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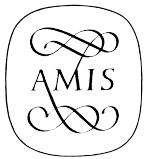

BOOK REVIEWS

Luisa Cervelli. *Antichi strumenti in un moderno museo: Museo Nazionale Strumenti Musciali—Roma,* 2nd ed., edited by Renato Meucci. Rome: Gela, 1986. 75 pp.; 34 black-and-white photographs, 3 illustrations. L15,000.

This booklet from the National Museum of Musical Instruments in Rome is a visitor's guidebook designed to accompany the museum's permanent gallery exhibits. The Museo Nationale Strumenti Musicali is probably best known as the repository of one of only three known surviving pianos made by Bartolomeo Cristofori (see Stewart Pollens, "The Pianos of Bartolomeo Cristofori," this *Journal* 10 [1984]: 32–68); but there are many more musical treasures here, including a very rare German harpsichord by Müller from 1537, a large number of Italian stringed instruments, several renaissance-period winds, and even the original clay model for an ornately sculpted and gilded seventeenth-century Italian harpsichord now in the Metropolitan Museum of Art in New York.

Despite its holdings of over 2000 objects, many of which are of great rarity and importance, the Museo Nationale has been little known and rarely visited except by the most dedicated researchers. This may be due to its relatively recent creation (the nucleus of its holdings was donated in 1950) and to limited public visitation hours (a situation that unfortunately constrains the musical instrument collections of many European museums). The appearance of this guidebook is, perhaps, an indication that visibility is improving for this important Italian collection.

The introduction includes a floor plan of the museum that indicates the eighteen separate galleries, some of them apparently quite small, on the first floor. The book follows a natural progression from gallery to gallery, with brief descriptions of each room's contents. There is usually a descriptive heading after the room number indicating the thematic grouping for that gallery. In choosing the contents of each display, the museum staff has used a variety of approaches, sometimes grouping objects by chronological relationship (for example, objects from archeological sites and from the renaissance and baroque periods) and at other times grouping them by function or musical relationship (for example, instruments used in the church, the military, or the home). There are indications in the text that the museum is still undergoing growth and improvement: mention is made of a second-floor gallery

area still to be completed and of plans for an annexed research facility, which will include laboratories, photographic studios, archives, a library, and offices.

In her introduction, Luisa Cervelli does not pretend that the booklet is more than a brief guide to the museum. Indeed, she mentions a forthcoming publication, *La galleria armonica*, which will offer "more extensive information and descriptions;" but no additional details are given concerning its contents or projected date of publication.

The format of the present guidebook could be improved to make it a more useful reference tool without reducing its usefulness to gallery visitors. As the book is currently laid out, the contents of each vitrine in a gallery are described in a more or less narrative fashion. Each instrument's name, printed in boldface type within the text, is followed by an apparently accurate transcription (including differentiation of upper and lower case letters) of any maker's label or stamp present; date and place of manufacture, however, are stated inconsistently from object to object. Reference would be easier for both casual and serious users if the contents of each room or vitrine were first given in checklist form at the beginning of each new section or room and then followed by separate essay material. In such a checklist the basic facts about each instrument (name, maker, date, place, etc.) could be presented in a consistent manner. If the museum has any system of catalog numbers these should also be incorporated to provide positive identification when necessary. One commendable reference aid that has been included in this guidebook is an index of the makers represented in the exhibits.

This guidebook's greatest shortcoming is unquestionably the poor quality of its photography, excusable only if a need to maintain low production costs and purchase price is assumed. Although it may be argued that a museum guidebook does not necessarily even require photography, its presence certainly enhances the appeal and usefulness of such a book. The number of photographs incorporated in this publication (thirty-four, all black and white save for the cover) is certainly appropriate for its size, but the photography appears to be very old. The problems include bad lighting, grainy texture in the printing, and some images badly out of focus. This is all quite unfortunate, since a good picture is still worth a thousand words, regardless of monetary inflation.

The contents of this museum guidebook provide interesting new items for study by all researchers of musical instruments. In spite of its shortcomings, the Museo Nazionale Strumenti Musicali must be congratulated for producing a publication about their collection in these times

of uncertain financial support for the arts, when museum collections of musical instruments can all too easily lose out in the stiff competition for funding.

DARCY KURONEN, Museum of Fine Arts, Boston

Clemens von Gleich. *A Checklist of Pianos: Musical Instrument Collection Haags Gemeentemuseum*. Checklists of the Musical Instrument Collection of the Haags Gemeentemuseum, 1. Edited by Rob Van Acht. The Hague: Haags Gemeentemuseum, 1986. 119 pp.; 78 black-and-white photographs. ISBN: 90–6730–045–4 (soft cover). Hfl 20.00.

The *Checklist of Pianos* is a paperback book of humble proportions with qualities of which to be proud. Its 119 pages contain checklist descriptions and black-and-white photographs of the seventy-three pianos and three practice keyboards in the Musical Instrument Collection of the Haags Gemeentemuseum in the Netherlands. The *Checklist* is published in English and includes a glossary that translates important technical terms into Dutch, German and French. The pianos in the collection are presented chronologically within the main piano types: grand, square, large upright, pianino (small upright) and practice keyboards.

The black-and-white photographs are of the highest professional quality. In fact, they are better than many of those found in some expensive hardback piano catalogs. Obviously much effort was spent to get such clear, crisp and well-lit photographs. The *Checklist* does not, however, include photographs of the interiors or actions of the pianos in the collection.

The same single-column checklist format is used for each instrument, allowing researchers to compare each piano with its neighbors easily and scientifically. The measurements of the cabinet dimensions, sizes of the keys and string lengths given for each piano will be much appreciated by scholars.

An obvious omission from the checklist format is any description of cabinet style. I feel that at the very least the woods used should have been listed; I suppose the writer and editor felt that the excellent photographs said it all, but most musicians are not knowledgeable enough to identify types of wood just by looking at photographs. Also missing from the checklist format is a mention of the materials used in important parts

of the actions: the dampers (cloth or felt), hammer coverings (felt or leather), and string metal (brass, copper, iron, steel). The condition of the pianos (whether in original state or refurbished) is not mentioned, though since the pages have lots of blank space, this information could have been included without crowding.

There is a brief preface mentioning the origins of the collection, and an alphabetical list of the piano makers whose work is included in the collection; a bibliography of twenty-five sources guides the reader to more detailed information on pianos and other museum collections. A second volume covering the clavichords, harpsichords and organs in the Haags Gemeentemuseum is planned.

The content of public piano collections often depends upon who is donating instruments and what pianos are locally available. As is to be expected, the Haags Gemeentemuseum is entirely European except for one American square piano by an unknown maker and two practice keyboards. Pianos by Dutch makers are abundantly represented in the collection; the Netherlands did not play a large part in the world of piano technology development and piano manufacture, but there have been small companies making pianos in the Netherlands from early times. Dutch pianos are equal in quality to the instruments of the giant piano makers in England, France and Germany.

The collection also has other strengths. Square pianos of the eighteenth and early nineteenth centuries, especially those of England and the Netherlands, are well represented. Small uprights tend to be relatively overlooked by collections, which seem to dote on concert grands and pianos with "art" cases; but the fifteen pianinos in the Haags Gemeentemuseum collection offer a view of such pianos of humbler aspirations. The collection has an impressive three Pleyel grands from ca. 1844, ca. 1847, and 1879. But Erard, a grand piano that was more influential and more often preferred by nineteenth century virtuosos, is represented by a lone 1808 example that does not contain the Erard repetition action, invented at a later date, which brought lasting fame to the Erard company.

A Checklist of Pianos gives us a peek into the piano section of a wonderful museum. The Haags Gemeentemuseum has done a service to the advancement of musicology and to musical instrument scholars by presenting *all* their pianos in superior black-and-white photographs and a concise, consistent checklist format.

Thomas Masinter, San Antonio, Texas

Walter Senn and Karl Roy. *Jakob Stainer: Leben und Werk des tiroler Meisters 1617–1683.* Fachbuchreihe das Musikinstrument, 44. Frankfurt am Main: Verlag Edwin Bochinsky, 1986. 484 pp.; 416 photographs, 173 facsimiles, 11 illustrations, all black and white. ISBN: 3–923639–69–4 DM284.

The important news to state at the outset is that this is a masterwork, a major addition to the literature of instrument making, especially violin making and viol making. It is all the more significant because it is a study in depth of one of the greatest masters of this craft and art, Jakob Stainer (c. 1617–1683), whose instruments were among the most admired in Europe—in fact, thought by many to be the very best—from the time of their construction until early in the nineteenth century. Seemingly surpassed tonally after that time by Italian masters, and certainly neglected in more recent times, they have made a sensational comeback as the taste for earlier music has rapidly spread, and their truly wondrous tonal qualities have been recognized anew. At the close of my review of the 1983 publications from Innsbruck marking Stainer's tercentenary (this *Journal* 13 [1987], 118–21) I said, "It remains for a highly qualified expert to resolve [the issue of identification and publication of Stainer's own work] in a carefully researched and fully illustrated monograph." The needed book was in production as I wrote, but I was unaware of it.

The present work places Jakob Stainer's perhaps surprisingly controversial life in the context of his environment. Stainer was caught up in the religious conflicts of the era, was tried for his convictions by an ecclesiastical court, and served a prison sentence. The book reproduces and transcribes the rich original documentary sources, and on 107 plates illustrates nearly as many instruments, usually in three views. Since all of these wonderful violins, large violas, viols and basses appear to be absolutely and indisputably by the same unflagging master hand, there can be little doubt that they are by Jakob Stainer himself. None of them can have been made by the legion of followers and copyists (or the spurious and mythical brother Marcus) who until now have obscured the genius of this solitary maker who worked without an identifiable master or any pupils in a village near the cosmopolitan center and seat of government of Innsbruck, capitol of the Archduchy of Tyrol in Austria.

This new, substantial book, heavily illustrated, joins the pathetically small number of really valuable reference works on the violin and viols, which no one denies are among the most significant instruments in

western musical history. Every library must have this important work, destined to become a classic—an island of security in a sea of maddening unreliability and mystification. It will enrich every violin maker, student, dealer, and scholar. Hurrah!

The gestation of this book has been long, more than a half-century, and it could not have been concluded without the remarkable collaboration of the two authors. In 1949 the late Professor Walter Senn (d. 1981) of the University of Innsbruck signed the foreword (reprinted at the front of the new volume) to his initial work of documentation on Stainer's life.[1] Senn largely demystified Stainer by means of archival research, but circumstances prohibited the inclusion of all but the scantiest illustration, and the 1951 monograph therefore could not really inform the reader about the precise physical characteristics of the great Tyrolese master's instruments. The vastly expanded book before us is the joint effort of Senn and Karl Roy, the distinguished director of the world-famous violin-making school at Mittenwald in Southern Bavaria, north over the mountains from Innsbruck. While Senn had been charged in 1975 with the production of this new work, it is Roy who undertook the final labor, adding a comprehensive and richly illustrated article on the vexing question as to which of the surviving labels are authentic and which are not, a puzzle not yet fully resolved.

Much more could be written praising this substantial book (printed in oblong quarto, weighing in at two kilos without the useful protective carton in which it is shipped by the publisher). There are faults, however, that must be addressed. The most serious of these, in my opinion, concerns the decision to publish the work in German without summaries in other languages, especially English. I do not believe I can be accused of chauvinism if I say that English is the international standard language for serious publications on historical violin making, and most German experts, dealers, collectors, and players who are interested in the topic have made it their business to learn that language. One wonders why this volume, which is, and should have been, aimed at the broadest international readership, insists on the exclusive use of German. There is, to be sure, beginning at p. 64, a four-page article in English summarizing Stainer's biography, but it is not a direct rendering of any German text in the volume. A sort of bone tossed to foreign readers, its translation is credited to Dr. Karl N. S. Arndt of New Hampshire. If the publishers

1. Walter Senn, *Jakob Stainer, der Geigenmacher zu Absam: Die Lebensgeschichte nach urkundlichen Quellen* (Innsbruck: Universitäts-Verlag Wagner, 1951).

decide to bring out an edition or editions in other languages, many readers will be dismayed at having to buy an expensive book all over again in order to become more closely involved with its massive text.

The photographs reproduced are not all of equal quality, although many are very good and some are excellent. But a number of them are too dark; the purfle of some violins cannot even be seen, for example. Others are not in focus, while still others have highlighting problems. Although control of significant factors such as these is now within the competence of the most serious writers and publishers, it would be unfair not to point out that many photos must have been supplied by third parties, and that the quality of these could not be readily controlled.

Despite the criticisms noted, this is a grand effort worthy of high praise, and a most distinguished addition to the literature.

LAURENCE C. WITTEN II, Fairfield, Connecticut

Laurence Dana Dreyfus. *Bach's Continuo Group: Players and Practices in His Vocal Works.* Studies in the History of Music, ed. Lewis Lockwood and Christoph Wolff, 3. Cambridge, Mass.: Harvard University Press, 1987. xii, 264 pp.; 28 facsimiles, 14 tables, 20 musical examples, 2 black-and-white illustrations. ISBN: 0–674–06020–2 $35.00.

The concept of basso continuo seems a simple and known quantity: its foundational role in eighteenth-century music is taken for granted, and its practice is frequently thought to be obvious. Yet so many decisions go into realizing a basso continuo that players will be grateful for this fundamental study in which Laurence Dreyfus examines a myriad of clues and sheds a great deal of light on J. S. Bach's continuo practices.

To organize his study, Dreyfus asks four questions: which keyboard instrument accompanied Bach's sacred vocal works; how continuo players executed the bass parts in recitatives; when Bach used doubling bass instruments such as the bassoon, cello, and violone; and whether instruments such as the viola da gamba, the lute, or the violoncello piccolo ever played continuo. A chapter is devoted to each question and its implications.

There is much controversy today regarding Bach's choice of continuo instrument for his sacred vocal music. Many assume that the organ is automatically the instrument of choice, but Dreyfus believes that this view overlooks a considerable quantity of documentary and notational evidence, and he marshalls his evidence to form a new theory of "dual accompaniment." His belief is that while the organ is indeed basic to

Bach's sacred vocal music, the harpsichord played "a substantial role" and must not be neglected via an "either/or" resolution of the problem. The two might even have been used simultaneously on occasion.

It is fascinating to follow Dreyfus as he examines his sources. He carefully summarizes Bach scholarship on each topic and shows how we have arrived at our current beliefs. He examines documents from Bach's time, often supplying new translations to clarify a point. And he takes us to Bach's workshop and endeavors to examine Bach's pattern of thought. Dreyfus finds that "on the one hand [in Bach's working manuscripts], there are indications of extreme care in Bach's preparations of his parts even for occasional works. On the other hand, there are certain omissions of whole measures of music which Bach never saw fit to supply and which must have wreaked havoc at each subsequent performance. The parts tell a human story" (p. 9).

A particularly enlightening part of the discussion relates to the dual continuo parts, frequently found in Bach's hand or in that of a trusted copier. For Cantata 40, for example, one continuo part is in *Cammerton* (chamber pitch, suitable for the harpsichord) and a second is transposed to *Chorton* (choir pitch, suitable for organ). This provides a springboard for a lengthy discussion of all the underlying implications of the two tunings. The difference in the figuration of the two parts also has interesting implications.

Dreyfus provides valuable insight on how to accompany recitatives in discussing "the discrepancy between notation and execution" (the shortening of notes in secco recitatives). As in other chapters he summarizes a great deal of contemporary thought, and finds many clues in Bach's manuscripts on which to build his case, ultimately forming some striking and practical conclusions relating to the appropriate performance of these problematic areas in Bach's music.

A complete chapter is devoted to the bassoon and its role in the continuo group. Dreyfus first recognizes and describes the long history of the bassoon as a "colla parte" instrument in sacred choral music ("an instrument to be tolerated, a crude if sometimes necessary adjunct to the bass contingent," p. 108), and then reconciles this with the new "galant" style of bassoon playing (in which it becomes "an elegant, even aristocratic companion to the pair of orchestral oboes," p. 108), concluding that the bassoon played an adjunct role in Bach's continuo realization.

Dreyfus' final chapter is devoted to the various stringed instruments in the continuo group. An important question posed is, exactly what *was*

Bach's violone? Dreyfus concludes that Bach used three different models, depending upon the availability of the instruments and the style of the music. He comes to the striking conclusion that the violone played sometimes at pitch, and sometimes an octave below.

The appendices are generous and useful as well. Included is a lengthy, and seemingly complete, catalog of original performance parts for Bach's vocal works, a list of Bach's continuo parts arranged by date of performance, and copious notes citing the important Bach studies pertaining to the various subtopics. Some of the original parts are supplied in facsimile or in modern reconstruction. These are very helpful, and we can only wish that more could have been supplied. The author's charts, illustrating the various relationships among his materials, are clear and helpful.

Bach's Continuo Group started life as a Ph.D. dissertation, and it is good to have it circulated here to a broader audience. It reads easily, is carefully researched, and opens up wonderful new vistas for Bach performance practice. The book is very detailed yet not at all pedantic. I predict that it will be quoted frequently by the next generation of Bach performers and scholars. It is an important contribution to Bach studies, beyond any doubt.

GORDON SANDFORD, University of Colorado at Boulder

Meredith Alice McCutcheon. *Guitar and Vihuela: An Annotated Bibliography*. RILM Retrospectives, 3. New York: Pendragon Press, 1985. xlv, 353 pp.; 6 facsimiles, 7 black-and-white illustrations. ISBN: 0–918728–28–2 $64.00.

Guitar performers and researchers who have been frustrated with the lack of a guide to works on the history of the guitar now have a major bibliographical reference, thanks to Meredith McCutcheon.

The introduction cites, first, historical documents that address the nebulous etymology of the guitar and vihuela, and second, sources of information about music for these instruments. Since some of the works cited in chapter 1, "General Histories and Dictionaries," are histories of plucked instruments, such instruments as the mandolin and lute may be discussed in them as well as the guitar and vihuela. Chapter 2, "National Histories," includes literature from various countries on the history of the guitar (most of the entries are published in the United States).

The third chapter, "Histories of the Renaissance Period," is divided into four main sections: general surveys; musical forms; tablature studies; and individual composers, performers, theorists, publishers, and authors. The late Renaissance was a golden age for fretted instruments: although the lute was the pre-eminent instrument, there is a wealth of guitar and vihuela music; and much information about the six-course vihuela, the four-course guitar, and the five-course guitar is available.

The increasing use of keyboard instruments instead of the lute, guitar, vihuela, and other fretted instruments, and the variety of fretted instruments (some known by more than one name) in use during the baroque period tend to obscure the history of the guitar. But McCutcheon guides the researcher with a well-organized list in chapter 4, "Histories of the Baroque Era," that includes articles that trace both significant individuals and developments in performance techniques and instrument construction. In chapter 5, "Histories of the Early Six-String Guitar," are found lists of sources of information for the guitar of the late 1700s to the 1800s. Many of the articles are about prominent guitar composers and performers from that time: Aguado, Carcassi, Carulli, Giuliani, Sor, and others. Also included is information about the *terz guitar*, a small, high-pitched guitar used in the early 1800s. Information about the guitar from the time of Francisco Tarrega (1852–1909) to that of Segovia and up to the present is given in chapter 6. Influential performers and composers are highlighted in biographies, analytical articles, and interviews.

The seventh chapter, "Iconographies," is first subdivided historically, then by artist. Although literature on vihuela and guitar iconography is limited, Degas, Manet, Picasso, Watteau, and many others have left us their representations of the guitar. Whether it is shown as a central subject or as a "prop," the art work may give the viewer insight into the instrument's use or design. Chapter 8, "Design and Construction," provides the researcher with sources of information on the historical, technical, and scientific aspects of the design and construction of the guitar and vihuela. Luthiers from the sixteenth century to the present are documented in the articles.

The annotations in Appendix I, a list of periodicals, indicate the mailing addresses of most publishers and identify U.S. and Canadian libraries that hold particular periodicals. The substantial Appendix II lists solo music, methods, and ensemble music for guitar and vihuela printed between 1535 and 1800. This information is arranged alpha-

betically by author in the first section and chronologically in the second section. A well-arranged index completes the book.

The occasional full-page black-and-white reproductions of illustrations and art works are a welcome addition to the text. The annotations are well written and the abbreviations (listed in a table at the front of the book) are logical and easy to use. There is no bibliography of modern editions of music from 1800 to the present, but it is not one of the aims of this book to provide that kind of information (in the second section of the introduction, McCutcheon does mention several reference works that list published music from 1800 to the present).

The author, whose work reflects substantial organizational ability and dedication, has provided a valuable bibliography of information about the guitar and vihuela and the individuals associated with them.

GARY R. MOEGE, Central Missouri State University

Heinz Bahnert, Theodor Herzberg, and Herbert Schramm. *Metallblasinstrumente*. 2nd ed. Wilhelmshaven: Heinrichshofen, 1986. 254 pp.; 220 black-and-white illustrations, 3 tables, 3 folded sheets. ISBN: 3–7959–0466–8 DM48.

Metallblasinstrumente is a handbook primarily intended for use in teaching apprentices about brass instrument manufacture and in repairing brass and percussion instruments. The authors are affiliated with a division of the East German state musical instrument industry, VEB Blechblas und Signalinstrumente, centered in the city of Markneukirchen, where brass instruments have been manufactured for more than two centuries.

The book presents a wealth of information about its subject in a concise format. The nature of the subject dictates that many pages are devoted to charts or graphs pertaining to carefully worked out dimensions, alloys (of brass and German silver), the tempering of the metals (depending on their use in a particular section of the instrument), the uses of solders, and radii and thickness of metal tubing along with the attendant mathematical formulae. The apprentice is provided with a list of necessary tools, both hand and mechanical. Detailed sections are provided for the most difficult tasks in the manufacturing process—bell making and the assembly of rotary and Perinet valve mechanisms. Additional divisions deal with mouthpieces and mutes and the protection, storage, and handling of brasses.

Business itself is not neglected. In chapter 11 forms for cost calculation, marketing, and tables of materials needed for each instrument are presented; with German thoroughness even the cost of material wasted in the manufacturing process is included. The publication contains three oversized unbound charts showing linear profile drawings of the brasses, on which the proportions and locations of cylindrical and conical tubing are indicated. It is a surprise to learn that the B-flat trumpet contains 35mm more conical tubing than does the B-flat cornet. In addition to the mass of technological information for the manufacturing process, the book offers a chapter on acoustics, dealing not only with instruments but also with the acoustics of rooms and buildings, the anatomy for hearing of the human ear, and the documented comparison of variations in pitch beginning with the sixteenth century.

Still another chapter presents the history of the development of the instruments from ancient through contemporary times. Here the authors abandon for a moment the concise format for a comparatively long discussion of the ancient *lur*, and illustrate the technique for casting and joining the sections of this instrument (the technique would also apply to similar ancient instruments cast in bronze). This chapter ends with a history of the development of valves: English readers might prefer to learn about this subject in the longer and more copiously illustrated third chapter in Reginald Morley-Pegge's *The French Horn* (London: Ernest Benn, 1960), 20–25.

If the book has a weakness, it might be the quality of the illustrations in some of its sections. In the final chapter, dealing with percussion instruments, which contains information on repair rather than on the manufacture of the instruments, the illustrations appear to be old fashioned engravings taken from a turn-of-the-century drum catalog. The series of thirty-seven drawings of brasses showing the proportions and layout of the parts in final assembly that make up the greater part of chapter 8 also have an archaic look about them, and one is further struck by the fact that there is a general absence of modern devices for pitch correction. Only one of these instruments (a B-flat cornet with Perinet valves, illustration 150, p. 190) is shown with a finger ring for the third valve slide. Such devices, along with triggers or saddles for the first valve slide, are a necessity for pitch correction and are included on all modern cornets and trumpets of high quality. The drawings of the rotary-valved models also lack a correctional lever. None of the lower brasses is illustrated beyond four-valved models, nor is there any discussion of multi-

valved or compensating systems for the baritones and tubas, although the F-tuba with five or six valves appears in a simple list called "The Practical Brasses" in chapter 7, p. 104. Also absent is the modern bass trombone with one or two valves to change the pitch from B-flat to F or E, though it is described in chapter 3, p. 45. Either the East Germans are manufacturing archaic brasses, or these systems are omitted from the drawings and text for the sake of simplicity in this basic handbook.

A few errors are evident: in illustration 44, p. 33, both the keyed trumpet and keyed bugle are identified as keyed trumpets; on the chart of slide positions for trombones, page 44, the second harmonic in first position for the bass trombone should be F instead of G; and while the table of dimensions on p. 205 is for an F-tuba with four valves, the accompanying drawing on the opposite page shows a three-valved instrument.

Despite these criticisms, *Metallblasinstrumente* is a very useful book, for it contains a mass of accurate technological, acoustical, and historical data.

GEORGE R. HUNTER, Denison University

***The Glen Account Book: 1838–1853*. Introduction and indexes by Arnold Myers. Edinburgh, Scotland: Edinburgh University Collection of Historic Musical Instruments, 1985. 253 pp.; 1 facsimile. ISBN: 0–907635–12–1 £17.00.**

The *Glen Account Book* is the purchase ledger for the period from July 1838 through July 1853 of the Edinburgh firm begun in 1826 by Thomas Macbean Glen (1804–1873). This ledger survives in the handwriting of two persons: the first ten years of it, presumably, are in Thomas Glen's own hand; in 1848, John Glen, Thomas' eldest son, began to keep the account. No earlier or subsequent volume of the account ledgers has survived. The original document consists of 200 pages of varying and miscellaneous details concerning the instruments (new and used), repair supplies, parts, materials, music, and instruction books that were bought and sold during these fifteen years. Unfortunately, the book does not shed much light on Glen's own instrument making; but there are some references to his manufacture of strings, drums, brasses, woodwinds and of course, bagpipes. The accounts provide a glimpse into the British

music trade of the period, as well as information on hundreds of other dealers, makers and performing groups who had dealings with Glen. The original account book is now part of the Edinburgh University Collection of Historic Musical Instruments (formerly the Galpin Society Permanent Collection), placed there on loan in 1969 together with instruments from the Glen Collection.

This published transcription of the *Glen Account Book* allows immediate and easy access to original source material that until now has been available only to scholars and organologists who were able to view the manuscript in Edinburgh or secure difficult-to-read photocopies of it. The transcript is accompanied by two valuable indexes that greatly facilitate any investigation connected to the ledgers: the first is an alphabetical index of over two hundred names of instrument suppliers, makers, and sellers of second-hand instruments, giving the dates of transactions with them; the second is an analytical index of instruments bought (new and used), in which much useful data about the kinds, numbers and prices of instruments bought each month between 1838–1853 is given. In addition to the types of instruments one would expect to find, there are such diverse instruments as musical glasses, music boxes, keyed serpents, a bass hibernicon, and Indian instruments.

It is difficult to assess the quality of the transcription without seeing the original manuscript. (Only one sample page of the original ledgers is provided; comparing this one page of manuscript with its typescript transcription, one sees that the pound sterling sign is indicated several times when it is not given in the original.) The margins and line spacing within the entries have been made regular in the typescript, thereby creating a slightly different look and character (which at times could cause minor misunderstanding). While the editor indicates illegibility with a question mark "(?)", there are otherwise no editorial remarks included in the typescript.

A somewhat humorous glossary of the variant spellings used throughout the manuscript is included in the introduction, and other variant spellings are given in the index of instruments bought (there are at least nine variations on the spelling of "piccolo"). The glossary helps to protect the sanity of the user trying to cope with "plaire" for "player" and "tuths" for "teeth." Besides spelling pitfalls, Myers had to decipher unclear handwriting and somewhat erratic arithmetic. "Shillings and pence were sometimes ignored, usually to Mr. Glen's advantage," he remarks.

An appendix gives pertinent excerpts from another manuscript from approximately the same time period that documents the Glen firm, the

Day Book (1847–1857). The original bears the handwritten title "Day book Tuesday 8th June 1847/ belonging to Thoˢ Glen Edinʳ". The handwriting is thought to be that of John Glen, whose signature is written on the inside front cover. In this book, part of the National Library of Scotland since 1983, accession No. 8396/16, Glen recorded credit sales, partial exchanges, repairs, cleanings, payments, loans, and rentals; no cash sales were entered. The customers were primarily bands. Only the entries relating to the sales of instruments have been excerpted for inclusion in the appendix to the transcription of the *Glen Account Book*.

Though in his introduction Arnold Myers supplies basic but somewhat scanty information about the firm and about Glen as an instrument maker, he suggests that as a supplement the reader might consult his article "The Glen and Ross Collections of Musical Instruments," *Galpin Society Journal* 38 (1985): 4–8 for further details of the history of the firm. This overly modest recommendation should be reinforced, for the article adds so much that the *Glen Account Book* should not be studied without it.

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James M. Borders. *European and American Wind and Percussion Instruments: Catalogue of the Stearns Collection of Musical Instruments, University of Michigan.* Ann Arbor, Mich.: University of Michigan Press, 1988. 171 pp.; 254 black-and-white illustrations. ISBN: 0–472–10070–X $42.50.

James Borders' *Catalogue of the Stearns Collection* is a welcome addition to a recently published group of books describing wind and percussion instruments in public musical instrument museums around the world. With more than two thousand items and many significant instruments for study, the Stearns Collection is one of the major public musical instrument museums in the United States.[1] Borders' *Catalogue* provides concise descriptions of 516 woodwind, brass and percussion instruments constructed from the fifteenth through the twentieth centuries. The

1. Laurence Libin, "Instruments, Collections of," *The New Grove Dictionary of American Music*, 4 vols., ed. H. Wiley Hitchcock and Stanley Sadie (New York: Macmillan, 1986), 2: 492– 94. Three important permanent collections were omitted from this article: the Kenneth G. Fiske Museum of The Claremont Colleges, Claremont, California; the Streitwieser Foundation's Trumpet Museum, Pottstown, Pennsylvania; and the private collection of Richard Colburn, Los Angeles and New York, bowed strings.

makers represented include two celebrated Germans, Jacob Denner and Heinrich Grenser, as well as several other important makers such as Thomas Cahusac, Graves and Co., Halary, Thomas Key, Stephan Koch, Claude Laurent, Carlo Palanca, Tebaldo Monzani, Chabrier Peloubet, Marcel-Auguste Raoux, Jean-Nicolas Savary, Adolphe Sax and Elbridge Wright. Two important brasses are especially noteworthy: a natural trumpet by Johann Carl Kodisch, Nuremberg, 1689, and a buisine engraved with the name of Petrus Asina Longa, 1451.[2] This collection holds a fine assemblage of American-made instruments by thirty-one makers, as well as collections of twenty-seven woodwinds and brasses by Guiseppe Pelitti and fifteen instruments from the shop of the forger Leopoldo Franciolini.[3]

Borders provides the overall length of each instrument in centimeters. Other dimensions selectively given are the sounding length (for the transverse flutes, from the center of the embouchure hole to the end of the instrument), width, and height; the diameter of bells and tuning slides for brasses; and the bore diameter for woodwinds. The two hundred and fifty-four black-and-white photographs illustrate the majority of the most important instruments and are clear and of uniform quality. Among these are some useful photographs of details such as a maker's mark, specific keys, or other unusual aspects of an instrument. A brief but detailed commentary is given for each instrument that includes several aspects of construction, noteworthy features of pitch-changing devices, the pitch of the instrument, the lowest sounding pitch (for some woodwinds), details pertaining to accessories, and the condition of the instrument. Borders describes the physical structure of some instruments by referring to specific details of instruments illustrated by Herbert Heyde in his important catalogues of the flutes (1978), trumpets, trombones and tubas (1980) and horns and cornetts (1982) in the Musical Instrument Museum of Karl-Marx University in Leipzig.[4] Other

2. For more information on Longa's instruments and other extant buisines see John Webb, "The Billingsgate Trumpet," *Galpin Society Journal* 41 (1988): 59–62.

3. Pelitti is primarily known for his duplex brass instruments that combine the characteristics of two instruments such as the flugelhorn and cornet, alto horn and E-flat trumpet, euphonium and valve trombone, and tuba and bass trumpet. See Niall O'Loughlin, "Pelitti, Giuseppe," *The New Grove Dictionary of Musical Instruments* (1984) 3:30. For a discussion of the business practices and the extant catalogs of Franciolini see Edwin M. Ripin, *The Instrument Catalogs of Leopoldo Franciolini* (Hackensack, N.J.: J. Boonin, 1974).

4. Karl-Marx-Universität Leipzig, Musikinstrumenten-Museum, *Katalog des Musikinstrumenten-Museums der Karl-Marx-Universität zu Leipzig*, vols. 1, *Flöten* (1978); 3, *Trompeten,*

details concerning the construction of specific woodwinds are described by referring to illustrations in Phillip Young's important study, *Twenty-Five Hundred Historical Woodwind Instruments* (New York: Pendragon Press, 1982). A brief bibliography of sources concludes the catalogue along with two indexes, the first of makers or dealers mentioned in the catalogue, the second of accession numbers of instruments with catalogue location.

The following comments and corrections concern individual instruments; perhaps they may be incorporated in a future edition. A double flageolet by William Bainbridge (p. 13, no. 515) should be dated during the second decade of the nineteenth century. Bainbridge's fourth British patent (no. 4399, dated October 4, 1819) refers to the double flageolet.[5] This instrument may also be dated to a specific year by evaluating a hallmark that may appear on the underside of its silver keys.[6] The four-key transverse flute by J. A. Löhner of Nuremberg (p. 19, no. 1928) should be dated ca. 1800, according to John Henry van der Meer's recent book.[7] Both of the transverse flutes by T. Monzani (p. 20, nos. 562, 563) include silver-lined sockets that received British patent number 3586 on July 16, 1812, as the Galpin Society Exhibition catalogue *Made for Music* indicates (see note 6, above). Richard Potter's graduated tuning barrel for the transverse flute (p. 21, no. 564) was also patented (no. 1499) on October 28, 1785.[8] A five-key clarinet in E-flat by J. G. Zencker, Jr. should be dated "fl. ca. 1830" according to a recent description by Hanna Jordan.[9] A photo of the g♯/d♯″ key on a five-key clarinet in C by Valentin Metzler (p. 31) has unfortunately been reversed. A

Posaunen, Tuben (1980); and 5, *Hörner und Zinken* (1982), ed. Herbert Heyde (Leipzig: Deutscher Verlag für Musik).

5. *Abridgements of Specifications Relating to Music and Musical Instruments* (London, 1871; reprint ed., London: T. Bingham, 1984).

6. All the keys of a double flageolet by Bainbridge at the fortieth anniversary exhibition of the Galpin Society were hallmarked 1827; see *Made for Music: An Exhibition to Mark the 40th Anniversary of the Galpin Society for the Study of Musical Instruments* (London: The Galpin Society, 1986), no. 53. For dating hallmarks see *A Dictionary of Marks: Metalworks, Furniture, Ceramics, The Identification Handbook for Antique Collectors*, comp. and ed. by M. Macdonald-Taylor (New York: Hawthorn Books, 1962); and John P. Fallon, *Marks of London Goldsmiths and Silversmiths, Georgian Period (c. 1697– 1837): A Guide* (New York: Arco, 1972).

7. John Henry van der Meer, *Musikinstrumente von der Antike bis zur Gegenwart* (Munich: Prestel, 1983), 132.

8. *Made for Music*, nos. 63–64, no. 62.

9. Hanna Jordan, "Der Bestand historischer Holzblasinstrumente im Musikinstrumentenmuseum Markneukirchen," *Bericht über das VI. Symposium zu Fragen des Musikinstrumentenbaus: Holzblasinstrumente des 17. und 18. Jahrhunderts, Michaelstein 28./29. November 1985.*

thirteen-keyed clarinet in B-flat (p. 34, no. 617) by Thomas Key may be dated by a hallmark that may appear on the underside of its silver keys, as noted in the thesis on Key's clarinets by James W. Luke.[10] The unusual aspect of this instrument's construction is its use of a tenon protruding from the top of the barrel that was meant for a mouthpiece turned with a socket. A few nineteenth-century makers besides Key made barrels and mouthpieces of this sort in place of the usual long-tenon mouthpiece (e.g. Alfred Badger and D'Almaine and Co.)[11] presumably to enable the player to adjust intonation by pulling out the barrel. A simple-system clarinet in E-flat by C. G. Conn (p. 37, no. 1798) may be dated ca. 1921 on the basis of its serial number.[12] Five saxophones on page 46 may be dated on the basis of their serial numbers: no. 1787, ca. 1929; no. 1792, ca. 1935; no. 1795, 1914; no. 1797, ca. 1925; and no. 1799, 1914. Two more saxophones on page 48 may also be dated on the basis of their serial numbers: no. 1791, 1914; and no. 1796, 1903. The working dates for Heinrich Edward Baack (1809–93) should be listed as "fl. 1837–71" (p. 51, no. 671).[13] An instrument designated as a contrabass sarrusophone by Charles Mahillon et Cie (p. 62, no. 685) is properly catalogued as a reed contrabass.[14] A double reed pipe from Brittany (p. 64, no. 655) is more properly called a *Bombarde* (see *New Grove Dictionary of Musical Instruments* [*NGDMI*]), and may have been played with no. 693 (p. 67), a bagpipe called the *Biniou de Berry* by Bechonnet of Effiat, Puy-de-Dôme. Geipel's unusually shaped contra-

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Beihefte zu den Studien zur Aufführungspraxis und Interpretation von Musik des 18. Jahrhunderts (Blankenburg/Harz: Kultur-und Forschungsstätte Michaelstein, 1986).

10. James W. Luke, Jr., "The Clarinets of Thomas Key of London" (D.M.A. thesis, University of Missouri-Kansas City, 1969), 27, 30, 56, 61.

11. Mary Jean Simpson, "Alfred G. Badger (1815–1892), Nineteenth-Century Flutemaker: His Art, Innovations, and Influence on Flute Construction, Performance and Composition" (D.M.A. diss., University of Maryland, 1982). A ten-keyed clarinet in B-flat by D'Almaine and Co. (London, 1836–58) is no. W147 at the Fiske Museum in Claremont, California.

12. The dates associated with serial numbers used by several American companies are found in a catalogue of instrument parts entitled *Allied: Supplier to the Professional Technician,* Catalogue 9–85 (Elkhorn, Wisconsin: [Allied Company, 1985]).

13. Nancy Jane Groce, "Musical Instrument Making in New York City during the Eighteenth and Nineteenth Centuries," (Ph.D. diss., University of Michigan, 1982), 184; Lloyd P. Farrar, "Under the Crown and Eagle," *Newsletter of the American Musical Instrument Society* 17 (June 1988): 6.

14. Albert R. Rice and Peter Bukalski, "Two Reed Contrabasses (Contrabassi ad ancia) at Claremont," this *Journal* 11 (1985): 115–22. Illustrations of the reed contrabass and the contrabass sarrusophone are included in the *Made for Music* catalogue, nos. 90, 94, 95.

bassoon (p. 61, no. 684) was also known as the *Contrabassophon*, the name given to it by its inventor, H. J. Haseneier.[15] An *ophimonicleide* in B-flat by Darche (p. 78, no. 934) is more properly called a *serpent Forveille*.[16] The date given for the natural trumpet by J. C. Kodisch (p. 98, no. 825) should be 1689, as may be clearly seen in a detail of the photograph. The tuba by the H. N. White Co. (p. 139, no. 1934) may be dated on the basis of its serial number as 1893–1915. Borders uses the name *tromba* for several unusual Italian G-shaped valved and unvalved instruments. Another Italian name that may be considered appropriate for the valved instruments on page 49 is *melcore*, a name applied by Curtis Janssen to the set of valved Italian helicons in the Fiske Museum.[17] The three crescents on page 164 are more properly called Turkish crescents, according to *NGDMI*.

Borders makes use of the term *tenor clarinet* to identify large clarinets pitched in E-flat (p. 43). The earliest of the large clarinets pitched in F and E-flat, usually called alto clarinets, were made during the early nineteenth century. I agree with Nicholas Shackleton that the term tenor clarinet is confusing[18] and that these instruments should therefore be catalogued with the Stearns' alto clarinets. Similarly, the terms *tenor oboe* and *cor anglais* (pp. 53–55) are becoming less popular in English-language publications than the usual name, English horn.[19]

Despite these corrections and additions, Borders has provided an excellent catalogue of an important collection. His detailed commentary is very useful in studying and comparing many European and American wind and percussion instruments. I am eagerly awaiting the appearance of further volumes of this catalogue of the important instruments in the Stearns Collection.

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15. William Waterhouse, "Bassoon," *NGDMI* 1: 190; for an illustration of a Contrabassophon by Haseneier see Anthony Baines, *European and American Musical Instruments* (New York: Viking Press, 1966), pl. 660.

16. Reginald Morley-Pegge and Philip Bate, "Serpent," *NGDMI* 3: 351–52.

17. Roderick Van Horn, "Catalog of the Claremont College Curt Janssen Collection of Musical Instruments" (M.A. thesis, Claremont Graduate School, 1958), 113–17; and "Inventory of the Kenneth G. Fiske Musical Instrument Museum," compiled by Albert R. Rice and Patrick Rogers (Unpublished MS, Claremont, Calif.: Claremont University Center, 1986–), 12–13.

18. Nicholas Shackleton, "Alto clarinet," *NGDMI* 1: 51.

19. Philip Bate, "English horn," *NGDMI* 1: 708.