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regional instrument name, region of construction, maker of instrument, date of construction, and short notes. Though the information is brief, it is usable, and the photographs make up for an unfortunate lack of artwork in other recent reference books.

Second, the editors laid out the book following a major reworking of Hornbostel-Sachs system of classification for musical instruments. The reader will note that instrument's family names have been redefined, and that, following taxonomical hierarchy, sound producing features are classified from most to least significant element, using a simplified number system placed within the system number field instead of scientific names.

Third, all instrument types are given equal coverage. Thus, spiked fiddles are treated with the same care for detail as Latin American globular flutes, toy instruments, modern reproductions, and elaborate court instruments within the collection.

Fourth, the use of regional names is also of interest. Such names are derived from Sibyl Marcuse's. *Musical Instruments: A Comprehensive Dictionary*. (New York: Norton, 1975) and *The New Grove Dictionary of Musical Instruments*, 3 vols., ed. Stanley Sadie (London: Macmillan, 1984), with attributions following the name. When the name is not known, but the species type is evident, that information is provided in italics (i.e. slit drum, p. 29).

One hopes for more such carefully prepared books, especially when they elucidate topics poorly covered in the current literature. One also hopes that this book will stimulate further interest in refining a taxonomy for musical instruments, as the current methods of data retrieval related to musical instruments can be most protracted. This useful book addresses one of the most difficult subsections within organology: non-western instruments within Linear taxonomy of musical instruments and their names.

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Il flauto dolce: rivista semestrale per lo studio e la pratica della musica antica, ed. Giancarlo Ristirolla. Rome: Società Italiana del Flauto Dolce, 1971-. Semiannual. 40 pp. (no. 13); 84 pp. (nos. 14-15); 96 pp. (nos. 17-180). 8,000 lire (no. 13); 15,000 lire (nos. 14-15); 20,000 lire (nos. 17-18).

Il flauto dolce ("The Recorder") is, according to its masthead, a semiannual review devoted to the study and the practice of early music, produced by

the Società Italiana del Flauto Dolce. The titles of both the society and its publication naturally invite comparison with the American Recorder Society and its journal, *The American Recorder*. However, a perusal of the examples of the Italian journal submitted for review—no. 13 (Oct. 1985), nos. 14–15 (April–Oct. 1986), and nos. 17–18 (Oct. 1987–April 1988)—reveals its very different scope and purpose. Here are to be found no “how-to” articles of a purely practical nature nor interviews with modern practitioners of early music, but only articles and reviews of a serious scholarly intent. These are not confined to the subject of the recorder or even to instruments in general, but concern all aspects of early music: history, analysis, biography, and performance practice, as well as organology; the *flauto dolce* of the title is thus to be understood as a metaphor for the entire field of study.

However, a large portion of the articles in *Il flauto dolce* do concern matters of organological interest, and their findings are of enough importance to warrant the attention of readers of this *Journal*. Of particular significance are those cases in which native Italian researchers can demonstrate their linguistic advantage in dealing with Italian subjects. This advantage is clearly to be seen, for instance, in Marco Di Pasquale’s study of the documents associated with the history of the Accademia Filarmonica di Verona (“Gli strumenti musicali dell’Accademia filarmonica di Verona: un approccio documentario,” nos. 17–18: 3–17). Here Di Pasquale joins the many scholars who have struggled with the thorny problems of Italian woodwind terminology of the Renaissance, pointing out that the archival evidence is often at variance with the established terminology of Renaissance textbooks on instruments (such as those by Zacconi, Cerone, and Praetorius) and that the correct interpretation of this evidence is further hampered by internal inconsistencies and the prevalence of dialect expressions. In offering his own solutions, Di Pasquale identifies several clues, some linguistic and some purely logical, which have been ignored or misinterpreted by his (mostly non-Italian) predecessors in the field.

Other archival studies are less controversial in nature. In “La diffusione degli strumenti musicali nelle case dei nobili, cittadini e popolani nel XVI secolo a Venezia” (“The Distribution of Musical Instruments in the Houses of Nobles, Citizens, and Commoners in Sixteenth Century Venice,” nos. 17–18: 33–40) Gastone Vio and Stefano Toffolo present the results of their examination of certain notarial inventories in the Venetian State Archives; these lists of the household effects of Venetian residents on their decease often include instruments and can thus provide a small window into their musical lives. Some of the researchers of Alfredo Bernardini are familiar to readers of this *Journal* through his

article "Woodwind Makers in Venice, 1790–1900" (This *Journal* 15 [1989]: 52–73); this is, in fact a translation and expansion of his article in *Il flauto dolce* "Andrea Fornari (1753–1841), 'fabricator di strumenti'a Venezia" ("Andrea Fornari (1753–1841), 'Instrument Maker' of Venice," nos. 14–15: 31–36). Incorporated into the *JAMIS* version are some findings by Stefano Toffolo regarding Fornari which are reported in his "La costruzione degli strumenti musicali a Venezia dal XVI al XIX secolo" ("The Construction of Musical Instruments in Venice from the Sixteenth to the Nineteenth Centuries," *Il flauto dolce*, nos. 14–15: 24–30).

Two other contributions of Bernardini are less purely archival in nature. "Carlo Palanca e la costruzione di strumenti a fiato a Torino nel Settecento" ("Carlo Palanca and the Construction of Wind Instruments in Turin in the Eighteenth Century," no. 13: 22–26) reports what is known of the life of this important maker and attempts to assess the qualities of his surviving instruments. Palanca is of particular interest, according to Bernardini, because he was a player as well as builder, because his name appears often in connection with that of the famous oboist Alessandro Besozzi, and because he is the Italian builder from whose hand the largest number (at least thirty-three) and greatest variety of woodwind instruments survive. Centering on a somewhat later period is the article "Due chiavi per Rossini? The History and Development of the Oboe in Bologna before 1850," nos. 17–18: 18–32). Here Bernardini combines archival and iconographic evidence with information from musical scores, method books, and instruments themselves to give us a picture of the oboe in one musically important city for which the documentation is relatively complete. Among other things we learn that oboists of the early nineteenth century lagged behind the players of other woodwinds in embracing the innovations of additional keywork.

Laura Och, in her article "Bartolomeo Cristofori, Scipione Maffei e la prima descrizione del 'gravicembalo col piano e forte'" (Bartolomeo Cristofori, Scipione Maffei, and the First Description of the 'Harpsichord with *Piano* and *Forte*'") nos. 14–15: 16–23, examines documents, both published and unpublished, that point to repeated occasions of contact between the inventor of the piano and his literary champion Maffei. We cannot escape the conclusion that Maffei's pronouncements about keyboard instruments and their tuning stem directly from Cristofori.

Two articles deal primarily with description of surviving instruments. One is Renato Meucci's "Due trombi a chiavi 'Pirozzi' del Museo nazio-

nale degli strumenti musicali di Roma" ("Two Keyed Trumpets marked 'Pirozzi' in the National Museum of Musical Instruments of Rome," no. 13: 29–30). The other is Pierluigi Ferrari's "La liuteria veneziana del Cinquecento e la viola da gamba di Antonio Ciciliano del museo civico di Bologna" ("Sixteenth-Century Venetian Instrument Makers and Antonio Ciciliano's Viol in the Museo Civico of Bologna"), nos. 17–18: 49–53. This instrument is similar in many ways to the other surviving Venetian viols described by Martin Edmunds¹ and other writers, except for its having a carved rather than a bent top.

Besides articles of interest to scholars and performers of early music, *Il flauto dolce* provides reviews of books, editions of music, and recordings. One might infer from the occasional tendency to pair together some of the "semiannual" issues into one annual offering that the editors are somewhat more concerned for the quality of the product than for its timely publication. It is handsomely presented (in quarto format), with numerous clearly reproduced photographs and diagrams. In the latest example available for review are subtended summaries of the main articles, written by the authors and translated into English by Hugh Ward Perkins; these will prove to be an obvious boon to many readers of this *Journal*.

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1. "Venetian viols of the sixteenth century," *Galpin Society Journal* 33 (1980: 74–91).

Alison Crum, with Sonia Jackson. *Play the Viol: The Complete Guide to Playing the Treble, Tenor, and Bass Viol*. Early Music Series, 10. New York: Oxford University Press, 1989. xii, 185 pp.; 41 black-and-white illustrations, 79 musical examples. ISBN: 0-19-317422-7. \$45.00.

The growing fascination for Western music from periods earlier than the eighteenth century has brought a renewed interest in playing early instruments. A fine instructional book on the viol is especially welcome because we have so few modern methods for the instrument. *Play the Viol*, as its title suggests, is a tutor primarily for beginning players, but it can equally well be used by more experienced players desiring to review their technical and musical knowledge of the instrument and its repertoires.