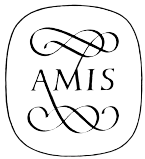
Journal of the American Musical Instrument Society

VOLUME XVI • 1990



BOOK REVIEWS

***Studia Organologica: Festschrift für John Henry van der Meer zu seinem fünfundsechzigsten Geburtstag*, Herausgegeben von Friedemann Hellwig. Tutzing: Hans Schneider, 1987. viii, 555 pp.; 1 color photo, 235 black-and-white illustrations, 36 musical examples. ISBN: 3-7952-0486-0. DM 380.**

On 9 February 1985 John Henry van der Meer celebrated his sixty-fifth birthday, and very appropriately his friends and colleagues elected to honor him with this impressive festschrift. While van der Meer has officially retired from his position as curator of the instrument collection of the Germanisches Nationalmuseum in Nuremberg, his substantial legacy remains to inspire and serve organologists. Quite obviously, he fully deserves this major tribute, as well as the prestigious Curt Sachs Award bestowed on him by the American Musical Instrument Society in 1986.

The festschrift reflects van der Meer's catholic interests "von der Antike bis zur Gegenwart" (from antiquity to the present time), if one may apply the title of his last publication. It contains thirty substantial articles, in four languages, and the topics deal with virtually all historical eras, including Greek antiquity, and many different classifications of instruments. Curt Sachs would have been very happy and completely at home with the breadth of coverage we encounter herein.

Contributing authors, from fifteen countries, are identified in an appendix. Their credentials are impressive and their approaches to organology are predictably multifarious. Their choices of research sources are both imaginative and novel. Not unexpectedly, the contributors are predominantly from central Europe.

In another appendix we are given an outline of van der Meer's career and a chronological bibliography of his writings. Both are instructive: his life is a model of professional growth and development, and his bibliography is a wonderful resource tool.

The broad and diverse range of topics included in the festschrift makes it virtually impossible for a single reviewer to evaluate all of the articles with precision. Most readers will delve into individual articles which attract their attention rather than read the book from cover to cover. For the potential user of this volume it is perhaps of most value to list the authors and their articles:

Brigitte Bachmann-Geiser, "Die Bläser der 'Bandella Tremonese' "

(wind instruments of the Bandella Tremonese, a Swiss folk ensemble);

Robert L. Barclay, "Preliminary studies on trumpet making techniques in 17th- and 18th-century Nürnberg";

Josiane Bran-Ricci, "Un aspect de la lutherie française: Ouvard, Salomon et leur entourage dans les collections du Musée Instrumental du Conservatoire de Paris" (a look at French string instrument making: Ouvard, Salomon and their followers in the instrument collections of the Paris Conservatory);

Gerhard Doderer, "Eine portugiesische Kleinorgel des 17. Jahrhunderts" (a Portuguese cabinet organ of the 17th century);

Ernst Emsheimer, "Organologische und ethnomusikologische Beobachtungen von Peter Simon Pallas bei den Kalmücken im Jahr 1769" (organological and ethnomusicological observations of Peter Simon Pallas among the people of the Kalmuck area [U.S.S.R.] in 1769);

Jürgen Eppelsheim, "Bassetthorn–Studien" (basset horn studies);

Hermann Fischer and Theodor Wohnhaas, "Die Fugger-Orgel von St. Anna in Ausburg—ein Strukturmodell schwäbischer Renaissanceprospekte" (the Fugger organ of St. Anne in Ausburg—a structural model from Swabian renaissance facades);

Eszter Fontana, "Der Klavierbau in Pest und Buda 1817–1872" (keyboard instrument building in Pest and Buda, 1817–1872);

Vinicio Gai, "La denominazione corno omnitonico nella nomenclatura organologica italiana" (the title *corno omnitonico*—all tones—in Italian organological nomenclature);

Ferdinand Joseph de Hen, "La harpe de Samudragupta" (the harp of Samudragupta);

Herbert Heyde, "Zum Florentiner Cembalobau um 1700—Bemerkungen zu MS-68 und MS-70 des Händel-Hauses Halle" (Florentine keyboard instrument building circa 1700—remarks on MS-68 and MS-70 of the Handel House in Halle);

Ellen Hickmann, "Die Darstellung alexandrinischer Musikinstrumente und die spätantike Terminologie: eine Gegenüberstellung" (comparing and contrasting visual representations of Alexandrine musical instruments with terminology of late antiquity);

Alfons Huber, "Deckelstützen und Schalldeckel in Hammerklavieren" (sounding boards and their supports in grand pianos);

Gunther Joppig, "Zur Entwicklung des deutchen Fagotts" (the development of the German bassoon);

Peter Andreas Kjeldsberg, " 'An indispensable instrument'—a look at the sources of piano history in Norway";

Dieter Krickeberg and Horst Rase, "Beiträge zur Kenntnis des mittel- und norddeutschen Cembalobaus um 1700" (contributions to knowledge of central- and north-German keyboard instrument building circa 1700);

Christian Lambour, " 'Wenn es Ihnen vielleicht gefällig wäre, Herr Mendelssohn?' Felix Mendelssohn der Pianist" ("If it would perhaps please you, Mr. Mendelssohn?" Felix Mendelssohn the pianist);

Jeannine Lambrechts–Douillez, "The history of harpsichord making in Antwerpen in the 18th century";

Laurence Libin, "The Eisenbrandt family pedigree";

Ivan Mačák, "Zur Entstehung der Fujara" (the rise of the fujara, a folk whistle flute of Slovakia);

Karel Moens, "Der frühe Geigenbau in Süddeutschland" (early string making in southern Germany);

Mette Müller, "Around a mouth–organ: the khaen in the Royal Danish Kunstkammer";

Manfred Hermann Schmid, "Der Violone in der italienischen Instrumentalmusik des 17. Jahrhunderts" (the violone in Italian instrumental music of the 17th century);

Martin Skowroneck, "Praktische überlegungen und Beobachtungen zur Frage der Saitenstärken von frühen Hammerflügeln" (practical reflections and observations on the question of string strength in early grand pianos);

Gerhard Stradner, "Die Instrumente der Wiener Schrammeln" (the instruments of the Viennese Schrammeln brothers);

Luigi Ferdinando Tagliavini, "Considerazioni sugli ambiti delle tastiere degli organi italiani" (considerations on the range of keys of Italian organs);

Fritz Thomas, "Ein rätselhaftes Musikinstrument des 19. Jahrhunderts" (an enigmatic musical instrument of the 19th century);

Karl Ventzke, "Zur Biographie von Georg Kinsky, 1882–1951" (toward a biography of Georg Kinsky, 1882–1951);

Bettina Wackernagel, "Musikinstrumente in Neapler Krippen" (various musical instruments in Neapolitan crèches);

Peter Williams, "How did the organ become a church instrument?"

The index is a handy and easy to use compilation of about a thousand names of persons referred to in the various articles. These are identified by

one of four categories: "I" (instrument makers, dealers, restorers), "M" (musicians, composers, dilettantes), "S" (collectors), and "W" (scholars, publishers).

The publishers have illustrated the festschrift generously, and most of the authors have taken advantage of the opportunity to contribute to the 223 photographs of instruments, facsimiles of historical documents, sketches, and art works which dot the volume. The illustrations are beautifully done, albeit in black-and-white only, and contribute greatly to the attractiveness of the work. These illustrations are very clear, well produced, and, for the most part, not otherwise readily available. Each article is self-contained, with its own footnotes and bibliography. Thus, one might conveniently use any of the articles individually as a springboard for further research and study.

In sum, this is a very attractive volume and certainly a major contribution to organology. Unfortunately for American students, the bulk of the writing is in German, but the new vistas opened to the scholar make the language struggle a small price to pay for the exciting new ideas set forth in this handsome volume.

GORDON SANDFORD, University of Colorado at Boulder

Edmund A. Bowles. *Musical Ensembles in Festival Books, 1500–1800: An Iconographical and Documentary Survey.* Studies in Music, ed. George J. Buelow, 103. Ann Arbor, Mich.: UMI Research Press, 1989. xxii, 583 pp.; 300 black-and-white illustrations. ISBN: 0-8357-1872-7. $89.95.

One of the obstacles often encountered in research concerning musical instruments and performance practice is the difficulty in obtaining primary iconographic source material, as well as written documentation, preserved in libraries and museums throughout the world. Fortunately, the recent efforts and publications of a number of individual scholars, as well as the Research Center for Musical iconography in New York,[1] have greatly aided

1. The Research Center for Musical Iconography is the U.S. headquarters for the Répertoire International d'Iconographie Musicale (RIdIM), an international project which seeks to locate and catalog musical depictions in art from all time periods and geographical locations, with the purpose of making their iconographical data available to researchers worldwide. RIdIM has supported the publication of *Imago Musicae,* an international yearbook of musical iconography, since its inception in 1984. One of the on-going features in this yearbook has been the publication of Howard Mayer Brown's "Catalogus: A Corpus of Trecento Pictures with Musical Subject Matter," Vols. I–III and V (1984–86 and 1988), which has set a high standard for the publication of iconographical data through its concise and accurate identification of instruments and sources, and its eminently useful indexes.

such research. One of these scholars is Edmund A. Bowles, whose publications concerning musical instruments depicted in art and described in documentary sources have made a significant contribution to the field for four decades.[2]

Musical Ensembles in Festival Books, Bowles's most recent publication, was conceived in the process of researching his pictorial and documentary history of the timpani. Seeking additional source material, he was fortuitously introduced by a librarian to the wealth of musical iconography to be found in festival books,

> [Those] sumptuous volumes, more often than not large and elegantly conceived . . . produced [since 1519] on command in limited quantities for a discriminating and elite audience of peers in order to broadcast and perpetuate for all times the festivities that celebrated important political affairs such as coronations, marriages, births and baptisms of progeny, official entries and state visits, peace treaties, oaths of allegiance and fidelity, and state funerals.[3]

The basic purpose of Bowles's iconographical and documentary survey of 101 festival books produced between 1519 and 1790 is "to present a visual and descriptive overview of this important [and neglected] genre of material." It is not, as Bowles states, "an analysis of either the festivals themselves or the commemorative illustrated texts they spawned."[4] The author does not pretend to cover every festival book ever produced, but rather has chosen what he considers to be representative examples of these publications from a three hundred-year period.

Arranged chronologically, each short chapter affords a glimpse into the historical, political, social, and musical settings of the specific festival under consideration, often including English translations of textual excerpts from the festival book and other contemporary sources, including eyewitness accounts. Bowles has consciously chosen to include only translations of textual excerpts from historic documents, and has omitted the original texts. Although this may be sufficient for some readers, it does pose a problem for those researchers who would like to see the original text and the actual words used to designate specific musical instruments.

2. Bowles's impressive list of publications in the field of musicology includes dozens of articles and dictionary entries concerning musical iconography, medieval musical instruments, timpani, and performance practice, as well as two books, *Musikleben im 15. Jahrhundert* (Leipzig: Deutscher Verlag für Musik, 1977) and *Musical Performance in the Late Middle Ages* (Geneva: Minkoff, 1983). His next book, *The Timpani: A History in Pictures and Documents* (Buren: Frits Knuf), is currently in production.

3. Bowles, *Musical Ensembles,* 1.

4. Bowles, *Musical Ensembles,* 3.

For reasons of space and variety, the author has limited the number of pictures, never intending that his book become a definitive study of all the iconography (or the texts) included in the festival books he selected. Since some of the books do not include illustrations, or provide only minimal coverage of an event, the author has included "pictures from other contemporary sources depicting the event."[5] Nevertheless, the 244 woodcuts, engravings, and prints, should provide the musicological researcher, the art historian, and the early music performer with a large, and for the most part new, body of iconographical source material produced by some of the leading artists of the past, including Hans Burgkmair, Albrecht Altdorfer, Jacques Callot, Johannes Gall, Augustus John, Lodovico Burnacini, and Charles Cochin.

Thus, it was with great expectation that this reviewer began to study Bowles's book, anticipating the usefulness of a new research tool. It soon became evident, however, that there are technical problems with this publication, which, while most noticeable to those readers engaged in organological research, may negatively impact other fields of study as well. These weaknesses may generally be characterized as a surprising lack of attention to detail with regard to the identification of instruments illustrated in the iconographical sources and the way they are listed (or not listed) in the index. Since it is impossible to discuss in detail all the problematic situations encountered, a few will be mentioned as representative. Following an exhaustive comparison of the instruments depicted with the specific instrument types listed in the index, it was discovered that in more than half of the illustrations (not including the 56 figures which are enlargements of selected musical ensembles illustrated within the 244 primary figures) many of the instruments were incorrectly identified, hence, erroneously cited in the index. For example, the index lists trumpets as appearing in figure 176. However, no trumpets are depicted; rather, one finds cornetti, trombones, and drums, none of which are indexed. And yet, although these instruments are not identified in the index, they are mentioned in the text on page 384: "then Neptune with four tritons blowing cornetts and trombones." Additionally, in many cases, not all of the instruments depicted in the illustrations are indexed. For example, in figures 201 and 201a (an enlargement of the musical ensemble in 201), the only instruments indexed are the "bassoon," "cello," "instruments, stringed," "instruments, wind," "keyboard instruments," and "violone" [?]. Clearly, one can specifically

5. [Bowles, *Musical Ensembles*, 3.] Ibid.

identify violins, flutes, lutes, an archlute, recorders, and a harpsichord, yet none of these instruments are indexed.

Since each of the 130 illustrations in question contain at least one, and usually several, instruments, the problem is compounded, leaving hundreds of instruments that either do not appear in the index at all, or are incorrectly indexed. For example, if an early music performer relies solely upon the index to locate depictions of harps used in ensembles, a number of harps illustrated in the book will be overlooked, simply because they were not indexed. Likewise, a musicologist researching the tromba marina will be disappointed to find no index entry for this instrument; however, four trombas marina are clearly depicted in figure 143/143a, where the caption reads "Chariot in the Shape of a Boat, Containing String Players." Regrettably, this iconographical gem cannot be located in the index at all, even under "instruments, stringed"! Similarly, an art historian searching for images of citterns, led by the index to figure 103, may become confused by the mis-identification, in the caption, of the three musicians as lutenists.

Another problem encountered was the use of some poorly-chosen translations for the names of musical instruments. For example, consider the appearance of the word *oboe* in Bowles's book. Current scholarship asserts that the oboe was invented in France about the middle of the seventeenth century.[6] However, if one is to look up and believe the textual entries for the word *oboe* as indexed, then one might conclude that such instruments were already in use during the reign of King Charles IX of France, 1561–1574 (pp. 48 and 70), were played in 1581 during wedding celebrations in Paris (p. 92), were heard during a state visit to London by King James I in 1604 (p. 153), and were featured at an official reception in Metz in 1624 (p. 239). A plausible explanation for the appearance of these misleading index entries is that the original texts (not provided in this book, with the exception of old English texts) may have used a form of the word *hautbois,* inappropriately translated in these cases as oboe. Hautbois (literally, high-, strong-, loud-, or principal-wood), in its various spellings, was used to refer not only to the oboe, but also to its predecessors in the

6. Philip Bate, "Oboe," *The New Grove Dictionary of Musical Instruments,* 3 vols., ed. Stanley Sadie (London: Macmillan, 1984), 2: 794. The oldest oboes known to survive, of course, date from the late seventeenth century: one by Richard Haka of Amsterdam, preserved at the Haags Gemeentemuseum in The Hague, and another by Dupuis of Paris, at the Staatliches Institut für Musikforschung, Preussischer Kulturbesitz, Musikinstrumenten-Museum in Berlin. See Phillip T. Young, *Loan Exhibition of Historic Double Reed Instruments* (Victoria, British Columbia: University of Victoria, 1988), no. 6.

shawm family, both in England and France. In fact, according to Philip Bate, "in England, where a form of the word (*hoboy, hoyboye, howboie*) was already a common alternative to *wayght* or *wayte* for the watchman's outdoor reedpipe, the new instrument was differentiated as the '*French hautboy*' or '*French hoboy.*' "[7] Such a use of the word may have been meant in an early seventeenth-century English quotation in Bowles's text which has been inappropriately indexed under oboe: "the sound of loude musicke (being the waites and hault-boyes of the city) was sent forth."[8]

In addition to the textual problems, several perplexing iconographical situations were also discovered. The earliest depictions of oboes, according to the index, may be found in figures 130–131, which illustrate the coronation service for King Louis XIV in the Cathedral of Reims and the banquet following, that took place on 7 June 1654. The caption for figure 130a notes that an ensemble of oboes, bassoons, and trumpets is shown. However, this reviewer disagrees; an ensemble of shawms, cornetti, and sackbuts on one side of the church aisle face an ensemble of trumpets and drums on the opposite side. Clearly, there are no oboes or bassoons in the picture.[9] Even more problematic is figure 131, identified as the coronation banquet, which clearly *does* illustrate an ensemble of oboes and bassoons. In his review of the book, Jeremy Montagu notes that he "simply [does] not believe that this scene can be 1654." He goes on to say that

> I know there is a lot we don't yet know about the invention of the oboe and bassoon at the French court, but surely we know enough to say that this picture is 1700 or more likely 1720, and nowhere near 1654. The costumes look later, too. If I'm wrong in this, we're certainly going to have to revise all the books.[10]

This reviewer agrees.

Furthermore, a depiction of a coronation banquet for Louis XVI, dated 1775 (figure 242), is virtually identical (except for the hair/wig-styles) with the previously-mentioned coronation banquet for Louis XIV (1654). Musicians in both illustrations play oboes and bassoons, which presumably were

7. Bate, 794.

8. Bowles, *Musical Ensembles,* 153, citing Stephen Harrison, *The Arches of Triumph* . . . (London, 1604), [29].

9. Interestingly, this depiction bears a striking resemblance to figure 208, the coronation service for King Louis XV in the same cathedral on 25 October 1722, which unequivocally depicts an ensemble of oboes (but no bassoons) facing a trumpet and drum ensemble on the opposite side of the aisle!

10. Jeremy Montagu, Communication 935, *Fellowship of Makers and Researchers of Historic Instruments Quarterly,* No. 57 (October 1989): 7.

not available at the time of the first depiction. One can only conclude that the two depictions are closely related, and that there must have been a mistake made (not necessarily by Bowles) in the placing, labeling, and/or dating of these scenes.

The identification and indexing of bowed stringed instruments is also fraught with misleading information. Although it is a well-established fact that fiddles and liras da braccio were in use in the sixteenth century and that three-stringed violins existed at least as early as the first decade of the sixteenth century, for some unexplained reason all iconographical representations of bowed stringed instruments prior to 1650 are indexed in Bowles's book as viols, regardless of their physical characteristics, playing position, mythological symbolism, and performance practice. Although at least two depictions of liras da braccio can be discerned (figures 5 and 17), none are indexed. Fiddles, when indexed at all, are lumped together with "violins" or "instruments, stringed." Although textual references to the violin in Bowles's book may be found as early as 1566,[11] the index lists the earliest depiction of a violin to be in figure 129, a scene which shows a musical ensemble performing for marriage festivities in Turin in 1650. However, this reviewer found the earliest unequivocable depiction of a violin in figure 35, where it is being played in a procession that took place in Dresden seventy-six years earlier, on 23 February 1574,[12] and at least seventeen additional depictions of violins, not to mention fiddles and liras da braccio, in other illustrations dated before 1650 (figure 129). None of these are listed under violin in the index.

In spite of these criticisms, many of which could be eliminated in a revised edition, Bowles's book, although difficult to access, has undeniable value as a major source in which is gathered iconographic, textual, and bibliographic material heretofore available only in scattered printed sources and the rare book rooms of numerous institutions. Certainly this book belongs in libraries, where it ought to be examined thoroughly, both by scholars and performers.

MARGARET DOWNIE BANKS, The Shrine to Music Museum,
The University of South Dakota

11. Bowles, *Musical Ensembles*, 48, fn. 5, citing *Recueil des choses notables, qui ont esté faites à Bayonne . . .* (Paris, 1566), fol. K8f.

12. Several earlier illustrations included bowed stringed instruments that could not be definitively identified as violins since only portions of the instruments were shown.

Craig H. Roell. *The Piano in America, 1890–1940.* Chapel Hill: University of North Carolina Press, 1989. xix, 396 pp.; 38 black-and-white illustrations, 4 tables. ISBN: 0-8078-1802-X. $35.95.

Prospective readers of *The Piano in America, 1890–1940,* should be forewarned that the contents of the book may not be exactly what they were expecting from the title. It is not a technological, organological, or musicological study of the piano's recent history, nor is it, strictly speaking, a social history of the instrument. What is examined here is the modern history of the business of selling pianos, from the time of peak piano production in America in the late nineteenth century until just before World War II. The study traces the various developments that took place in the marketing of pianos as a response to concurrent changes in the country's social values, its appreciation of culture, and the economic climate.

For the large middle-class of the Victorian age, the piano performed a role far more complex than just the obvious one of musical instrument. Ever since the late eighteenth century, the presence of a piano in a household was a visible indicator of a family's cultural refinement. As a nonessential furnishing, it also made obvious the owner's ability to afford such luxury items. In addition to these long-standing considerations, the Victorians emphasized the piano as a symbol which drew the family together and reinforced, through spiritually uplifting music, the morality which was so much a part of its existence. It is little wonder that piano production and sales enjoyed prosperity in such an environment.

The fabric of society changed rapidly, however, with the beginning of an industrialized and modern-thinking twentieth century. A profusion of new technology began to make life easier for the masses. More leisure time was now available and with it came the need for various ways to occupy it. The old idea that "anything worth having is worth working for" (including proficiency at the piano) was rapidly growing stale. For the moment, the player piano became the answer to accessing the joys of music without years of practice and lessons, but the advent of radio and the phonograph soon left the market for the automatic piano high and dry, since they now provided music for the millions in the easiest sort of way. What ensued for the piano industry was a long, slow process of recreating a market for its product, placing renewed emphasis on the instrument's unique abilities in music making. The struggle took place not only against such foes as the radio, phonograph, and such other new leisure products as the automobile, but also in the face of dire economic conditions in the 1920s and 1930s.

The triumph must be counted among the great success stories of the modern business world.

A Samuel Davis Fellow in Business History at Ohio State University, Roell has done about as thorough a job of researching his subject as one could expect. He has apparently scoured bibliographic sources for material in support of this study. The text frequently contains quotations from period trade publications, newspapers, and government documents, as well as a wide range of more general sources concerning business, music, and social history. Although the book is not encyclopedic in its coverage of piano firms in existence during the period, more than adequate analysis is given to the major players, particularly Steinway and Baldwin. One of the more useful reference components is a table in the appendix that lists numerous piano firms and the larger holding company that controlled them as of about 1916. A small group of black-and-white photographs illustrates various piano advertisements of the period and the portraits of various industry leaders.

Researchers interested in the physical and musical characteristics of the early twentieth-century piano will find only limited interest in this book. However, it would seem to be good reading for anyone who has had involvement in the selling or manufacturing of the modern piano. Indeed, an advertising leaflet for the book carries an endorsement by no less than Henry Z. Steinway, saying, "Should be required reading for everybody in the industry." Although the book's approach is certainly directed more toward historians of business and sociology than readers who are musically-oriented, there is much incidental discussion of topics that are relevant to music historians. For instance, considerable space is devoted to the phenomena of the player piano and the forces which led to its popularity and later downfall. There is also extensive investigation into how music education influenced the piano-selling market. From a business perspective, the most enlightening facet that emerges from this study is how progressive and innovative the piano industry was in its business practices compared to other commercial ventures.

For all its scholarly depth, it must be said that this book does not tell its story in a particularly interesting way. In the preface, the author frequently refers to the book as a "study." So it must be, perhaps, for such an admittedly dry subject can not lend itself easily to an entertaining narrative. The writer too is somewhat to blame, however, for he has a rambling and wordy writing style that makes for very tedious reading. The early portions are especially slow going, with lengthy scrutiny of Victorian work ethic and so-

cial values and their effects on the purchase of pianos for domestic use. Later chapters contain tiresome examination of the various agencies and organizations that were involved in reviving the piano business. Although consideration of such elements is, of course, critical to an understanding of the book's subject, the degree of digression into this material intrudes upon the flow of events.

Among readers interested in musical instruments, it is doubtful that many would seek out, for casual reading, a book about the business history of the piano. In the long run, the book's value will most likely be as a fine reference work, from which scholars may draw supporting material for studies dealing more directly with the piano. In 1911, Alfred Dolge, in his *Pianos and their Makers* (Covina, Calif.: Covina Publishing Company, 1911), committed to print what he, as an insider to the trade, knew about the piano industry. Eighty years from now I suspect we will also be grateful to Mr. Roell for having documented a slightly later epoch of this subject.

DARCY KURONEN, Museum of Fine Arts, Boston

Don L. Smithers. *The Music and History of the Baroque Trumpet before 1721*. 2nd ed. Carbondale: Southern Illinois University Press, 1988. 352 pp.; 21 black-and-white plates, 17 musical examples, 2 tables. Hardbound. ISBN: 0-8093-1497-5. $50.00.

Smithers's *The Music and History of the Baroque Trumpet before 1721* began as a doctoral dissertation at Oxford University and was published in its first edition by Syracuse University Press in 1973. While the book received considerable attention by trumpeters, its limited printing, an unfortunate review in the *Journal of the American Musicological Society,* and other circumstances of poor marketing prevented it from access to a wider musical audience. The first edition set a high standard for trumpet research and planted the seeds of the renaissance in natural trumpet performance.

Despite the newly-found professionalism of the historically-informed performance practice movement, the natural trumpet remains a problematic instrument. It may be the last major historical instrument to be mastered and brought to a high professional standard. Many performers and teachers have suffered from negative critiques in the press for their "work-in-progress" performances on uncompromised baroque trumpets. Some of the thickest skinned performers have given up the instrument because of the economic implications and negative status that these reviews had on their careers. The 1960s and 1970s-vintage compromised reproduction in-

struments (which were made easier to play by the addition of holes and redoubled tubing) now lie dormant in college collegium storage rooms. The quest for impressive professional performances that are as "note perfect" as those on modern instruments, the current economic necessity for limited rehearsal time, and the new commercial nature of the early music movement have led to the demise of the baroque trumpet revival in ways that parallel the instrument's original decline in the late classic period. In short, the majority of the players who are in demand as recording artists on the baroque trumpet play instruments that are neither originals nor true modern reproductions.[1] To say that this situation annoys Smithers would be an understatement in the extreme.

In his preface to the second edition, Smithers gives an impassioned plea for authentic performance practice. We have heard the argument before, but Smithers gives it special eloquence. "With the publication of the second edition of this study, therefore, it is devoutly to be wished that the message is now loud and clear: neoclassicism and the revival of historically viable principles can know no compromises of truth. History is not the lie commonly agreed upon."[2]

The second edition has the look of the original with the same type fonts, pagination, and paper quality. The number of plates has increased from the original eleven to twenty-one, and they are placed in a more logical sequence than in the first edition, where they were bound together in a clump. Rather than resetting the entire text, a thirty-page addenda was placed at the end with the "⟨⟨ADD⟩⟩" indication placed in the appropriate portion of the original text. Apparently, this system was the best method for getting the second edition out while the author was also preparing his forthcoming treatise on the classic trumpet which will deal with events from 1721 (the date of Bach's *Brandenburg Concertos*) forward to the music of Beethoven.[3] For those who are familiar with the first edition, the ad-

1. There are a few happy exceptions: Crispian Steele–Perkins performs on a William Bull trumpet from the Museum of London on his album, *Shore's Trumpet* (EMI Compact disc, CDC 7 47664 2); Smithers plays without holes on an instrument made by the modern firm of Meinl und Lauber. A sample of his natural trumpet playing can also be heard on *The Virtuoso Trumpet* (Philips, 6500 304), *Bach's Trumpet* (Philips, 6500 925), and *The Trumpet Shall Sound* (Philips 6500 926). A two-record set, *Two Centuries of Trumpet* (Philips 6760 056), was Smithers's last project for Philips and has some examples of trumpet ensemble music.

2. Don Smithers. *The Music and History of the Baroque Trumpet before 1721*, 2nd ed. (Carbondale: Southern Illinois University Press, 1988), 12.

3. Ibid., 324. The complete title of the new work is given by Smithers as *Treatise on the music, history, manufacture and the use of THE CLASSIC TRUMPET*. No publisher or specific release date is given.

denda system provides an instantly helpful update, but first-time readers may not appreciate the flipping back and forth from the main text to the addenda. The bibliography needed updating, but it did not happen. Important works by Detlev Altenburg, Herbert Heyde, Edward Tarr, Henry Meredith and others which have been published since 1973 are still absent.[4] A number of them are mentioned in the addenda, but complete information in bibliographic format would have been useful. This is particularly unfortunate because the first edition generated and provided a basis for much of the important research that has been done in baroque trumpet over the past sixteen years.

Smithers's book remains the best source on the baroque trumpet and its music in English. The book introduces and defines the baroque trumpet and then treats its use by region or country. There is a very good chapter on the guilds in northern Europe. A sixty-one-page appendix cites the

4. Detlev Altenburg. *Untersuchungen zur Geschichte der Trompete im Zeitalter der Clarinblastkunst (1500–1800),* 3 vols. (Regensburg: Gustav Bosse, 1973). Herbert Heyde, "Trompete und Trompetenblasen im europäischen Mittelalter," (Ph.D. diss., Karl–Marx–Universität Leipzig, 1965). Also important are Heyde's catalogs of brass instruments in the Musikinstrumenten-Museum der Karl–Marx–Universität, most notably, *Trompeten, Posaunen, Tuben.* (Leipzig: Deutscher Verlag für Musik, 1980) and other recent articles. The two above items complement Smithers's work. Smithers was not aware of either Heyde's dissertation or Detlev Altenburg's work when he was drafting his first edition, but acknowledges their importance in his addenda. Henry M. Meredith Jr., "Girolamo Fantini's Method: A Practical Edition" 2 vols. (D.A. diss., University of Colorado, 1984). Smithers was well aware of this work but does not mention it in the addenda. He provided some important information to Meredith regarding pasted over sections in original copies of Fantini's *Modo,* which were not obvious on microfilms or the modern reprint. In his dissertation, Meredith questions Smithers's conclusions about the coiled trumpet, and it would have been interesting to hear Smithers respond. While claiming not to cover the method material, Smithers did devote considerable space to a discussion of Fantini, particularly in the Italian chapter, where he included a translation of the preface from the method. Edward Tarr's translations of Johann Ernst Altenburg's *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst* as *Trumpeters' and Kettledrummers' Art (1795)* (Nashville, Tenn.: Brass Press, 1974), and Fantini's *Modo per imparare a sonare di tromba* (Frankfurt/Main: D. Wastch, 1685, facs. ed., Milan: Bollentino bibliographico musicale, 1934) published as Girolamo Fantini, *Method for Learning to Play the Trumpet in a Warlike Way,* facs. ed., English translation and critical commentary by Edward H. Tarr, (Nashville: Brass Press, 1978), are both important baroque trumpet sources which escaped mention in the addenda. Tarr contributed some sixty-eight articles relating to trumpet in *The New Grove Dictionary of Music and Musicians,* 20 vols., ed. Stanley Sadie (London: Macmillan, 1980) (including the article on Smithers!), which greatly expanded the coverage of the baroque trumpet. Smithers only mentions *The New Grove* in relation to his own articles on Pavel Joseph Vejanovský and the Shore family.

sources for the music indexed by composer. Smithers seized the opportunity of the second edition to reply to the critics of his first edition, particularly to the specific *JAMS* review cited above. For the most part, the limitations of the second edition are the same as the delimitations that Smithers set for himself in the first edition. For example, there is no discussion of playing technique, or the method book material from the seventeenth and eighteenth centuries (although there is considerable space given to complaints about recent performances on bogus instruments). The inventory of musical sources is representative and impressive, but (as Smithers is the first to point out) incomplete. Modern performing editions of the literature are not included. There are important collections which contain significant parts for trumpet which were also beyond the scope of the original study. There is no discography, nor would a comprehensive one be possible with the current explosion of reissues and cut-outs in the record industry. More comprehensive treatment of these and other important material is promised in the author's forthcoming book on the classic trumpet. Judging from Jeffrey Nussbaum's interview with Smithers in a recent issue of the *International Trumpet Guild Journal,* the new book will be a monster project that will arouse at least as much debate and controversy as his first book.[5]

We need people like Don Smithers to stir the pot and to make us question what appears to be the norm. Not every trumpeter will agree with everything Smithers has to say about the natural trumpet. *The Music and History of the Baroque Trumpet before 1721,* however, remains essential reading for any trumpeter who performs this literature and for the conductors, contractors, record producers, and concert presenters who want to do more than pretend that they know what they are doing when they make music with baroque trumpets. The second edition is a welcome opportunity to have this valuable work available again.

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5. Jeffrey Nussbaum, "An Interview with Don L. Smithers," *International Trumpet Guild Journal,* 13: 2 (December 1988) 11–20, 30. In this interview, Smithers outlines the structure of the new book on the classic trumpet, reviews his playing career, comments on important collections of trumpet literature, and makes an appraisal of the work yet to be done in the research of the baroque trumpet.

David M. Guion. *The Trombone: Its History and Music, 1697–1811*. Musicology Series, ed. F. Joseph Smith, vol. 6. New York: Gordon and Breach, 1988. xvii, 333 pp.; 20 black-and-white plates, 52 musical examples. ISBN: 2-88124-211-1. $65.00.

This study of the eighteenth-century trombone, based on the author's doctoral work at the University of Iowa, is a lengthy book, organized in eight chapters. The book emphasizes descriptions of the instrument appearing in published sources from 1697 to 1811 and several musical works which include the trombone during this period. A short introduction discusses the instrument; its four playing positions and the eventual adoption of seven positions during the early nineteenth century; and an overview of the trombone's use in churches, courts, civic ceremonies, and instrumental ensembles throughout the late seventeenth and early nineteenth centuries. This is followed by a long chapter citing information about the trombone with English translations from twenty-six historical sources beginning with Daniel Speer's *Grundrichtiger Kurtz- leicht- und nöthiger Unterricht der musicalischen Kunst* (Ulm: Kühnen, 1687) and ending with Joseph Fröhlich's *Vollständige theoretisch–practische Musikschule für alle beym orchester gebrauchliche wichtigere Instrumente*, 4 vols. (Bonn: Simrock, 1810–1811).

Chapter three provides information about the musical use of the trombone in America, Austria and Bohemia, England, Germany, Italy, Russia, and Sweden. Chapter four is devoted to a detailed study of the use of the trombone in France before and after the Revolution. Chapter five discusses the use of the trombone in six representative choral works, and chapter six provides information about the same number of operas. Chapter seven discusses six symphonic works and chapter eight provides a brief discussion of the trombone in military music. There are two appendices: the first lists all of the sources given by Zedler in an article on the trombone in his *Grosses vollständiges Universal-Lexicon* (Leipzig: Zedler, 1732–1750); the second gives the musical examples found in Fröhlich's *Vollständige theoretisch-practische Musikschule* (1810–11). A bibliography, general index, and index of music with trombone parts conclude the volume.

Guion has provided the reader with a great deal of information not found in the standard books concerning the trombone by Gregory (1973), Bate (1978) and Baines (1978).[1] His book expounds our knowledge of

1. Robin Gregory. *The Trombone: The Instrument and Its Music* (London: Faber and Faber, 1973). Philip Bate. *The Trumpet and Trombone: An Outline of Their History, Development, and Construction*, 2nd ed. (London: Benn; New York: Norton, 1978). Anthony Baines. *Brass Instruments: Their History and Development* (New York: Scribner, 1978).

eighteenth-century trombone music begun in a detailed study of the Viennese literature by Wigness (1978)[2] and complements Lane's study of the trombone in the Middle Ages and the Renaissance (1982).[3] Guion's most important contributions are his citation and translation of several historical sources and discussion of published musical sources, the majority of which were published in France. His distinction between a Viennese and French manner of writing for the trombone is supported by several musical examples. Guion's study has proven, contrary to previous opinions, that there was an enormous amount of music written for the trombone during the eighteenth century.

I am disappointed in some aspects of this book. The editing could have been more carefully done; besides several misspellings and confusing sentences, the writing style is not on a consistently high level for a scholarly study. In a few cases, a fuller explanation would have clarified the meaning of several terms for those non-trombonists who will read and study this book. For example, a chart showing the seven modern positions (based on chromatic pitches from B♭) and the four positions (based on diatonic pitches from A) given by Speer and others would have clarified Guion's discussion of slide positions. Concerning the question of pitch, Guion concludes (on the basis of descriptions by Praetorius, Virgliano, and Speer) that the tenor instrument of the renaissance was in A, the alto in d and the bass in D (p. 2). However, he virtually ignores the suggestion that the tenor instrument could have been in B-flat or A based on the study of several extant examples by Henry George Fischer in *The Renaissance Sackbut and Its Use Today* (1984).[4]

Guion suggests that the change in pitch level of the earlier trombones from A to B-flat occurred during the eighteenth century in France, where instruments made in low pitch were played. Here, composers such as Gossec required low E-flats in their works which could be played, if the local pitch was low enough, by pulling the slide all the way to the first position (Guion, 120–1). This suggestion is quite logical; however, the pitch level in France was not standardized during the eighteenth century. I have found evidence in a late eighteenth-century German treatise published in Basle that the pitch used for brass instruments in France was sometimes higher

2. Robert C. Wigness. *The Soloistic Use of the Trombone in Eighteenth-Century Vienna* (Nashville, Tenn.: Brass Press, 1978).

3. George B. Lane. *The Trombone in the Middle Ages and The Renaissance* (Bloomington: Indiana University Press, 1982).

4. See the review by Herbert W. Myers in the *Journal* 12 (1986): 170–73.

than that in use in Germany. The *Vollständige theoretische und praktische Geschichte der Erfindungen*[5] includes a chapter concerning brass ("Messing") where a section entitled "Trompetenmacher, oder Instrumentenmacher" includes a few sentences about the trombone (with no new material), and an interesting discussion of the pitch of trumpets made in different countries:

> The trumpet consists of several types, such as the German or ordinary trumpet, the French, a tone higher, the English, a third higher than the ordinary trumpet, and twisted trumpets such as the Italians', which are round about and also similar to the trombone.[6]

Guion's plates illustrating trombones and their players would be more useful to the reader if the source of each plate were fully identified and dated. Plate 1, described as "a seventeenth-century wind band from the low countries," is identified by Victor-Charles Mahillon in his catalogue of the Brussels musical instrument collection[7] as a "tableaux" entitled, "la procession des Pucelles du Sablon" by Antoine Sallert in the Royal Museum of Painting of Brussels. An identical group of six musicians in an engraving (dated 1616) of a "shawm band of Brussels" by Dennis van Alsoot after Sallaert is reproduced by G. B. Lane (1982, p. 111). This type of information would greatly enhance the usefulness of Guion's book. Furthermore, most of these illustrations are not described or integrated into the text.

Personally, I believe photographs of eighteenth-century trombones and an analysis of their differences in construction would have contributed much to this study. If the thin walls, small bore, and loose stays of renaissance instruments have a definite effect on tone quality, as Fischer believes, then a great deal can be learned from a detailed study of the extant eighteenth-century instruments.

In chapter two, Guion emphasizes twenty-six theoretical writings concerning the trombone, citing the original texts with an English translation when necessary. Here, there are a few small errors which one hopes will be corrected in a second edition. The last names of two often quoted authors are incorrectly cited: Bonanni should be Buonanni and Verschure-

5. Edited by J. H. von Oroll in four volumes (Basle: J. J. Flick, 1789–95).

6. Ibid. I, 217. "Die Trompeten sind von verschieden Art, als, teutsche, ordinaire Trompeten, ferner, französische, die einem Ton höher sind, die englische, die die ordinairen Trompeten eine ganze Tertie in her Höhe ubertrift, weiter gewundene Trompeten, wie die italiänischen sind, welche etlichemal rund herum gewunden sind, dahin gehören auch die Posaunen."

7. Victor–Charles Mahillon. *Catalogue descriptif et analytique du Musée instrumental du Conservatoire royal de musique de Bruxelles*, 5 vols. (Ghent: Hoste, 1893–1922), II, 24–26.

Reynvaan should be Reynvaan.[8] The earliest dictionaries of musical terms in the Dutch language are not those by Reynvaan (1798, 1795), but the anonymous *Verhandeling over de muziek* . . . (The Hague, 1772) [I have not been able to check this dictionary for an article concerning the trombone]). The author of the short article "Sacquebute" in the *Encyclopédie, ou Dictionnaire raisonné* (1765) was not Jean-Jacques Rousseau, whose initial is given as "S" or "s" at the end of his articles; it was written by the most prolific contributor to the *Encyclopédie,* Louis Chevalier de Jaucourt (1704–1780), whose initial is given as "D.J."[9]

Guion cites information about the trombone from the second edition of J. G. Albrechtsberger's treatise published in 1821. This information is identical to that in Albrechtsberger's *Gründliche Anweisung zur Composition* published in 1790 (428, 439–40). According to C. F. Whistlings' *Handbuch der Musikalische Litteratur* (Leipzig: Hofmeister, 1817), eleven sections concerning instruments and the "Singschule" from Joseph Fröhlich's important *Vollständige theoretisch-practische Musikschule* (1810–11) were published as individual methods by Simrock between 1811 and 1817. It is possible that a copy of the "Posaunenschule" will be uncovered in a library.

Prior to Fröhlich's treatise, there is another German treatise which provides some additional information concerning the trombone: Johann Joseph Klein, *Lehrbuch der theoretischen Musick* (Offenbach: J. André, 1800). The chapter on the trombone (99–104) provides the ranges for four instruments: discant or alto as g to a″; tenor as E to a′; quint as C to e′; and quart as C to d′. These ranges are similar to those given by Speer and Albrechtsberger (1790), although the lower note for the alto exceeds the latter's range. Klein (104) states that there are three main slide positions: 1) entirely out (*ganz hinaus*) where the instrument is at its greatest length and gives its lowest progression; 2) entirely in (*ganz hinein*), next to the mouthpiece where the highest progression is made; and 3) in the middle. To

8. The spelling of Bonanni on the title page of his *Gabinetto Armonico* (Rome, 1722) is incorrect; see P. Omodeo, "Buonanni, Filippo," *Dizionario biografico degli Italiani* (Rome: Istituto della Enciclopedia Italiana), vol. 15 (1972), 142–4. Reynvaan occasionally included a hyphen after his middle name on the title pages of some of books; see Jan Willem Enschedé, "Reynvaan, (Mr. Joos Verschuere)," *Nieuw Nederlandsch Biografisch Woordenboek,* eds. P. C. Molhuysen and P. J. Blok (Leiden: A. W. Sythoff), vol. 1 (1911), 1435–37.

9. It has been calculated that Jaucourt wrote 28 percent of the total number of articles and 24 percent of the text contained in the original seventeen volumes of the *Encyclopédie.* See John Lough, *The Encyclopédie* (New York: D. McKay, 1971), 44–6; R. N. Schwab and W. E. Rex, "Inventory of Diderot's Encyclopédie," *Studies on Voltaire and the Eighteenth Century,* vol. 91 (1972), 926, no. 2894, 1092, 3440; vol. 93 (1972), 155, no. 2894, 180, no. 3440; Frank A. Kafker and Serena L. Kafker, "The Encyclopedists as individuals: a biographical dictionary of the authors of the Encyclopédie," *Studies on Voltaire and the Eighteenth Century,* vol. 257 (1988), 175–180.

these he adds that there are two additional slide positions or extensions to these positions, which are not entirely in or out.

Klein gives the notes available in each position for the four trombones, omitting the fundamental or pedal notes. Discant or alto trombone: first position (entirely in): a, d′, f♯′, a′, c″, d″, e″, f♯″, g″, a″; with extension (not entirely in): g♯, c♯′, f′, g♯′, b′, c♯″, d♯″, f″, g♯″; second position (in the middle): g, c′, e′, g′, b♭′; with extension (not entirely out): b, d♯; third position (entirely out): b♭. Tenor trombone: first position: A, e, a, c♯′, e′, a′; with extension: d♯, g♯, c′, d♯′, g♯′; second position: G, d, g, b, d′, g′; with extension: F, c, f♯, b♭, f♯′; third position: E, B, f, f′. Quart trombone: first position: E, B, e, b; with extension: D♯, B♭, d♯, b♭; second position: D, A, d, a, d′; with extension: C♯, G♯, c♯, f, f♯, g♯, c♯′; third position: C, F, F♯, G, c, g, c′. Quint trombone: first position: D, F♯, A, d, f♯, a, d′; with extension: C♯, F, G♯, c♯, f, g♯, c♯′; second position: C, E, G, c, e, g, c′, e′; with extension: D♯, B, d♯, b, d♯′; third position: B♭, b♭. Klein's positions for the discant or alto and tenor instruments roughly correspond to those given by Fröhlich, starting with Fröhlich's second position. The pitch levels of these instruments are also A and D, rather than Fröhlich's B-flat and E-flat.

Although not cited, Guion's discussion of the music written for the trombone in Czechoslovakia during the eighteenth century (142–3) is supported by the tri-lingual dictionary (Latin, German, Czech) by Jan Karel Rohn, entitled *Nomenclator, Artifex et Mechanicus* (Prague, 1768).[10] Rohn (362) describes five trombones (as found in Praetorius): discant, alto, tenor, quart or quint, and bass. Finally, Guion (234, 239) incorrectly lists the instrumentation of Gluck's *Orfeo ed Euridice* in the Viennese (1762) and Paris editions (1774). In the first edition, chalumeaux were specified rather than clarinets, and, according to Ludwig Finscher, the cornetto and chalumeaux of the Viennese production were replaced by clarinets and oboes in Paris.[11]

These comments should be kept in context; players, teachers, early music directors, and scholars will be pleased to have Guion's study on the eighteenth-century trombone. We are grateful for his thorough work in investigating numerous written and musical sources. This book represents a foray into an area of musical knowledge that has been unjustly neglected.

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10. For a brief description of this little–known treatise, see the reviewer's article entitled, "Clarinet Fingering Charts, 1732–1816" in *Galpin Society Journal* 37 (1984): 38 note 9; and *Knihopis Českých A Slovenských Tisku od doby Nejstarší az do Konce XVIII. Století*, ed. F. Horák (Prague: Nakladatelství Ceskoslovenké Akademie Věd, 1961), 436–9.

11. See Christoph Willibald Gluck, *Orphée et Euridice*, ed. L. Finscher (Kassel: Bärenreiter, 1967), XXII; Colin Lawson, *The Chalumeau in Eighteenth Century Music* (Ann Arbor: UMI Research Press, 1981), 58.

Terence Ford, comp and ed. *National Gallery of Art, Washington.* Assistant editors Andrew Green and Emilio Ros-Fábregas. RIdIM/RCMI Inventory of Music Iconography, no. 1. New York: Research Center for Musical Iconography, 1986. vi, 15 pp. ISSN: 0889-6607. $5.00

Margareth Boyer Owens. *Art Institute of Chicago.* Edited by Terence Ford. RIdIM/RCMI Inventory of Music Iconography, no. 2. New York: Research Center for Musical Iconography, 1987. iv, 26 pp. $10.00

Terence Ford and Andrew Green. *The Pierpont Morgan Library: Medieval and Renaissance Manuscripts.* In collaboration with Emilio Ros-Fábregas and Elizabeth Wright. RIdIM/RCMI Inventory of Music Iconography, no. 3. New York: Research Center for Musical Iconography, 1988. xiv, 114 pp.; 78 black-and-white illustrations. $25.00.

Elliot Hurwitt. *The Frick Collection, New York.* Edited by Terence Ford. RIdIM/RCMI Inventory of Musical Iconography, no. 7. New York: Research Center for Musical Iconography, 1987. iv, 26 pp.; 28 black-and-white illustrations. $10.00

These volumes are the first half of a projected series of eight inventories to be published by the Research Center for Musical Iconography (RCMI) in New York. The goal of each inventory is to itemize and describe all the pre-1900 artworks of musical interest—paintings, drawings, manuscript illustrations, sculpture, and decorative arts, but excluding prints—in the subject museum. It is an ambitious undertaking, and the results are impressive.

Music historians have long made use of information gleaned from pictorial representations of musical instruments, performers, and the like, but the systematic study of musical iconography is still a relatively new field. When the international society for iconography, RIdIM (Répertoire International d'Iconographie Musicale), was founded in 1971, its first task was to formulate an internationally-agreed-upon approach to cataloging and classification. Goals included a standardized catalog card to facilitate information exchange and guidelines for entering and formatting data to allow for future computerization. By 1975 national iconographic centers had been established in half a dozen countries, including the RCMI, located at the Graduate School of the City University of New York. RCMI is also the international headquarters of RIdIM and serves as the central repository for iconographic information.

The Inventory of Music Iconography project was begun in 1984, when the RCMI received a grant from the National Endowment for the Human-

ities to catalog the musical iconography in six major American museums. To date, inventories of four museums have been published and are being reviewed here. Two more museums have been added to the project; catalogs yet to be published will cover the Cleveland Museum of Art, the Metropolitan Museum, the Philadelphia Museum of Art, and the Walters Art Gallery in Baltimore. Ultimate plans are to merge data from these and other inventories into a computer database, from which various indexes can then be drawn.

The four inventories follow the same overall format with occasional minor differences, some made, no doubt, as improvements occurred to the compilers, some because of differences between the collections. All have a preface that serves as an introduction to the series, a foreword dealing with the specific collection, and an explanation of how to use the inventory. The inventory listings themselves range from forty-four entries for the Frick Collection to over one thousand entries for the Pierpont Morgan Library. The entries are arranged by century and then by country. Each gives the basic information about the work: the artist, title, museum collection and accession number, the medium and dimensions, and a brief description of the subject matter and musical depiction.

Following the listings are the all-important indexes. It is here that RCMI's careful preparation in setting up standards for describing artworks and working out subject categories is especially apparent. This section usually includes separate indexes by artist name, museum accession number, and subject. The indexing by subject is extensive. Images are indexed according to primary subject matter and musical elements, which include performer, instrument, ensemble, singing, dancing, conducting, etc. The indexes can seem a bit daunting in their complexity until one gets used to the hierarchical system of categories and subcategories. For example, the typical subject "angel musician" is found not under "angel" or "musician" but under "performer, from sacred scene, angel." Other subcategories under performer include allegory (amoretto, fame, music), literature, mythology, and so on. This organization has the useful effect of allowing a great deal of specificity while keeping all the references to a broad category in the same area of the index.

Instruments are listed in the indexes according to the Hornbostel-Sachs system of classification, so they are ordered according to their structure, not alphabetically by name. Those not used to looking up "clavichord" under "simple chordophone (board zither–true)" may find this slows them down a bit. Fortunately, inventory number 2 and those that followed have

added an alphabetical index to names of Western instruments that matches common names with the Hornbostel-Sachs classification system.

In my opinion, one additional index, by medium, would be useful. For example, the researcher looking for musical depictions in sculpture has to search through the entire inventory list for items marked "sc." The layout of the lists does make it easy to scan for medium, however. Although the more common media, such as paintings and drawings, would have extremely long lists, they would at least give a quick overview of how many items occurred in the different media.

The National Gallery of Art was the first collection inventoried under the NEH grant and the first inventory published. Compiled and edited under the direction of Terence Ford, who has since become associate director of RCMI, the catalog lists 245 art works from the fourteenth through the nineteenth centuries. Included in the survey were all the gallery's paintings, drawings, sculpture, bronzes and medals, and decorative arts. The earlier works cited (through the sixteenth century) are predominantly Italian. In the nineteenth century over half are American; these include eighteen paintings of American Indian music and dance by George Catlin. One of these, entitled "Old Menominee Chief with Two Young Beaux," is used as the single inventory illustration. Unfortunately, it shows up what I believe to be an error in the catalog entry, which describes one of the beaux as "woman playing side-blown flute": surely it is a man who plays this traditionally masculine instrument and who holds a tomahawk besides![1]

The second inventory of the series covers the Art Institute of Chicago. Compiled by Margareth Boyer Owens and edited by Terence Ford, it lists 380 items dating from the sixth century B.C. through the nineteenth century. Over 12,000 art works (paintings, drawings, sculpture, coins, medals, and waxes) were surveyed, along with large collections of textiles and other decorative arts. In addition to the many paintings and drawings, Owens turned up over two dozen eighteenth-century Wedgwood objects with musical themes. Also of interest are some fifteen drawings of London theaters and chapels in which an orchestra or an organ is depicted. This catalog adds helpful cross–references in the inventory listing, for example when one artist's work is copied by another, and it introduces several changes in the indexes: the addition of subcategories under "performer," and a more detailed breakdown in the Hornbostel-Sachs classification system.

1. AMIS member Beth Bullard, a flute specialist, brought this to my attention.

The Frick Collection was added to the project when the RCMI took advantage of the offer of Elliott Hurwitt to survey the collection and prepare the catalog. Thus inventory number seven was the third to be published. Hurwitt found forty-four depictions of music among the paintings, enamels, sculpture, and furniture of this small but significant collection. The items listed are from the fourteenth through the nineteenth centuries; all are from continental Europe, with sixteenth- through eighteenth-century French works predominating. Over half of the items are illustrated by black-and-white photographs, some with multiple images. Another favorable point is that the descriptions of subject matter and musical elements are more detailed and complete than those in the two previous catalogs.

The inventory for the Pierpont Morgan Library is by far the lengthiest, citing 1,07 items from the library's incomparable collection of manuscripts. Some twelve thousand manuscripts were surveyed, the majority dating from the thirteenth through the sixteenth centuries. While most are sacred texts, such as bibles, psalters, and books of hours, a number of historical and literary works are also represented. As the editors, Terence Ford and Andrew Green, point out in their introduction, an inventory of this scope should help to provide new insights into the total music-making experience at various places and times during the Middle Ages and Renaissance, especially since it includes a number of lesser known manuscripts. This catalog is also well illustrated, with sixty pages of photographs illustrating seventy of the images cited. The majority of the illustrations are full page in size, many are enlarged details showing the instruments very clearly. I think RCMI made a wise decision to use large illustrations, even though they might have shown more items had each photo been smaller.

In attempting to discover and catalog all works with musical subjects in a number of large museums, RCMI set itself a particularly difficult task. With just a two-year grant to support cataloging efforts, they had to accept several constraints. As pointed out in the inventory introductions, only the most basic information on the artworks could be given. Ideally, the citations would include a bibliography and a list of published photos, and each work would be illustrated. In addition, not all the holdings of each museum could be surveyed. For example, the Morgan Library's considerable collection of drawings was excluded, as was the National Gallery of Art's Index of American Design, a collection of watercolor depictions of textiles, ceramics, furniture, and other decorative art objects. This type of omission is certainly understandable; one hopes that supplementary information,

such as bibliographies as well as surveys of additional collections at these museums, can be added to the permanent computer catalog, and perhaps be published later.

More regrettably, RCMI failed to follow some of its own excellent advice on cataloging in one inventory. Previous experience had demonstrated that lists of musical depictions made by museums were invariably incomplete and often inaccurate, yet the inventory for the Art Institute of Chicago used curator's lists of items of musical interest for two of the collections. And despite RCMI's often-stated assertion that collections must be surveyed in their entirety to find everything of musical importance, the Art Institute's collection of decorative arts was only partially surveyed: the compiler chose items she deemed likely to have musical representations to look at. It might well have been better to concentrate on one of these collections, since now all will probably have to be gone through again.

A few minor problems should be noted. A number of date errors or inconsistencies occur, for instance, items dated ca. 1600 and ca. 1700 may both be included under a seventeenth-century heading. Also, date headings at the top of the page would be much more useful if they read, for example, "16th/17th century" when items from both centuries are on the page (now they indicate the latest century on the page, even if only one or two items are from that century). The descriptions of musical subjects are necessarily short, but sometimes so abbreviated as to miss the point of the picture; for example, "The Singing Party" (National Gallery of Art) is surely a caricature, but its description has no indication of this. Finally, although it was probably unavoidable, I must lament the very small typeface, especially in the descriptions and indexes.

Criticisms aside, however, RCMI is heartily to be praised for these inventories, which provide much-needed basic reference tools. For years RIdIM has promoted iconography research, with RCMI serving as a collection point for information from cataloging projects. The research center's ongoing files contain the most up-to-date information, but published inventories make results more widely accessible. Perhaps computer technology will make it possible to provide updated versions at frequent intervals. One hopes that the publication of these inventories will promote other such iconographic endeavors.

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Patrizio Barbieri. *Acustica, accordatura e temperamento nell' illuminismo Veneto.* Pubblicazioni del Corso Superiore di Paleografia e Semiografia musicale dall'Umanesimo al Barocco. Serie I: Studi e testi, vol. 5. Rome: Edizioni Torre d'Orfeo, 1987. ix, 383, 264 pp.; 95 black-and-white illustrations, 15 tables, 8 musical examples. Lire it. 60,000.

The first impression received upon reading this book is that the title does not adequately reflect its contents. Originally conceived as an edition of two unpublished works by the eighteenth-century acousticians Alessandro Barca and Giordano Riccati, to be preceded by a short introduction, Barbieri's book has been changed by seven years of gestation into a work of near monumental proportions. In the first part of this two-part volume there are sections on Riccati, on Barca, and—with many sub-sections—on temperament during the Enlightenment (a discussion not confined to the Veneto, but extending to the rest of Europe as well). The second part includes unpublished writings of Riccati (a theoretical work and selected letters), of Barca, and a group of twelve practical treatises on the tuning of keyboard instruments. Some of the sections and subsections include separate appendices and bibliographies: to analytical indexes are provided, one for each of the major divisions of the book. I do not wish to limit my review to a mere description of the contents of the book, but I do hope that the reader will get a feeling for the tremendous, and sometimes unnecessary, complexity of this work. The drawn-out research and writing process has, in this case, resulted in a book which is too much a patchwork. To give but one example, the unpublished tuning treatises transcribed at the end of this volume date from 1657 to ca. 1830 (thus stretching somewhat the chronological boundaries of the title) and in many cases originated outside the Veneto, or even the Venetian sphere of influence. A trivial but telling example of completely unnecessary complication is the use of two separate pagination sequences (one with an asterisk attached to each number), where a single unbroken sequence would have been more logical and easier to use.

I am probably sounding overzealous in my criticism, but it is actually with some regret that I mention the shortcomings of the book, since it holds much that is interesting even to the uninitiated. First, there is a thorough discussion of the work of two of the foremost Italian acousticians. Alessandro Barca (1741–1814) was for many years professor of canon law at the University of Padua, but his real interest was in the sciences, leading him to seek (among other things) a comprehensive musical theoretical sys-

tem based on solid scientific grounds. More important than Barca, however, is Count Giordano Riccati (1709–1790), a mathematician and theorist who also taught physics and architecture, and had several distinguished music students. Of particular interest for music scholars is the correspondence kept by Riccati with other musicians, especially his letters to Francesco Antonio Vallotti (1697–1780), praised by Tartini as the best organist of his time. The many letters by Vallotti and Riccati published in this book provide a link between Riccati and Tartini, as Vallotti often mentions discussing theoretical points about tuning with Tartini prior to replying to Riccati's questions. Also of great interest for the practical applications of acoustical theory is the information on Riccati's activities as architect. Documents published for the first time in this book prove that Riccati designed the plans for the organ loft of the church of Sant'Andrea in Riva, Treviso, according to theoretical calculations, meant to place the organ in an acoustically optimal location. Similar juicy morsels appear throughout the book, but the author does not always follow through; often we are left wanting more information on the actual, practical influence of Riccati's and Barca's work on contemporary musicians, and less mathematical formulas and computations. On the other hand, Barbieri shows great thoroughness in his work, especially in the annotated bibliographies, which are much more complete than any of those found in previous works on Riccati or Barca, and in his indexes. I would have preferred a single bibliography (perhaps divided into subsections) and a single index, but the format adopted by the author does present all information in a fairly accessible manner.

In conclusion, in spite of its flaws, this book will be of interest not only to scholars specializing in the history of acoustical theory, but also to performers and builders of early keyboard instruments wishing to experiment with early tuning and temperament. Barbieri displays a tremendous amount of knowledge on his subject and a great command of his sources, but this might be a case when less could have been more.

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