

*Journal of the
American Musical
Instrument Society*

VOLUME XIV • 1988



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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.

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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 updates 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 updates, 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 'reasoning . . . 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.

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

5. Alfons Huber, “Frühtechnische Verfahren der Drahterzeugung” (Thesis, Meister-schule 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