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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 moldings¹ 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