixteen-volume compilation of prospectuses and trade circulars of the exhibitors; the *Report of the Juries,* which detailed the decisions reached by the various groups of experts who judged the exhibits and awarded the prizes; and contemporary newspapers and journals such as *Newton's London Journal,* which included lengthy commentary by William Pole on musical instruments exhibited, and *The Illustrated Exhibitor,* a periodical that appeared weekly during the exhibition.

The major part of the text is devoted to the transcriptions of catalogue entries: the Mactaggarts include the full text of the entries, with identification to enable the reader to locate the reference easily in the *Illustrated Catalogue.* Where they have added material from other contemporary publications, the source is handily identified by title and page number (full citations are given in the bibliography). Their own occasional editorial comments provide further explanations.

The transcriptions are divided into six chapters: pianofortes, organs and free-reed instruments, woodwind and brass instruments, plucked and bowed instruments, ethnographic instruments, and sundry instruments and miscellanea. Within each chapter the entries are arranged alphabetically by name of exhibitor, though in the original catalogue the entries are grouped by country. The Mactaggarts' arrangement makes it easy to get a sense of the exhibits for a particular group of instruments, but since they have not provided any indexes or cross-reference lists, it can be difficult to use the book to answer other questions. For example, if you wish to know who the exhibitors from the United States were, you have to scan through the whole eighty-six pages of entries to pick them out.[1] A listing of exhibi-

1. There were eleven U.S. exhibitors: J. Chickering, Gilbert and Co., G. Hews, Conrad

tors by country and type of instrument would have solved this problem. Also, although it is never difficult to find the main entry for an exhibitor, an index by name would quickly lead one to auxiliary information in the introductory sections and to the report of the jury (the editors did ease the scanning process by setting exhibitors' names in capital letters).

Following the chapters on instruments is the report of the jury for musical instruments. The ten jurors, who included Hector Berlioz (representing France) and Sigismund Thalberg (Austria), produced quite a lengthy report, which the Mactaggarts include in its entirety. Three types of awards were given: a Council Medal, awarded for "important novelty of invention or application"; a Prize Medal, awarded for general "excellence of production or workmanship"; and an Honorable Mention. The jury reported having examined 1857 musical items; they awarded eight Council Medals and fifty Prize Medals. Fifty-six exhibitors received an Honorable Mention. The jury report cites nine of the eleven United States exhibitors of musical instruments. Although no United States maker received a council medal, five were awarded prize medals and four received honorable mention.[2]

The Mactaggarts' original plan for their book was simply to bring together information that was spread throughout the *Illustrated Catalogue*. Their decision to add descriptive and critical material from other British sources has made it a much more useful and interesting compilation and has compensated in many cases for the brief or vague entries submitted by the exhibitors. Jonas Chickering, for example, described his exhibit tersely as "Pianofortes." But the Mactaggarts add informative paragraphs from *Newton's London Journal* and the *Art-Journal Illustrated Catalogue* describing his innovations ("The whole framing . . . is of cast iron, cast in one piece. The plan is a bold one, and deserves attention") and the reactions of the public ("His instruments have obtained high reputation, even from European professors who have tried them, for their brilliancy of tone and their power"). This material, besides being informative, adds a vividness to what might otherwise have been a rather dry recital of statistics. Though writers were generally broad-minded about unusual instruments, not all the com-

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Meyer, Nunns and Clark, and James Pirsson (pianofortes); J. S. Wood (a piano-violino); C. H. Eisenbrandt and G. Peaff (flutes); G. Gemünder (violins); and M. Keremerle (a leaf turner for music).

2. This was much higher than average, as reported by a U.S. official observer, Benjamin P. Johnson, who calculated that overall for both the United States and Great Britain, approximately one in four exhibitors had won awards: *Report of Benjamin P. Johnson, Agent of the State of New York, Appointed to Attend the Exhibition of the Industry of All Nations, Held in London 1851* (Albany: C. van Benthuysen, 1852), 17.

ments were complimentary. The American-made piano-violino was cited by one writer as having a sound "which we frankly confess to be indescribable." My only wish, in reading these well-chosen quotations, was that the editors could have drawn from some non-British sources as well.

Small criticisms aside, *Musical Instruments in the 1851 Exhibition* is a useful and well-produced book. Though paperbound, it is very sturdy and can be opened flat without harming the binding. Sixteen clearly reproduced plates illustrate a sample of the instruments exhibited, especially the range of pianos, from square to grand to "twin semi-cottage" (a double upright, having two fronts and sets of keys), all decorated in the most florid style. Perhaps the Mactaggarts, who specialize in historical instrument decoration, were first drawn to the subject of the 1851 Exhibition through these elaborately embellished instruments. In any case, the information they have painstakingly collected and effectively presented will be a boon to anyone researching musical instruments of the mid-nineteenth century.

CAROLYN BRYANT

Luigi Ferdinando Tagliavini and John Henry van der Meer. *Clavicembali e spinette dal XVI al XIX secolo: Collezione L. F. Tagliavini.* Collezioni d'arte di documentazione storica. Bologna: Cassa di Risparmio, 1986. 243 pp.; 20 color, 66 black-and-white photographs, 3 drawings, 8 x-rays, molding profiles for 16 instruments. L20,000.

This volume catalogs the small collection of antique keyboard instruments owned by the organist, harpsichordist, and musicologist Luigi Ferdinando Tagliavini. It is a model of its kind; the publisher, a Bolognese savings bank, taking great pride in its native son (Tagliavini was born in Bologna and now teaches there), stinted nothing in its preparation.

Tagliavini begins the volume by describing his collection and its origins. Unsatisfied with the ubiquitous revival instruments of the '50s and '60s, he sought to experience the sound of the genuine harpsichord. His first acquisition, in 1969, was an anonymous sixteenth-century polygonal virginal. He soon decided that he needed a larger instrument, and in 1971 found a 1679 2 x 8′, 1 x 4′ Giusti. At that point he was evidently bitten by the collector's bug, and acquired twelve more instruments between 1971 and 1978. The collection now consists of six harpsichords, a harpsichord-piano, an octave harpsichord, two polygonal virginals, an octave virginal, three rec-

tangular virginals, and two bentside spinets. Two of the virginals have pull-downs and small pedal boards. Seven of the instruments are in playing condition and many of the others are being restored.

The task of editing this catalog is shared by Tagliavini and John Henry van der Meer, with important contributions by Friedemann Hellwig and Wanda Bergamini. Van der Meer provides an essay on Italian harpsichord building in which he discusses many elements of the instruments, some in great detail: woods used in the various parts of the instruments, jacks, dispositions, string materials, lengths and gauges, and plucking points. Although his primary focus is on the instruments in the collection, he does not hesitate to mention other instruments as well. Decoration, both here and elsewhere, is discussed by Bergamini.

The description of the instruments leaves little to be desired. For each, there is a full discussion of name and date, inner and outer cases, stands and tables, woods, moldings, external and internal details of case construction, soundboard barring, bridges and nuts, keyboards, and guide racks. Information is given on plucking points, finishes, jacks, and string gauges. An exhaustive table of measurements of all sorts is provided, including not only all the vital statistics of an instrument such as length of cheek, bentside tail, and spine, and the dimensions of the soundboard bars, but also details such as the distance from the tops of the keys to the floor. Only a measured drawing could supply more information. The discussion of the decoration covers the subject matter, motifs, and idioms of the lid and case paintings, as well as their probable provenance and school. Finally, details are given on the instrument's early history; its restoration history; when, where, and from whom it was acquired; and bibliographic information on the builder and the instrument. Both color and black-and-white photos offer a thorough documentation of the instrument's external appearance.

Following the catalog proper is a check list, prepared by Hellwig, of all the moldings, bridges, nuts, and architectural features found on the instruments. Each is identified, and represented by a drawing of its cross section. This is a valuable extension of Hellwig's recent work on harpsichord moldings[1] as a means of establishing the provenance, and even the possible builders, of anonymous instruments.

1. Friedemann Hellwig. *Atlas der Profile an Tasteninstrumenten vom 16. bis zum frühen 19. Jahrhundert. An Atlas of Moulding Profiles in Keyboard Instruments from the 16th to the Early 19th Century in the Germanisches Nationalmuseum Nürnberg.* Veröffentlichung des Instituts für Kunsttechnik und Konservierung im Germanischen Nationalmuseum, 1. Fachbuchreihe das Musikinstrument, 41. Frankfurt: Bochinsky, 1985.

The concluding section, consisting of x-ray photographs of the eight harpsichords, provides a fascinating look into the insides of these instruments. Van der Meer claims, for example, that the three harpsichords by the Bolognese maker Giuseppe Goccini are braced only by knees and have no bottom frames. The x-rays confirm his statement.

Some of the instruments have interesting anomalies. No. 3, a 1721 2 x 8′ inner-outer harpsichord by Goccini, was built for an English noblewoman, and was therefore outfitted with the external trappings of an early eighteenth-century English harpsichord: mahogany outer case with lid hooks, decorative strap hinges, stop levers protruding through the name board, and a stand with two sets of half balustrade, half Queen Ann legs joined by a stretcher. The effect, though handsome, is not quite right—an "English" harpsichord built by an Italian who was familiar with the style, but not the substance, of his model.

No. 4, a 1725 2 x 8′ false inner-outer harpsichord, also by Goccini, has a coupling mechanism sometimes found on reed organs: a sliding keyframe sits under the keyboard, with "under keys" (*controtasti*) located under eleven of the regular keys in the tenor range and twelve in the alto. Those in the tenor crank about 60° to the left, so that their ends are under the corresponding regular keys an octave lower. The uppermost twelve crank to the right, ending up under the corresponding regular keys an octave higher. The *controtasti* keyframe is inoperative when pulled out a short distance; when pushed in, however, the bottoms of the regular keys depress the heads of the keys underneath as they are played. The tails of those under-keys, in turn, raise the bottoms of the corresponding keys an octave lower (in the bass) or higher (in the treble), thereby producing a 2 x 8′, 2 x 4′, 2 x 16′ sound. The effect must be attention getting.

A 2 x 8′ false inner-outer harpsichord built in 1792 by the Florentine Vincent Sodi (no. 6) has a double bentside, a feature extremely rare on Italian instruments. The editors perceptively remark that the shape of the tail shows the influence of the Viennese fortepiano rather than some earlier harpsichord tradition.

Nos. 11 and 12 are both inner-outer rectangular virginals built by Neapolitans: the first by Alessandro Fabri in 1598, and the second by Onofrio Guarracino in 1663. Both differ from most virginals in that their wrestplanks are to the left and the rear, behind the jack register. Thus the leftmost bridges, ordinarily on free soundboard, are mounted on the wrestplanks. Van der Meer rightly classifies instruments with this feature as Neapolitan virginals. The Guarracino, along with two other virginals by that maker I have seen (1668, in Finchcocks, and 1678, in the Roger Mirrey

Collection), has a half- rather than a full-projecting keyboard—unusual for an Italian instrument, although there are other examples, usually earlier.[2]

Although it is a rectangular virginal, no. 13 (anonymous, early nineteenth century) has the external appearance of a square piano; it looks quite severe and classical, with its vertical wood grain, flat moldings and square, tapered legs. In all respects it is outside the traditions of Italian harpsichord building. Van der Meer mentions some other examples but does not cite the ornate Venetian virginal in the Copenhagen Musikhistorisk Museum, which pretends to be a frenchified square piano.

Finally, no. 16, Tagliavini's last acquisition, is a two-manual harpsichord-piano of 1746 by Giovanni Ferrini of Florence, a student of Cristofori. The lower manual operates the harpsichord action, the upper the piano.

The catalog concludes with a bibliography of cited books and articles.

EDWARD L. KOTTICK

2. Probably the most famous is the 1555 Annibale dei Rossi polygonal virginal, in London's Victoria and Albert Museum.

Johann Joachim Quantz. *On Playing the Flute.* Translated with notes and an introduction by Edward R. Reilly. 2nd ed. New York: Schirmer Books, 1985. xliii, 412 pp.; 2 facsimiles, 5 black-and-white illustrations. Paperbound, $12.95.

Baroque music enthusiasts owe a resounding chorus of thanks to Johann Joachim Quantz for his treatise on music and performance practice in that era, *Versuch einer Anweisung die Flöte traversiere zu spielen* (*Essay of a Method for Playing the Transverse Flute,* Berlin, 1752). The title notwithstanding, Quantz's *Versuch* provides invaluable information for all practitioners of mid eighteenth-century music, for in this treatise Quantz addresses major topics on musical performance of his day. These range from the more general, such as good "execution" (*Vortrag*), to the more specific, including rules for adding unwritten ornamentation and advice on tempo and style appropriate to individual genres of musical composition. Nor does Quantz confine his instructions to flutists alone; with the exception of those aspects of flute playing pertaining only to this instrument (fingering, for example), Quantz gears his remarks to musicians of all kinds. Indeed, he devotes a significant portion of the *Versuch* to the duties of orchestra members who

accompany a concerto: lead violinists, ripieno violinists, cellists, double bassists, and keyboard players. Quantz ends his work, furthermore, with advice to all lovers of music on how one should properly judge a performance (both the playing and the composition). Thus the *Versuch* acts for us as a picture window through which we may view a segment of the musical scene in 1752 and the foregoing decades. True, the *Versuch* does not provide us with a full panorama of the European musical landscape, or even that of German lands at the time. And the panes of glass in Quantz's window on the Baroque are at places clouded by age or shrouded by archaic linguistic ivy. Nevertheless, Quantz has given us a most helpful vantage point in our modern *Versuch* (effort) to understand and express in living sound the musical aesthetics of that attractive era.

Our chorus of thanks to Quantz extends as well to Edward R. Reilly for his annotated English translation of the *Versuch*. Reilly first published *On Playing the Flute*[1] in 1966, and several reprints appeared in the 1970s. Now we can consult this work in a second edition. Though he has retained the same text (in the same typesetting)[2] that appeared in his original edition, Reilly has added an appendix of further annotations to his text, along with additions to the footnotes. These updatings are signalled on the page by arrows in the margins. The arrows direct the reader to consult the appendix, although the specific page in the appendix where the reference may be found is not indicated. Reilly also supplies two separate supplements to his bibliography of 1966, one a list of books and articles not cited in the earlier edition, the other a list of Quantz's compositions (from manuscripts as well as eighteenth-century and modern prints). An introduction to the new edition completes his revisions of this important scholarly contribution.

With very few exceptions—several terms and scattered passages (see below)—Reilly has provided a superb translation. Working from both the original German of 1752 as well as a French translation accomplished at Quantz's request the very same year (also printed in Berlin, by the same firm), he has rendered the *Versuch* into clear, idiomatic, and eloquent English, in a literary style that should be a model for translations of this kind. Reilly's concise language, along with his many helpful annotations, has the happy effect of unclouding for us Quantz's window on late baroque performance practice.

1. Reilly's shortened version of his translation of the German title, *Essay of a Method for Playing the Transverse Flute.*

2. He has added text to the original typesetting only in footnotes that appear at the end of a chapter, where space on the page allows for new material (pp. 161, 195).

Though accolades are due him for his accomplishment, a decision regarding internal references in his book—in both editions—makes Reilly's valuable work less accessible than readers might wish. Quantz's references to other passages in his text are here given by chapter and paragraph number only, not by page number. In this respect Reilly follows the original *Versuch,* but unlike Quantz's publication, Reilly's does not provide chapter numbers in the running heads found on each page. This makes searching his translation frustratingly laborious, especially in those chapters that consist of several numbered sections as well. One can find the right chapter and the right paragraph number yet find oneself in the wrong section. To compound the difficulty, Reilly has adopted the same policy for his own references to Quantz's text in the footnotes to his translation. A reader urgently needs *either* page numbers *or* numbered chapters on the running heads (or, better, both) in order to follow easily the arguments given by Quantz and the explanations offered by Reilly, as these relate to widely separated parts of the text. Both publisher and translator evidently recognized that this defect mars the index of the first edition, for they have effected a step in the direction of reader convenience in the second edition by substituting page numbers for the original chapter and paragraph numbers in the index. I strongly urge that this helpful policy be extended to the entire book in a third, revised edition. Ideally, such a third edition should be completely reset throughout so that all updatings appear in the main body of the book, to avoid yet more searching. However, for one who is familiar with the first edition, the separation of new annotations from old adds a useful dimension to the work. Perhaps these and future updatings, though incorporated into the text, could still be signalled in some way.

When Reilly (or someone else of similar ability and dedication) addresses himself to a third edition of *On Playing the Flute,* I hope he will reconsider the translation of several key terms and of a number of passages that do not quite do justice to Quantz's intentions. The words in question (with Reilly's translations) are: *Vortrag* (execution), *vernünftig* (reasonable, reasonably), *rund* (round, roundly), *Metrum* (metrics), and above all *Schmeicheley* (flattery). None of these English words represents an entirely satisfactory equivalent for the eighteenth-century German term. My suggestions are as follows: *Vortrag,* 'musical performance';[3] *vernünftig,* 'according to reason' (p. 21, line 7) or 'made according to reason' (p. 20, line 38), and 'reason*ing* . . . musical artists' (p. 197, par. 7, line 12); *rund,* 'full' or 'fully'

3. Reilly himself uses almost this translation on one occasion (p. 215, par. 3, line 1).

(since what is round or rounded is "filled in" in the sense of fullness of tone or completeness, i.e., no notes left out); *Metrum*, 'phrase structure'; and *Schmeicheley* (by far the most difficult concept to render into English), 'spell-binding' (as a noun or an adjective); 'flattery' makes sense in only a few cases.

As for the few passages that fall short of the mark, I offer the following alternatives: p. 57, par. 22, lines 4–5, (also p. 110, line 7) substitute "higher in pitch" and "lower in pitch" for "higher" and "lower"; p. 80, par. 4, line 3, substitute "detrimental" for "prejudicial"; p. 91, n. 1, substitute "fore-stroke" for "fore-beat" (on p. 103, n. 2, "afterstroke" rather than "after-beat") thus keeping the sense of a finger striking (rather than a musical pulse), as is appropriate to this ornament; p. 138, par. 6, line 7, "outside of conformity" (*wider*) rather than "out of conformity," which carries the meaning opposite to the one intended by Quantz; p. 162, line 1, "lovers" rather than "amateurs"; p. 166, par. 14, line 1, "plain" instead of "flat" (*platt*); p. 186, line 8, "level" instead of "pitch" (so as to remove ambiguity); p. 209, line 14, substitute "failure of the bass part to enter" for "omission of the bass part"; p. 215, section 2, par. 1, lines 3–5, for the written sentence substitute "If they [the strings] are too thick, the tone will be dull, while if they are too thin, the tone will be undeveloped [*jung*] and weak"; p. 224, line 18, "bow-stroke" instead of "stroke," and line 22, "stroke marks" for "strokes"; p. 300, par. 11, line 14 and n. 6, indicate that the French *flute d'oignon* meant mirliton; p. 305, par. 18, line 2, substitute "role" for "part"; p. 308, line 1, "setting" for "transposing"; p. 311, par. 33, line 6, (and p. 317, line 7), "lowest part" instead of "fundamental part"; p. 314, par. 37, lines 10–11, substitute "as one with words"; p. 329, par. 67, lines 11–12, substitute "Their recitatives are too cantabile and their arias not cantabile enough"; p. 330, line 2, "librettists" for "operatic poets," and line 6, "librettos" or "libretti" for "poems."

A longer passage suffers from Reilly's reliance on the French mistranslation of a particularly convoluted German sentence. On page 295, par. 3, lines 6–9, the sentence should read something like this: "One person, performing quite carelessly—often with difficulty [literally: effort], and as likely as not a very bad piece to boot—is heralded as a marvel, while another, despite the highest possible diligence with which he applies himself to perform a chosen piece, is awarded hardly an instant of notice." In this paragraph Quantz focuses on performers, not pieces. He moves on to a discussion of compositions in par. 5, p. 296.

A few annotations can also be emended. Page 39, n. 1: the German term *Application* with regard to fingering dates back at least to 1511, when Sebas-

tian Virdung used it in *Musica getutscht.*[4] Page 233, par. 29, lines 8–9: "steel" should properly read "iron" (before the present century *Stahl* really meant iron).[5] And page 284, n. 1: the pulse beat was referred to as early as 1496 by Franchinus Gaffurius in his *Practica musicae.*[6]

The foregoing minutiae detract but little from the general excellence of Edward Reilly's accomplishment. Unfortunately, however, the lack of page numbers for internal references and of chapter numbers in the running heads *does* present obstacles to those who seek to benefit from his significant work, so that *On Playing the Flute* is not the "user-friendly" resource it could and should be to the players and lovers of baroque music to whom this treatise was and still is addressed. Visibility through Quantz's window can be even further improved by attention to this shortcoming in the next edition.

BETH BULLARD

4. Sebastian Virdung, *Musica getutscht* (1511), facs. ed. Klaus Wolfgang Niemöller (Cassel and Basle: Bärenreiter, 1970), sig. D4^{v}.

5. Alfons Huber, "Frühtechnische Verfahren der Drahterzeugung" (Thesis, Meisterschule für Konservierung und Technologie der Akademie der bildenden Künste, Vienna, 1981), 6.

6. See the translation of this treatise by Clement A. Miller, Musicological Studies and Documents, 20 (American Institute of Musicology, 1968), 75. See also the same author's "Gaffurius's *Practica musicae:* Origin and Contents," *Musica disciplina,* 22 (1968): 120–21; and Dale Bonge, "Gaffurius on Pulse and Tempo: A Reinterpretation," *Musica disciplina,* 36 (1982): 167–74.

Albert Hiller. *Das Grosse Buch vom Posthorn.* Wilhelmshaven: Heinrichshofen, 1985. 302 pp.; 40 black-and-white illustrations, 52 black-and-white photographs, 40 color tables, 350 musical examples. DM 68.

Albert Hiller's *Das Große Buch vom Posthorn* is the first comprehensive history of an instrument whose importance has often been underestimated by musicians and scholars. This volume goes a long way towards setting the record straight and giving us an appreciation of the instrument in its cultural context. While the post horn continues to be a logo for many European postal services and other firms who use it as an icon symbolizing dependability and tradition, the interest in period instrument performance and the search for alternative timbres has made modern trumpeters more likely to consider performing a post horn solo on a real post horn. A few

years ago, the instrument of choice for solos in the classic and romantic literature would have been the standard orchestral trumpet in B-flat or C, and in a few unhappy cases, the excerpts were even performed in the wrong octave. Good reproductions of post horns are available, and there has been an uninterrupted market for the various sizes of Fürst-Pless horns, which are associated with the hunt. In short, the time is right for this book.

The book is lavishly produced with large, clear type and good-quality pictures. Hiller's definition of the post horn is broad, but clearly stated. He includes illustrations and generic measurements of instruments which the musical public would recognize as the common coiled variety, the single wound bugle-style instrument, the long coach horn associated with the English stage coach, and early keyed and valved instruments such as the keyed bugle and the cornopean. While this gives Hiller a lot of ground to cover, it also provides the reader with a sense of the instrument's connection with the earlier *corno da caccia* traditions and of its dovetailed relationships with the keyed bugle and valve systems in the early nineteenth century. The bulk of the discussion centers around the golden age of the post horn in the late eighteenth and early nineteenth centuries and, as one would expect, pays the most attention to the instrument's use in Germany. The topics listed in the table of contents reveal the scope of the project: the history of the post horn, the development of the post horn from a natural instrument to a chromatic valve instrument, post horn signaling, the musical training of the postillion, the golden age of the post horn, the musical repertory, the decline of the art of the post horn, the postillion and post horn in German poetry, post horn signals (German and English examples), concert music, post horn makers, and pictures of post horns. Nearly two-thirds of the book features musical examples from the post horn repertoire. This repertoire is large and varied, a fact that is driven home by the number of solo calls from the signal repertoire and pieces of music from duets through four-part ensembles and excerpts from the post horn's parts in the classic and romantic repertoire. Contemporary composers have also written for the post horn. For example, I was gratified to see that Widmar Hader's "Post Horn Sennet" (1983) for solo post horn and orchestra and "Flourish Sennet" (1983) for two post horns (in A and A-flat!) and orchestra were included in Hiller's bibliography.

There are only a few areas that could draw negative criticism. An annotated discography would have been welcome. Many recordings of post horn music sold in German shops today fall into the category of "muzak" arrangements based on the traditional calls of the hunt. Even a listing of

recommended recordings would help guide the novice post-horn listener in finding the beautiful trees in a dark forest of commercialism. With a project as dependent on illustration as this one, a greater diversity in the iconography would have strengthened the impact. For example, a number of paintings by Gustav Müller, many of them done in the 1890's, are included. While some of Müller's work has a certain charm, most of the paintings show the coiled-style instrument with some artistic license and are more important for information on the costumes of the postillion than for information about the instrument. In contrast, the majority of the photographs of the instruments themselves are in black and white and do not enjoy the full-page format given to Müller.

There is one Müller painting, however, that is needed to illustrate a point: the painting (plate 8) that shows three coachmen looking on as a train passes in the distance. The painting symbolizes the technology that replaced the coachman's way of life and the decline of the instrument that he played. There were humorous aspects to this decline as well. English coachmen used the new valved and keyed instruments to moonlight as dance musicians in the roadside taverns, a practice that occasionally delayed the expeditious delivery of mail and passengers to the next stop the following day. The performance of popular tunes as a substitute for the traditional calls was often noted as a source of irritation for the passengers of the coach and townspeople, who expected a familiar blast based on the natural harmonic series.

Among the notable examples of post horn photographs are several of post horns with holes. The use of these tone holes is also discussed in the text, which includes fingering charts for the one- and two-hole models. Those who perform on modern reproductions of the natural trumpet are well aware that the holes on their trumpets are a modern concession to equal temperament, but the use of holes on small signal instruments of the mid-nineteenth century has not been fully documented until now. (These instruments are fetching high prices among collectors, and they also play very well.) Modern natural horn players are using tone holes in their copies of hunting horns pitched in D. The modern use of the holes in trumpets is mostly to correct problems related to just intonation of the eleventh harmonic (written *f*″), but Hiller's charts imply many more possibilities.

There is other useful performance-practice information to be found. Modern post-horn players who have scratched their heads about trill markings on low G's in the mid nineteenth-century post-horn literature will sleep better knowing that this marking (indicated in music by Peter Streck in 1846 and defined by Friedrick Krekeler in a 1905 tutor) indicates

an "Art Vibrato," a *Zungenwirbel* performed as a string of thirty-second notes for the duration of the tone that is marked.

There is more to a post horn than meets the eye and ear, and it is probable that more detailed studies of this instrument will follow. For the present, however, those with interests in this area of brass history will be given much to think about and will applaud Hiller and Heinrichshofen Verlag for displaying the instrument in its social and artistic context in an elegant and sensitive way.

The text is in German, but since a large part of the volume is music and pictures, it is valuable to non-German speakers. The text is not footnoted, but the references that are given are clear and the bibliography and literature lists are accurate. The book is a worthy acquisition for college, university and conservatory libraries. The price of 68 DM (well under the price of a modern Fürst-Pless horn) also makes it possible for individuals who have special interest in the subject to own their own copy.

RALPH DUDGEON

Thomas Vennum Jr. *The Ojibwa Dance Drum: Its History and Construction.* Smithsonian Folklife Studies, 2. Washington, D.C.: Smithsonian Institution Press, 1982. 320 pp.; 107 black-and-white illustrations. Paperbound, $7.50.

This volume is by the general editor of the Smithsonian Folklife Studies series, which was established in 1978 by the Smithsonian Office of Folklife Programs "to document, through monographs and films, folkways still practiced (or recreated through memory) in a variety of traditional cultures." The studies derive from more than ten years of field research in connection with the program's annual Festival of American Folklife. In his preface, Vennum discusses the scope of the program, which includes a broad spectrum of traditional folkloric topics ranging from customs, rituals, music, and dance to such areas as crafts, food preparation, centuries-old technologies still practiced, and the production of home-made utilitarian objects still preferred by American Indians (the term used in the text rather than the frequently encountered "Native Americans"). Each study consists of a monograph and a film designed to complement each other,

but each is complete in itself as well. The monographs present historical information in profuse detail and descriptions of folk technologies accompanied by photographs, drawings, and bibliographies, while the films "add a living dimension by showing events in progress and traditions in practice, the narrative being provided mostly by the tradition-bearers themselves." (This reviewer has not had an opportunity to view the films.)

As J. Richard Haefer of the School of Music, Arizona State University, points out in his brief foreword, although nearly all North American Indian cultures utilize at least one type of drum in their ceremonial activities, little is known of the function and use of the instrument in many of these societies. Haefer points out that the volume under review does much to fill this gap through its comprehensive and exhaustive study of the Ojibwa dance drum and its use by Great Lakes and Plains Indian peoples.

During his studies Vennum enjoyed the collaboration of an Ojibwa drum maker/singer, William Bineshi Baker, Sr., who is also the principal narrator in the film. A transcription of the soundtrack of the film, *The Drummaker,* is included in the book.

The main body of the book consists of two principal sections in logical sequence. The first moves from general considerations of Ojibwa society and its musical culture to the more specific history of the dance drum and its function and the decline of the drum dance in recent years. Careful documentation is given in an account of the geographic location of Ojibwa migrations and settlements in the eighteenth and nineteenth centuries, and of the influence of the westward expansion of the "white man," culminating in the eventual establishment of reservations for the outnumbered and outgunned natives. Reservation life brought about changes in life patterns for the Ojibwas and resulted in cultural and material impoverishment. Stating that "it was in this climate that the Drum Dance was born," the author elucidates in carefully documented detail the importance of the role of the drum in maintaining ethnic identity among the Ojibwas. From early childhood to funeral rites, the drum played a constantly influential role in the life of an individual. These ritualistic activities are described in rich detail by the author in a most vivid fashion.

The decline of the drum dance since the 1930's is discussed as a phenomenon of the times related to a generational gap (*plus ça change, plus c'est la même chose*!). However, a note of optimism is sounded as Vennum expresses the hope that today's Indian youth will seek a rapprochement with their elders and, in a popular movement to retain their ethnic identity, revive the earlier commitment to building, playing, and dancing and singing with the drums they were once instructed to make by the Great Spirit.

The second section of Vennum's monograph deals in a highly specific (although not highly technical) manner with the construction of the drum proper. It deals with each step of the building and decoration of the instrument. A discussion of each stage of the drum maker's work is preceded by a discussion of the general practices of Ojibwa drum making, including evolutions of style and regional variations, with speculations concerning the origins of certain items and practices. Carefully detailed subsections follow, describing the construction of the frame (from washtubs, barrels, tree sections, and, later, galvanized tubs and other such available materials) and drumhead (usually the hide of cow, moose, or horse—deer being insufficiently strong), with graphic descriptions of the preparation of the animal hide and of the sizing for proper fit to the frame. The author's collaborator expresses a preference for a two-year-old Holstein cow or bull, Angus hides being too heavy! Descriptions of the lacing procedure are supplied with precise illustrations of the steps in splicing the lacing.

In succeeding paragraphs the author deals with decorations to the instrument, which serve both functional and visually operative roles. These include the skirt, a rectangular cloth flounce which surrounds the entire drum, sometimes decorated with metal brooches; the belt, highly decorative and often beaded, with edges of silk, grosgrain or satin ribbon; and the tabs, four in number, which traditionally face the northeast, northwest, southeast and southwest when the drum is positioned for ceremonial use. Pendants that hang from the drum are also described. Descriptions of drumhead decorations, usually in the three principal ceremonial colors of red, blue and yellow, follow. The author discusses the symbolism of the colors, which are employed in various designs and patterns. Finally, the accessories to the drum—pipes and tobacco boxes, legs for the drum, drumsticks, and drum covers—and their use are considered in some detail.

The remainder of the book contains several appendices; a glossary of Ojibwa terms; a key to sources mentioned in abbreviated form in the text; endnotes that mostly identify sources, but occasionally extend text quotes; and a thorough and extensive bibliography of sources on the Ojibwa and their music.

As for appraising the merits and/or deficiencies of this exceptional volume: one can only applaud such a conscientious and dedicated accomplishment, which, while thoroughly scholarly in the best sense of the word, also generates a strong affective response in the reader. A compelling subjective admiration for the music making of the Ojibwas is evoked largely by the skillful interweaving of contemporary accounts, authentic and credible descriptions by the author, and appropriate illustrations. Some readers

may lament the absence of an index, but this book seems more a gripping narrative to be read in a linear fashion than a reference to be used for checking discrete bits of information (though these are certainly discoverable). The Smithsonian Institution Press is to be commended for this extremely valuable contribution to the greater understanding and appreciation of America's rich and complex multi-cultural heritage.

ROBERT WASHBURN

The following communication has been received from John Henry van der Meer:

I am afraid I made a rather bad slip in my article on "The Typology and History of the Bass Clarinet" in this *Journal* 13 (1987): 87. In the Anton and Michael Mayrhofer bass clarinet (or perhaps, as some think, low basset-horn) in the Stadtmuseum, Musikinstrumentenmuseum, at Munich, the part with the 360° coil was not made by gluing together two symmetrical sections of wood, but by boring the section and then, after sawn cuts had been made nearly all the way through the tube, bending it, thus permitting the original straight tube to be bent in the desired coil; a leather covering was finally applied: see Philipp T. Young, "A Bass Clarinet by the Mayrhofers of Passau," this *Journal* 7 (1981): 36–46, especially figures seven and eight. The technology applied in making the instrument in question, therefore, does not differ from that applied in making curved *cors anglais* and curved basset-horns in the usual tunings.

The following communication has been received from Albert R. Rice.

John Henry van der Meer's article "The Typology and History of the Bass Clarinet" in this *Journal* 13 (1987) provides a valuable overview of the history and diversity of construction of the bass clarinet during the eighteenth and nineteenth centuries. It will serve as a reliable guide for these otherwise obscure instrument types and as the basis for further research. A few aspects of this admirable study may be enlarged upon and corrected, however, to further enhance our knowledge of the subject.

In describing the fingering of the bass clarinet and the resulting pitches Van der Meer states that "all bass clarinets, like clarinets, have an open E key for the left fourth finger, which, when overblown, makes possible the