

*Journal of the
American Musical
Instrument Society*

VOLUME XXIII • 1997



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BOOK REVIEWS

Donald H. Boalch. *Makers of the Harpsichord and Clavichord 1440–1840*, Third edition, edited by Charles Mould; with an index of technical terms in seven languages by Andreas H. Roth. Oxford: Clarendon Press, 1995. xxxii, 788 pp. ISBN: 0-19-318429-X. \$145.00.

Charles Mould, the recently retired Secretary of Oxford's Bodleian Library, has largely rewritten his former colleague Donald H. Boalch's index to historical harpsichord and clavichord makers, last revised by the original author in 1974. The much expanded "Boalch 3," a decade in preparation, supersedes earlier editions as an indispensable reference tool for music libraries and keyboard historians; it will also enlighten instrument collectors, builders, performers, program annotators, indeed anyone with more than a passing interest in antique keyboard instruments.

Because a printed work of this nature is instantly outdated, a special benefit to Boalch 3 users is Charles Mould's offer to answer specific inquiries by reference to his unpublished electronic database. Readers can respond with equal generosity by sending new information and corrections to Mould or his successors so that this resource can be kept current. Additions and revisions already at hand (including a previously unknown 1764 William Harris spinet that surfaced as this paragraph was being written) greatly exceed the space available to a reviewer; this rapid accumulation underscores the importance of Boalch 3 as a stimulus to cooperative enterprise.

Readers will find much of value here beyond the capsule biographies of makers—440 entries being new—and citations of instruments including more than 500 not mentioned in Boalch 2. A geographical and chronological conspectus allows users to pinpoint, say, those few makers in China, Mexico, or Russia, and underscores the importance of Antwerp, London, Paris, and Rome as centers for manufacture. Although Boalch 2's thirty-seven photographic illustrations and its table of extant three-manual harpsichords (mostly spurious) are omitted here, its lists of surviving English virginals and of London apprentices are retained and the former slightly revised. Helpful genealogical charts are grouped as an appendix.

Andreas Roth's new, multilingual glossary (English, German, Spanish, French, Italian, Dutch, Swedish) of 168 technical terms could, if systematically employed by writers and translators, eliminate much confusion over nomenclature; a subsequent list might helpfully include more names of woods, together with their Latin botanical names. Might we hope that this compilation, which includes separate alphabetical indices in each language, will someday be combined with Wilfried Praet's more comprehensive *Orgelwoordenboek* (Zwijndrecht, Belgium: CEOS, 1989) to form the basis of an illustrated terminological dictionary embracing all sorts of keyboard instruments?

Mould's selective bibliography contains much recent material but some significant sources are conspicuously missing. For example, Dietrich Fabian's *Kinzing und Roentgen: Uhren aus Neuwied* (Bad Neustadt: Verlag D. Pfaehler, 1984), focuses on the Kinzing or Kintzing family to demonstrate the close alliance of clock and clavier making. Bohuslav Cizek's *Klavichordy v ceskych zemich* (Prague: typescript, 1993) records several items not in Boalch 3 and includes a short Czech glossary of technical terms. Nancy Groce's *Musical Instrument Makers of New York* (Stuyvesant, NY: Pendragon, 1991) contributes the harpsichord maker Joseph Adam Fleming, overlooked here, and corrects the spelling of Dobbs to Dodds and of Walhaupter to Wolhaupter, though Groce finds no evidence that Wolhaupter built claviers.

Helga Haupt's "Wiener Instrumentenbauer von 1791 bis 1815" (*Studien zur Musikwissenschaft. Beihefte der DTÖ*, vol. 24 [1960]: 120–84) and its companion, Helmut Ottner's *Der Wiener Instrumentenbau 1815–1833* (Tutzing: Hans Schneider, 1977) considerably supplement Mould's information about a slew of Viennese builders; the Rosenberger family, to name one, is not known "only through the list of makers given by . . . Thon" (p. 158) but is amply discussed by Haupt and Ottner, whose work is summarized in Martha Novak Clinkscale's *Makers of the Piano 1700–1820* (Oxford: Oxford University Press, 1993). Clinkscale's index, equivalent in its way to Boalch's first edition, remains a superior first-stop reference to such piano makers as Caspar Katholnig, Ignaz Kober, Johann Schantz, and others who arguably do not belong in Boalch 3 at all. Many other relevant writings (among them Darcy Kuronen's prize-winning essay, "The Musical Instruments of Benjamin Crehore," *Journal of the Museum of Fine Arts, Boston* 4 [1992]: 52–79) amplify Mould's information but evidently arrived too late for review;

yet had his coverage been much more comprehensive, we might have had to wait endlessly for the appearance of this volume.

Mould's introductory list of chief collections, past and present, cites several incorrectly; for example, Sarah Frishmuth (actually an insignificant keyboard collector) appears as "Frismuth" and Morris Steinert's collection at New Haven is mistakenly said to have been in New York. The important private collection of Marlowe A. Sigel in Newton Centre, Massachusetts, is not listed though some of his instruments appear in the text. Three different names (two of them successively on p. 607) refer to the musical instrument collection in Munich's Stadtmuseum.

Some persons acknowledged in abbreviated form in the text (for example, *Williams* in the entry for Trasuntino 1572, p. 664, doubtless referring to the collector Ted Williams, not the scholar-performer Peter Williams; and Weldon in connection with the unique Jesse clavichord, p. 410) have no corresponding full entry in the list of sources and informants. Most of the abundant typographical errors and inconsistencies are mild but some might cause confusion. For example, there is no such maker as Joseph Clemm (p. 81), and Laescke's death was registered in 1781, not 1782 as stated on p. 113.

Mould's organizational scheme separates the concise biographical dictionary from his 480-page descriptive list of individual instruments. This list (including addenda received through March, 1994) is legible enough and avoids excessive detail, though measurements could well have been omitted altogether, as these are often unreliable. Even keyboard ranges must be confirmed; for example, the 1991 checklist of Andreas Beurmann's collection contradicts the ranges given here for two harpsichords, and the Moravian College's Meerbach clavichord definitely spans FF-g³ not "FF-f³ or possibly with two more notes in the treble" as reported. But written descriptions never replace first-hand examination in any case, and without Boalch 3 researchers might be hard-pressed to locate Meerbach's work.

Because instruments often change ownership without fanfare and auctioneers seldom identify buyers, Mould can be forgiven for not knowing, for example, that the unique Trute & Wiedberg harpsichord has long been in the possession of Susan Day in Charleston, South Carolina. Ownership of two Kirkman harpsichords, Rose Augustine's of 1744 and Stuart Pivar's of 1776, both in New York City, is not disclosed although these owners did not request anonymity. Accurate locations

lie at the heart of the book's purpose and many lapses could have been avoided by circulating a draft, a costly step currently being taken in the preparation of a geographic index of historic organs in the United States and Canada. But organs tend to stay put for decades; smaller instruments move more often, and only through the Internet will prompt tracking be feasible.

While Mould has taken pains to reconcile conflicting information or call attention to anomalies, some odd errors and redundancies have slipped through, among them a double entry for Vincenzo Colombo; faulty alphabetization (Muñoz precedes Müller in the instrument section; Mexico follows Norway in the geographical conspectus); and mistaken versions of inscriptions (e.g., the nameboard of the fake "Andreas Ruckers" in Romania is incorrectly transcribed on p. 566; an inscription on a Venetian virginal cited under VI . . . IES on pp. 202 and 672 is given two discrepant readings, the correct one on the latter page). A clavichord in Munich's Stadtmuseum attributed without adequate foundation to Christoph Friedrich Schmahl (Boalch 3, no. 1790A) might have been confused with a smaller, unlisted one in the Deutsches Museum, attributed to Schmahl by Sabine Klaus.

Mould's decision to err on the side of catholicity means that some fictitious names occur; Mould sensibly includes ones made up by the notorious faker Leopoldo Franciolini. Surely the initials "N. N." inscribed on the Metropolitan Museum's suspect "Franciscus Bonafinis" virginal simply abbreviate *nomen nomen* rather than a particular person's name. Aside from the Viennese piano makers mentioned above, other real people who were not harpsichord or clavichord makers also appear; for example, Fleurot made *épinettes de Vosges*, not keyed spinets, and the "Scandinavian clavichord maker C. Claudius" was most likely the collector Carl Claudius. Many other issues of identity and attribution require resolution, and Boalch 3 brings them to the fore, albeit sometimes inadvertently. For example, in discussing the possible confusion of Anton Walter with Antoine Vater (p. 200), Mould asserts that "the Crosby Brown Catalogue (New York) gives Walter's name as Vater" (*sic*); in fact it is uncertain that the piano bearing the name Anton Vatter is by Walter, as Clinkscale (*op. cit.*) implies. Although Mould and Clinkscale did not collaborate closely, both kindly acknowledge one another's efforts. No doubt, their complementary data banks will someday be merged with overlapping studies such as David H. Fox's *A Guide to North American Organbuilders* (Richmond: Organ Historical Society,

1991), a step that would at least highlight if not solve some remaining puzzles. Perhaps the benefit of collegial cooperation will prove the most lasting lesson of these admirable endeavors.

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THE METROPOLITAN MUSEUM OF ART

Pieter Dirksen, ed. *The Harpsichord and its Repertoire: Proceedings of the International Harpsichord Symposium, Utrecht 1990*. Utrecht: STIMU Foundation for Historical Performance Practice, 1992. ix, 275 pp.: 91 musical examples and tables, 37 black-and-white plates. ISBN: 90-72786-03-3. Dfl. 47.40.

This volume contains the majority of the lectures given at the symposium organized by the Dutch Foundation for Historical Performance Practice (STIMU), held in Utrecht August 29–September 1, 1990. Four essays deal with the instrument itself, three are devoted to matters of performance practice, one is concerned with Froberger, and another four have Bach as the subject. An appendix contains a Froberger miscellany, and an index of names completes the softbound book, which is attractively printed and includes musical examples. A drawback to the publication is that it contains the anathema of all serious readers: endnotes rather than footnotes, forcing one to read from different pages simultaneously. Imperfect binding caused my copy to shed a number of its leaves.

In “The Restoration of Ruckers Instruments: A Personal View,” Grant O’Brien poses the question as to whether more is not lost than gained in the restoration of original harpsichords; this viewpoint comes from extensive research for his *Ruckers: A Harpsichord and Virginal Building Tradition* (Cambridge: Cambridge University Press, 1990). Hubert Henkel, in “Remarks on the Use of the Sixteen-Foot in Historical Harpsichord Building,” presents new evidence suggesting that sixteen-foot stops were much more common in eighteenth-century German harpsichords than has previously been believed; he cites a number of such instruments which may well have been known by Bach. Jean Tournay (“The Double Orientation in Harpsichord Building in the Low Countries in the Eighteenth Century”) surveys the work of Dulcken, Delin, and Bull, as well as some instruments by unidentified builders. Walter Vermeulen reports on his restoration of a Shudi and Broadwood harpsichord of 1775 in “The Restoration of a Shudi Harpsichord.”

Performance practice issues come to the fore in the second section of the book. David Ledbetter, in "What the Lute Sources Tell Us About the Performance of French Harpsichord Music," explores unmeasured preludes, arpeggiation, allemandes and gigues, "wet" and "dry" notation, sarabandes, and campanella; by frequently giving multiple versions of the same piece, he suggests ways in which harpsichord performance can benefit from a study of lute sources. By studying such qualities of the music as range and dynamics, Harald Hoeren, in "Remarks on Harpsichord Building and Harpsichord Repertoire in France from 1650 to 1770," is able to determine many of the characteristics which must have been found in the instruments. Beverly Scheibert ("New Information about Performing 'Small Notes' ") surveys a great deal of primary sources on the playing of appoggiaturas, both in French and in German and Italian music; since some of her interpretations are open to question, her forthcoming book on *Interpreting Small Notes in Eighteenth-Century Music* will be anticipated with interest.

The remainder of the volume is devoted to specific composers: Froberger and Bach. Rudolf Rasch ("Johann Jakob Froberger and the Netherlands") presents documents which relate the transmission of Froberger's music to Constantijn Huygens in the Netherlands and describe the composer's subsequent visits to Brussels, as well as some of his other travels. By far the greatest value of this essay, however, is its thorough summary of manuscript and early printed sources of Froberger's keyboard music. The appendix contains correspondence mentioned in the article, along with English translations, a preliminary source-list of the keyboard music, and an extensive bibliography.

Bach receives the most space in the book, with four substantial chapters devoted to recent Bach research. Christoph Wolff's "The Identity of the 'Fratro Dilettissimo' in the Capriccio B-Flat Major and Other Problems of Bach's Early Harpsichord Works" raises many interesting questions about a work long thought to be securely identified and dated, namely that its dedication to Bach's younger brother Johann Jacob is by no means certain, and, therefore, Spitta's date of 1704 is open to question. Dealing with the early keyboard works in general, Wolff also points out the "lack of a clear definition of both the 'earliest' and the 'early' repertoires; insufficient knowledge of the sources and transmission of these repertoires; absence of reliable chronological data and criteria; [and] inadequate consideration of contextual matters, particularly of contemporaneous musical literature and theoretical writings."

In discussing “The Background to Bach’s Fifth Brandenburg Concerto,” Pieter Dirksen explores two sources of the work which predate the dedication autograph of 1721 and suggests that it, as well as other instrumental works, was composed at least in part before Bach’s move to Cöthen. In so doing, he reveals a number of instances in which the earlier versions were updated and improved for the autograph score.

Werner Breig’s “Zur Werkgeschichte von Johann Sebastian Bachs Cembalokonzert in A-dur BWV 1055” is the only article not translated into English; an editorial note indicates that this “detailed study is so closely linked with his work on the relevant volume of the *Neue Bach Ausgabe* (NBA VII/4) and its accompanying *Kritischer Bericht* that it was considered best to leave it untranslated.” This study presents new evidence on the evolution of the A-major concerto, considering the sources and their implications for performance.

Completing the volume is “The Chromatic Fantasia of Johann Sebastian Bach and the Genesis of Musical ‘Sturm und Drang’ ” by Peter Schleuning. After extensive background material on the literary origin and meaning of *Sturm und Drang*, the author points to elements of it in the Chromatic Fantasia, while also advancing the case for this composition (ca. 1720) as a tombeau for Bach’s first wife Maria Barbara, who died in July 1720. He also sees Carl Philipp Emanuel Bach’s C-minor Fantasia of 1753 as a tombeau for J. S. Bach, based on the model of the Chromatic Fantasia.

The Harpsichord and its Repertoire is an anthology of wide-ranging essays, touching on the instruments, the music, the sources, and performance practice. It should accordingly be of value to all who are interested in the historical harpsichord and its literature.

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Tula Giannini. *Great Flute Makers of France: The Lot and Godfroy Families, 1650–1900*. London: Tony Bingham, 1993. xxvi, 245 pp.: 8 charts, 2 ports., 64 facsim., 98 black-and-white photographs. ISBN: 0-946113-05-X. £44.00.

In this volume on the history of the most illustrious families of French woodwind makers from 1650 to 1900, Tula Giannini presents previously unavailable documentation that includes some of this century’s most

significant archival finds on the subject. The book is illustrated with 98 black-and-white plates, showing not only facsimiles of 36 manuscript documents and 18 printed items, but also clear, page-length photographs of 106 woodwind instruments, most of them never published before.

The central subject of the book is Louis Lot (1807–1896), whose instruments became the official standard at the Paris Conservatoire in 1860. They are still—usually after extensive rebuilding—considered the paragon of the French-style Boehm flute by an influential coterie of modern players, most notably William Bennett and Trevor Wye. The workshop Lot operated in partnership with Vincent Hypolite Godfroy (1806–1868) developed the first conical Boehm 1832-system flute to be made outside Boehm’s own workshop, and bought the exclusive rights to his cylindrical flute of 1847 in August of that year. The prologue to these momentous events makes up the book’s first three chapters, documenting by means of birth records, marriage contracts, and inventories the lives and work of Thomas Lot III (1708–1787), Clair Godfroy *l’aîné* (1774–1841), and a host of more obscure figures related to them by ties of blood or business.

Where did all this new information come from, and how does it change what we knew before? These routine questions are exceptionally difficult to answer. The book contains no index of the source documents (though endnote references are given for quotations), and Giannini avoids referring to previous literature on the grounds that what exists is full of “inaccuracies,” that “fundamental questions have been left unanswered,” and that her book “is based on heretofore unknown primary source material” (p. xxv). However, readers led by these remarks to expect this work to espouse higher-than-average standards of accuracy or to provide its own perspective and context for the documents, unfortunately will not find much satisfaction.

Since some documents are presented in facsimile, Giannini’s version of them may be checked against the originals. On p. 72 a translation of an 1841 Godfroy inventory is given, with a photograph of the original document in plate 36. Part of the text reads as follows (accents are transcribed as in the facsimile):

Instruments

Une flute a huit clefs en argent, patte d’ut (en Boite)

Jurée trente francs

30..

Une autre flute a six clefs & garnitures d'argent jurée vingt cinq francs	25..
Trois flutes a cinq clefs & garnitures d'argent jurées soixante francs	60..

The translation reads:

Instruments

An eight-keyed flute mounted in silver, C-foot, with case	30 francs
A six-keyed flute mounted in silver	25 francs
3 five-keyed flutes mounted in silver	60 francs

A correct translation would be:

Instruments

A flute with eight silver keys, C-foot (in case) Estimate thirty francs	30
Another flute with six keys & mounts of silver estimate twenty-five francs	25
Three flutes with five keys & mounts of silver estimate sixty francs	60

To take the most obvious example, an eight-keyed flute mounted in silver is not the same thing as a flute with eight silver keys. If such details are not so very important, one wonders why this and so many other inventories are included.

Translations of legal documents and letters ought to make more interesting reading than long lists of objects, but owing to poor translation their meaning is often obscure, and can sometimes only be deduced by consulting or guessing the French and re-translating. Faulty tenses, number, and technical language are frequent. For example, the company charter of an 1833 partnership lays down that the company “aura pour raison sociale . . .”—which means, “shall have as its trade name”—Godfroy fils et Lot. But the translation reads that the company “will be for social reasons” Godfroy fils et Lot (p. 101)—the verb *to be* forced to do duty for the verb *to have*. In Giannini’s translation the charter’s language, legal jargon notwithstanding, makes little sense—or none at all if the punctuation is interpreted strictly: “The signature will be collective and be carried by each of us who cannot employ it particularly without the concurrence of both of us, at the penalty of nullifying all that will be made, contrary to the present clause.” Such

awkward and incorrect English continually vexes the reader: throughout the book “actuellement” is translated “actually” instead of “now”; “améliorer” is “ameliorate” rather than “improve”; “soit . . . soit,” meaning “either . . . or,” is rendered as “be it . . . be it.” Difficult or unusual expressions are simply left in French, like the “indemnité à titre de gratification proportionné” (compensation by right of parity) on p. 80, or the lathes “en l’air” (lathes for faceplate or steady-rest turning) and “à pointes” (center lathes) on p. 157, or the “grand justesse” possessed by the instruments of Godfroy *l’ainé* on p. 214 (which means they were “very well in tune”). A famous passage in François Devienne’s *Nouvelle méthode théorique et pratique pour la flûte* (Paris, 1794), variously dated in the book 1795 (p. 52) and 1794 (p. 78), becomes “the simplest manner being according to me, the best, I cannot recommend too much students to put them into practice as much as they would be able to.”

Other inaccuracies include citations of printed sources with wrong dates, misnumbered plate references, and typographical errors so abundant that no date, spelling, or citation seems quite trustworthy. The two-page bibliography contains a high proportion of incomplete, inconsistent, or misspelled items, while the list of archives on p. 233 is printed without indented subheadings, making it useless as a key to the location of the documents cited.

The book leaves the scholar with many frustrations, but the general reader will have no easy time of it either. A good index fortunately makes finding particular pieces of information possible, but because the text focuses narrowly on Giannini’s documents and hers alone, the selection and sequence of the material in the text are fatiguing and often confusing to follow, while numerous highly discursive annotations (note 77, p. 52; or note 13, pp. 144–47, for instance), distract the reader who is trying to piece together a sense of continuity.

The volume contains two appendices. The first lists serial numbers of Louis Lot flutes from 1855 to 1951, with the exception of wood flutes after 1891. This information may be useful for antique flute owners and dealers. But they will be unable, as perhaps they might wish, to check its accuracy since no source is cited. (Some of it may come from Lot’s *Journal* for 1855–1864, which according to a caption in the list of plates on p. xix is in the author’s private collection.) Appendix 2 contains reports on French woodwinds at the international exhibitions, 1823 to 1900. The 1862 exhibition report (pp. 222–23) is presented as providing

“a valuable perspective” on European instrument making, whereas on the contrary the rich chauvinism of its French authors, particularly their anti-German sentiment, passes without comment.

Turning from the documents to Giannini’s description of the instruments that her subjects manufactured, precisely the opposite problem arises: the reader is presented the results of an analysis with nothing, save for the photographs, to support them. The biographical information in the book makes a significant contribution to the study of these instruments, for example by providing for the first time a framework for attributing and dating flutes with stamps from the Naust-Pelletier-Delerablée-Naust-Lot workshop. However, with a single exception in the third paragraph of p. 110, the assertions in the book about flutes themselves are insufficiently substantiated. Each maker’s or workshop’s output is classified with mechanical regularity into “early,” “middle,” and “late” periods, using only the appearance of the instruments as a guide. Apparently none of the physical evidence crucial to such determinations is considered: bore; materials and manufacturing technique of tubes and mechanisms; the size, location, and undercutting of embouchure and toneholes. Here too there are errors: a flute shown in Michel Corrette’s *Méthode pour apprendre aisément à jouer de la flûte traversière* (Paris, most reliably dated ca. 1740 rather than ca. 1735) is stated on p. 43 to resemble in appearance an instrument of Lot’s “early” pattern. Rather, it resembles a Bizey flute (Bate Collection, University of Oxford, no. 106)—one of several rare types, including some by Naust (e.g., Museum Vleeshuis, Antwerp, no. 3741; Suga [private collection], Tokyo, ex Sotheby’s 11-22-89, lot 16, illus.) and Lot (Guy Oldham [private collection], London), left out of Giannini’s implausibly tidy analysis.

Assertions about how the instruments were used likewise are made without due regard for source material and its character. If there is new evidence that “[Johann Baptist] Wendling played the one-keyed flute throughout his career” (p. 32), we certainly ought to expect it to be cited. Instead it seems likely that this bold statement is spun out from the old yarn of Andrew Ashe’s 1774 flute lessons with Wendling, who professed dislike of Ashe’s keyed flute by Richard Potter (see Richard Shephard Roskstro, *A Treatise on the Construction, the History and the Practice of the Flute* [London: Rudall, Carte & Co., 1890], paragraph 890). In the nearly quarter-century remaining before his death Wendling had plenty of time to try other keyed flutes than Potter’s and to

change his mind, as many other professional players seem to have done.

Because this volume's new documents shed so much light on their subject, its careless preparation is all the more regrettable. The papers reproduced in facsimile, together with the photographs of instruments, justify the book's price, but the material set in type falls far below acceptable standards. It deserved better.

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David Lasocki, with Roger Prior. *The Bassanos: Venetian Musicians and Instrument Makers in England, 1531–1665*. Aldershot, Hants., England: Scholar Press; Brookfield, Vt.: Ashgate, 1995. xxxvi, 288 pp.: 2 black-and-white photos, 7 black-and-white drawings, 8 tables, 5 musical examples. ISBN: 0-85967-943-8. \$67.95.

Among the many musical dynasties of the Renaissance and Baroque, the Bassano family stands out for the sheer number and importance of its members, and for its influence on the musical life of England and Italy. The researcher interested in writing the history of such a numerous family faces some very daunting obstacles: simply tracing family relationships sometimes can be nearly impossible, as names recur from generation to generation, and court or church scribes fail to distinguish between individuals with similar names. The tendency to use only the first names of individuals in official records also clouds the picture: when one finds a reference to a "Zuane musico" in a sixteenth-century Italian document, for instance, that name could usually refer to anyone of a half-dozen similarly named musicians in town.

In the case of the Bassanos, researchers have despaired at times of ever being able to disentangle the complex family tree, and thus to gain a clearer picture of the family's activities. Progress in that direction has been slow, incremental, and often due to pure serendipity. This is true for my own research: I have found a couple of documents about the Bassano family in Venetian archives while looking in notary records for something quite different. David Lasocki, however, has taken giant strides towards a complete reconstruction of the activities of the English Bassanos through his own skillful, methodical, and detailed research.

This book collects the fruits of nearly twenty years of work on this and related subjects; part of it is based on Lasocki's doctoral dissertation, "Professional Recorder Players in England, 1540–1740" (University of Iowa, 1983), but the finished product is much more than that.

The book is divided into four parts, plus two short appendices—one dealing with the English Bassanos after 1665, the other summarizing the information known about Jacomo Bassano and the Venetian branch of the family up to the early seventeenth century. The four main parts are of uneven length: Part II, on Emilia Bassano (1569–1645) and her possible identification with the "dark lady" of Shakespeare's sonnets, and Part IV—"Conclusions"—are much shorter than the rest. The first part of the book deals primarily with a chronological history of the Bassano family, while Part III discusses their musical affairs, the court performances, and their activities as composers and instrument makers. The co-author of the book, Roger Prior, is mainly responsible for a chapter that is sure to be controversial, on the religious identity of the Bassanos, and for the chapter on Emilia Bassano; he also co-authored the section on the family's coat of arms. For those who are primarily interested in the discussion of music at court and in the musical activities of the Bassano family, David Lasocki suggests skipping Part I, using instead, as quick reference to family relationships, a short biographical dictionary and family tree found on pp. xxiii–xxx of the introduction. A large section of Part I is in fact taken up by what amounts to a chronological biographical dictionary of the family. The detail of information contained in this section is simply extraordinary, and I doubt that anyone else could add anything of substance to the documents found by Lasocki. On the other hand, I think that this section might be hard to read for all but the most dedicated document lovers, such as I am, and many readers will undoubtedly be thankful for the abbreviated dictionary provided in the introduction. If I have one criticism of this section it is, in fact, that much information seems to have been included primarily because it was available: a more critical approach might have resulted in some trimming without leaving out anything of substance. On pp. 39–40, for instance, while outlining the life of Andrea Bassano (1554–1626), Lasocki spends over a page on details of Andrea's lease of a manor and lands in Surrey. While it is interesting to know that the property still exists (a photograph of the manor house is included), and while some of the details of the lease are fascinating, others, such as the exact lease payments in agricultural products, are

perhaps unnecessary. The tendency to provide such details whenever available quickly becomes tiring for the reader, while adding little to our knowledge of the Bassanos' biography or of their musical activities.

The most controversial section of Part I, and perhaps of the entire book, is a chapter on the Jewish identity of the Bassanos. I must say I am not entirely convinced of their Jewishness, even though Prior and Lasocki present some tantalizing evidence. This is not the place for a complete discussion of this subject, but I think, for instance, that statements like "a Christian who called himself Bassano in sixteenth-century Venice would certainly have run the risk of being thought a converted Jew" (p. 92), do overstate the case. Still, this is a fascinating subject and perhaps the controversy could be resolved by more discoveries in Italian archives.

Part III ("Musical Affairs"), with its chapters on performing, composing, and instrument making and repairing, holds much interesting information. I do find, though, that some of the problems of Part I resurface here: a lot of the information provided in the main body could have been relegated to footnotes, leaving a more fluid narration. Often what ought to be a mere passing reference ends up taking much space without noticeably enhancing the main discussion. A good example of this can be found on p. 153, where the innocent statement "[Queen] Elizabeth was herself a keen dancer," is followed by four quotes from contemporaries, confirming the queen's love of dance. I would think that the prospective audience for such a detailed study of the Bassano family would know enough about the period to be familiar with some of the facts and terms that are often explained and discussed in the main narration.

The topics of Part III are extremely interesting, and, unfairly, I wish that Lasocki had written more about music at court. His choice to focus on that part of the musical activities that involved (or might have involved) the Bassanos is an obvious one, and I am not criticizing it. Rather, I could not help thinking about all the additional information about musical life at court that Lasocki must have at his fingertips, and I am hoping that he will share it with us in his next book.

Having said all this, I think this book is extremely valuable as a source of information on the Bassanos and on music in Renaissance and Baroque London. The amount of work done by the authors, especially by Lasocki, is simply astounding, and I am certain that this book will be the

standard work on the English Bassanos for a long time. The importance of the Bassano family in English musical life means that no one who is interested in the broader subject can afford to ignore this important contribution.

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Richard Griscom and David Lasocki. *The Recorder: A Guide to Writings about the Instrument for Players and Researchers.* (Music Research and Information Guides, Vol. 19) New York: Garland, 1994. xx, 504 pp. ISBN: 0-8240-2945-3. \$70.00

David Lasocki is a well-known researcher on the recorder, having written a fine dissertation (“Professional Recorder Players in England, 1540–1740” [University of Iowa, 1983]) and published numerous articles, including a series of bibliographical essays appearing in *The American Recorder*. Richard Griscom is a more recent student of the recorder and its literature who decided to undertake a bibliography of writings on the subject. Fortunately, Griscom and Lasocki learned that both were engaged on the same project, and they joined forces. They also found a collaborator in John Martin, who contributed a brief essay on “Acoustics and the Recorder” and shared responsibility for the section covering acoustics and other scientific studies. The end result is this remarkable survey, which is essential for anyone interested in the recorder.

At the outset the writers define their book as “a guide to writings about the recorder for players and researchers” and limit it to “what is relevant, what is significant, and what is readily available in the United States.” They have omitted all writings on the recorder in education, modern recorder methods, and articles in other than specialized recorder magazines. They have attempted to be comprehensive in their coverage of English-language materials from the United States, United Kingdom, and Australia, and have indexed the major recorder periodicals of France, Germany, and Italy, but have generally excluded materials in Dutch and other languages. Their coverage includes articles published in major periodicals through 1993.

The book is organized into thirty-three chapters, which are further sub-divided, followed by four appendixes and an index. Each item in

the main section is abstracted with knowledgeable and sometimes witty commentary, such as “Contains much opinion presented as fact and many errors of fact” (no. 54). The first eight chapters cover general topics including bibliographies; general surveys and writings covering several topics; etymology, symbolism, and literary references; historical and modern periods; studies of particular sizes of recorder; art and iconography; and humor, fantasy, and fiction. The next group of chapters contains items on the recorder itself: historical instruments (and collections thereof), makers both historical and modern, construction and design, acoustics, instrument making, choice of instrument, and maintenance and restoration. Then come sections on performance practices (old and new, including historical treatises and modern techniques), ensembles, and pedagogy, followed by two chapters on biographies and five on recorder repertoire from various periods. Finally, there are four chapters on miscellaneous fipple flutes, periodicals, societies, and the future of research on the recorder. The appendixes, which simply list titles without annotations, cover theses, dissertations, and similar works not consulted; articles in *FoMRHI Quarterly* and *Bouw-brief*; and conservatory master’s theses. There is a grand total of 1,444 annotated items, plus 126 titles (the final item is no. 1578, but eight numbers are for items that were omitted).

The final chapter on the future of research on the recorder, written by David Lasocki, clearly points up several important issues. First is the general lack of awareness on the part of people who write about the instrument regarding material that has already been published. *American Recorder*, described as “the most widely circulated recorder journal in the English language,” has a pitifully small circulation outside the United States. *The Recorder: Australia’s Journal of Recorder and Early Music* is “threatened with extinction for lack of readers,” and few English-speaking recorder players subscribe to Germany’s *Tibia*. Lasocki points out the need for an up-to-date history of the recorder, and further mentions that some musicologists hesitate to do serious research about the instrument because it is regarded as a “fringe subject,” while periodicals like *American Recorder* have retreated from “the trappings of scholarship” by abandoning the use of footnotes/endnotes because they were “believed to scare off readers.” Meanwhile, there is a real need for research on recorder repertoire, studies of historical performers, biographical studies of recorder makers, identification of historical

instruments, research on performance practice, studies on symbolism of the recorder, and more research on recorder acoustics.

Having been keenly interested in the recorder myself for over forty years, and having written a number of articles in various periodicals, plus countless book and record reviews in *The American Recorder*, I was naturally interested to note twenty-four entries after my name in the index. Going through the book, however, I noticed five more (nos. 55, 260, 683, 1216, and 1307) that were missed by the indexer. Also having a special interest in odd-sized recorders, the Sixth Flute and Voice Flute in particular, I noticed that the index includes only two entries for Sixth Flute, whereas I picked up several more (including items mentioning a recorder in d^{''}): nos. 120, 123, 233, 569, 580, 670, and 1316, as well as text on p. 399. For the Voice Flute (recorder in d') the index includes five items, but I noticed nine additional ones: nos. 53, 120, 123, 200, 203, 615, 1200, 1223, and 1237. For a book like this to realize its full value, a much more accurate index is essential, and I hope that this may be achieved in a revised second edition of this book.

In some sections of the book, for example those covering the controversies over modernizing the recorder and the "Ganassi" recorder, the authors arrange their materials chronologically. For most other topics the order is alphabetical, but there is no consistency about this. In a volume focusing on the history of writings about the recorder it would be most valuable to have all entries within each section arranged in chronological order.

The authors use "fipple flute" as a generic term for recorder-like instruments, but I think a more accurate and descriptive term is duct flute. Finally, in view of the common frustration of virtuoso players regarding the limited literature of first-class solo music for the instrument (although this is also true for all standard orchestral wind instruments), it is a pity that there could not be space for articles on arrangements.

This book provides an extremely valuable survey of writings on the recorder through 1993, offering both a look backward at what has been accomplished, and a view forward to fruitful areas for research in the future. It belongs in every music library, and all individuals with a serious interest in the recorder will want to buy a copy for study and reference.

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Paul Sparks. *The Classical Mandolin*. Oxford: Clarendon Press, 1995. xiv, 225 pp.: 27 black-and-white illustrations, 17 music examples. ISBN: 0-19-81629-5. \$44.95.

Paul Sparks's advocacy of the "much-misunderstood and frequently denigrated" (p. v) mandolin began with his 1989 doctoral dissertation ("A History of the Neapolitan Mandoline from its Origins until the Early Nineteenth Century" [Ph.D. diss., City University, London, 1989]), and continued with *The Early Mandolin* (Oxford: Clarendon Press, 1989), written jointly with James Tyler. *The Classical Mandolin* extends this chronicle from 1815 until the present. Although it has been tremendously popular at certain periods during its 400 years of existence, especially with amateurs and folk musicians, the mandolin has not yet achieved wide acceptance as a serious instrument in the music establishment. The study of the mandolin was added to the curriculum at the Conservatoire National in Marseilles from 1922–1940 and is presently offered at Trinity College of Music and the Guildhall School of Music in London. Volumes of mandolin music have been published, including chamber music and parts in orchestral and operatic works by such composers as Verdi, Mahler, Webern, Massenet, Respighi, Stravinsky, Schoenberg, Del Tredici, and Crumb, but the mandolin still does not enjoy the status of a solo instrument such as the piano or guitar, nor is it a standard instrument in the chamber music or orchestral repertoire. Sparks argues quite convincingly, however, that the recorded performances and compositions of the mandolin recitalists who flourished until World War I "are of lasting worth, and deserve to be better known" (p. v).

Neither the four-course mandoline later known as the Neapolitan mandolin nor the six-course mandolino which evolved into the single-strung Milanese mandolin could meet the demands of the large concert halls built during the second and third quarters of the nineteenth century. By mid-century, both were virtually forgotten by music audiences. Throughout the nineteenth century, however, the mandolin retained its popularity with Italian street musicians, and an adapted Neapolitan mandolin originally designed by Pasquale Vinaccia around 1835 began to gain ground with serious musicians during the second half of the century. In order to produce the louder sound and extended range demanded by the Romantic composers, Vinaccia made a number of changes to the Neapolitan mandolin. He raised the fingerboard and

increased the number of frets to seventeen, replaced the quill with a tortoiseshell plectrum, and increased the depth of the bowl. He also added machine heads for tuning and increased the size, weight and strength of the body, which allowed the use of the new steel strings. This design, with some modifications, is still standard for the European mandolin.

The mandolin had powerful and tireless protagonists during the last decade of the nineteenth century. Carlo Munier of Florence “dedicated the whole of his active life to the purpose of raising and ennobling the mandolin and plectrum instruments in general” (Giorgio Lorenzi, *Musica moderna*, 31 Oct. 1909, as quoted by Sparks, p. 59). In 1892 when the Primo concorso nazionale mandolinistico, “the first-ever national competition for mandolin soloists, quartets, and orchestras” (p. 50), took place in Genoa, most of the major Italian towns were represented by virtuoso performers as well as groups of amateur players (*circoli*) led by professional teachers and players. Ten years later, the mandolin was “one of the most widely played musical instruments in many of Europe’s major cities” (p. 86). To a lesser extent this was also true in other parts of the world, particularly in the USA with its large communities of Italian immigrants. Interest in the USA ebbed after World War I, although the mandolin is still a standard instrument in bluegrass music.

The main body of *The Classical Mandolin* is organized chronologically and geographically, giving most attention understandably to the metropolitan centers in Italy. The last chapter contains “Practical Information for Players and Composers,” which though reminiscent of the similar chapter in Sparks’s earlier book, is qualified here as “*not* intended to serve as a tutor for the instrument” (p. 183). This chapter concludes with the addresses of major journals, societies, publishers, makers, and suppliers. The appendix is a selective glossary of related instruments mostly from the late nineteenth and twentieth centuries, such as the *Banjolin* whose “main purpose was to strum chords in dance bands during the ragtime era” (p. 205). The bibliography, which includes a list of periodicals consulted, is valuable not only for references to the mandolin but also for a choice selection of readings relevant to the musical life of the nineteenth and twentieth centuries. The index is particularly useful for names of individuals, including dates, and as an alternative approach to the subject matter in addition to the chronological arrangement of the book, since it includes references to the instruments of the mandolin

family and mandolin journals only for sections in which the instruments or journals are discussed in some detail. The obvious care given to the preparation of the index, which is on the other end of the scale from a machine-generated keyword index, is also reflected in the author's style of writing throughout the book. Sparks gives an excellent and readable account of the makers, leading players, composers and their music, journals, mandolin orchestras, organizations, and phenomenal popularity of the mandolin during its heyday. Anyone concerned with the history of plucked musical instruments or with the history of music in the nineteenth century will want to consult this sequel to *The Early Mandolin*.

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Edwin Buijsen and Louis Peter Grijp, et al. *The Hoogsteder Exhibition of Music and Painting in the Golden Age*. The Hague: Hoogsteder & Hoogsteder; Zwolle: Wanders, 1994. 388 pp.: ill. ISBN: 90-6630-468-5 (Catalogue); ISBN: 90-6630-470-7 (Catalogue, CD and Photo CD). Dfl. 130.

This superbly produced book was initially conceived by Hoogsteder and Hoogsteder, art dealers located in a historic house at Lange Vijverberg 15, The Hague, as a catalogue for a special exhibition of forty-seven paintings: thirty-three from private collections (of which twenty-five, not identified, were for sale), plus six from The Hague's Gemeentemuseum, five from the Bredius Museum in The Hague, two from the Boymans-van-Beuningen Museum in Rotterdam, and one from Centraal Museum Utrecht. A great many people, including representatives of these museums, contributed to the organization of the exhibition and catalogue. Several historic instruments, including keyboards by members of the Ruckers family, were loaned from the Gemeentemuseum for the exhibit at Hoogsteder and Hoogsteder from May 11 to July 10, 1994, and from the Vleeshuis Museum in Antwerp when the exhibition was shown in that city at the Hessenhuis from July 29 to October 30, 1994. In addition to the large (10" × 11¼") catalogue, a special CD and photo-CD were produced on the Philips Classics label, "Jacob van Eyck and Dutch Songs of the Golden Age," with performances by Camerata Trajectina, but only the book was sent for review.

This volume makes a handsome book for one's coffee table, but it is much more than that, containing a wealth of scholarship and over two hundred excellent illustrations. Many of the forty-seven marvelous

color plates are fold-out size, and there are additional full-page color plates of details of a number of the paintings, full-page color plates of eight instruments, plus color and black-and-white illustrations of paintings, engravings, etc., of related subjects in museums in Europe and the United States.

In their preface John Hoogsteder and Willem Jan Hoogsteder write: "The catalogue is not just a souvenir of a delightful day's viewing . . . [but] is . . . intended as a spur towards further interdisciplinary research." It is divided into three sections: an Introduction, which consists of four scholarly essays; a Descriptive Catalogue, first of all the paintings, and then of the musical instruments included in the exhibit; and finally a Survey of Musical Instruments, with brief descriptions of the various instruments portrayed in the paintings, plus figures from Praetorius or Mersenne, followed by a listing of the paintings by number in the catalogue with the names of the instruments depicted in each one. Finally, there is a useful bibliography.

This book has so many virtues that it is a pity that it is not better organized for purposes of information retrieval, which would have greatly increased its value as a scholarly reference work. The essays seem more like articles in a special issue of a periodical devoted to the subject, rather than in a book, each one having separate numbering for notes and illustrations. It may be unrealistic to hope for some sort of an index, but for all the great expense and effort that went into the production of this catalogue, it is difficult to understand why there are no listings anywhere of the numerous interesting and well-chosen illustrations, or even of the forty-seven paintings by artist's name and title, which would have made the great wealth of materials more easily grasped and appreciated.

In the first essay, "Music in Seventeenth-Century Dutch Painting," Magda Kyrova of the Gemeentemuseum points out that between ten and twelve per cent of all seventeenth-century Dutch paintings are works with a musical theme, and that "within the oeuvre of a single master the figure can be as high as thirty per cent." This fact, plus the accurate representation of instruments and the manner of playing them in many paintings, has proved valuable to modern musicians interested in performance practice. At the same time, art history scholarship has demonstrated that accurate portrayal of daily life was not the primary interest of Dutch painters, whose works could refer to abstract principles as well as earthly pleasures. The number and combinations of instruments in religious depictions may be intended to overwhelm

the viewer with the number of instruments played in God's honor, rather than suggest actual ensembles used. The tuning of instruments and playing together was an acceptable metaphor for marital harmony, but to the Calvinist Dutch, music-making company could also be a warning of the devil's temptations. And in some cases there may be a mixture of the two interpretations of a painting, negative-moralizing and positive-entertaining.

A popular theme was the depiction of the Prodigal Son, in which music and dance suggest a sinful life. Another common theme in Dutch paintings is that of *vanitas*, in which various musical instruments are depicted because of the transience of their sounds. This theme was also expressed in one of the most widely used mottoes on Ruckers keyboard instruments, "Sic transit gloria mundi," which is further represented by the short-lived creatures painted on their soundboards: flowers, insects, and small animals. This motto, however, as Kyrova points out, when combined with "Soli Deo gloria," served as a defense of secular music, and the beauty of the decorations "transformed these instruments into works of art which could delight both ear and eye."

In "Dutch Music of the Golden Age" musicologist and lutenist Louis Peter Grijp discusses the paradox that while Dutch painting and literature had a Golden Age in the seventeenth century, Holland was "a musical backwater" according to its most distinguished citizen, Constantijn Huygens, although it might better be described as a bourgeois musical civilization reflecting the tastes of the Dutch Republic. Jan Pieterszoon Sweelinck was the only Dutch composer of international reknown during the period, but eight others are also discussed: Nicolaes Vallet, Jacob van Eyck (known to recorder players for his *Der fluyten lust-hof*), Cornelis Thymansz. Padbrué, Joan Albert Ban, Constantijn Huygens, Carolus Hacquart, David Petersen, and Servaas de Koninck.

Recorder virtuoso Eva Legêne's essay focuses on collections of musical instruments in the seventeenth century, with information from a study of fifty-one inventories including 225 instruments, but mostly concerning collections of five music lovers. The name of Constantijn Huygens (1596–1687), diplomat, polyglot, man of the world, connoisseur, poet, musician, etc., runs throughout this book, so it is no surprise to learn that he collected lutes, theorboes, viols, virginals, harpsichords, and organs. Three much less distinguished citizens of the Dutch Republic are also discussed briefly, but the major focus is on the collection of the Danish King Christian IV. Legêne says he was chosen partly

“because of the great influence that musicians and painters from the Low Countries had at the Danish court,” but it does seem a little inappropriate in a book focusing on Holland’s “Golden Age.”

Louis Peter Grijp’s “Conclusions and Perspectives” again points out the need for collaboration between art historians and musicologists, and discusses the wide range of meanings of the paintings in the exhibit, including allegories of hearing and the other senses, healing, harmony in the family, and reflections of social status.

For each of the forty-seven paintings in the catalogue there is information on measurements and signatures, provenance, exhibitions, and literature, plus knowledgeable commentary. Edwin Buijsen writes about Jan Mandyn’s “The Mocking of Job,” for example: “The fact that Mandyn intentionally deformed a number of instruments may be an allusion to the idea of the world turned upside down or topsy-turvy world, which generally implies sin and destruction” (p. 217).

Instruments depicted in these paintings include lute, theorbo, guitar, harp, violin, viola da gamba, hurdy-gurdy, organ, harpsichord, virginal, clavichord, transverse flute, recorder, shawm, curtal, bagpipe, cornett, trumpet, sackbut, horn, kettledrum, side drum, rommelpot, triangle, bell, and pellet bell. Some also include singing and dancing. Being especially interested in the recorder, I was glad that the instrument is shown in a number of the paintings in the exhibit, as well as in the numerous illustrations related to the text in the essays. Among the paintings is Pieter Duyfhuysen’s “Peasant Interior,” which shows a man with a recorder stuck in his hat, while at the other end of the social scale is Simon Luttichuy’s “Still Life with Musical Instruments and a Lidded Porcelain Pot,” a most elegant painting which includes a violin and an ebony recorder. Of the many other fine illustrations, I especially like the superb full-page color plate of Dirck Dirckz. Santwoort’s “Portrait of Elisabeth Spiegel (1628–1707) as Hearing,” c. 1638–39 (The Cleveland Museum of Art), in which this elegantly dressed child is shown happily holding a soprano recorder and seems ready to serenade the viewer.

This book was produced primarily to document a temporary exhibit and help sell some of the paintings, but it is of permanent value and can bring knowledge and pleasure to anyone interested in music and painting. Buy a copy for yourself, Dear Reader, plus another as a gift for a friend.

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