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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 gigue, "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.

ARTHUR LAWRENCE

MANHATTAN SCHOOL OF MUSIC

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