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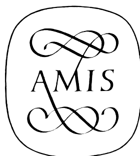

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BOOK REVIEWS

***Musique • Images • Instruments: Revue française d'organologie et d'iconographie musicale.* Published by the Laboratoire d'organologie et d'iconographie musicale; directeur de la publication: Florence Gétreau. Paris: Editions Klincksieck. Volume 1 (1995): *Innovations et traditions dans la vie musicale française au XIXe siècle.* 227 pp.: 81 black-and-white illus., 4 tables, 1 graph. ISBN: 2-252-03009-7. 150F. Volume 2 (1996): *Aspects de la vie musicale au XVIIe siècle.* 293 pp.: 165 black-and-white illus., 14 tables, 1 map. ISBN: 2-252-03133-6. 180F.**

Musique • Images • Instruments is a yearbook devoted to both organology and musical iconography. This handsome publication is produced under the direction of Florence Gétreau with the assistance of the French Ministry of Culture and the patronage of the Centre National de la Recherche Scientifique (CNRS). Although all the articles in the first two issues are in French, the précis states that articles in English will be accepted. To date (and presumably in the future) each volume is devoted to a particular topic: the first volume is entitled "Innovations and Traditions in French Musical Life in the Nineteenth Century," the second is "Aspects of Musical Life in the Seventeenth Century," and the third (1997) will be devoted to the eighteenth century. In addition to articles of a broader nature, articles concerning specific documents, often portraits, are included. The volumes also contain conference reports, book reviews, and lists of new books, as well as biographies of the authors and abstracts of their articles in both French and English.

As François Lesure points out in a provocative *Envoi* to the first issue, the failure to recognize organology as a subject worthy of study in the musicological community has resulted in a failure to fully define it. Perhaps as a result, the articles found in these two volumes reflect a broad range of topics, and many deal with either iconography or organology, but not both. Of purely organological interest are articles on such topics as the development of the micrometer and its eventual adoption for their own purposes by music instrument makers, and the string manufacturing techniques of the Pleyels. Of iconographical interest are such articles as Walter Salmen's "Dance and Drunkenness in the Arts around

1900" and several articles on portraits of nineteenth-century musicians. Of particular note in this category is an article dealing with portraits and photographs of nineteenth-century and early twentieth-century French instrument collectors and early music groups.

The specificity of the articles is likewise wide-ranging. For example, an article by Cristina Bordas, "Connections between Paris and Madrid in the Field of Stringed Instruments (1800–1850)," is a brief survey of its subject, describing how instrument making and music making in general in Spain were dealt an almost mortal blow by war during the Napoleonic era. In the later nineteenth century Parisian instrument making expanded, and the Spanish imported many French instruments, which local makers used as models to create a native product: for example, Francisco Fernandez used the best elements of various makes of French pianos to develop his own distinctive instruments. Another survey article, by Michèle Rébillon-Maurin, relates the history of the piano firm that resulted from the partnership of Jean Roller, a portrait painter and piano maker, and Nicolas Blanchet, the last descendant of the great eighteenth-century dynasty of harpsichord makers.

A more specific article details the efforts of Ignace Pleyel to gain a patent for his unique strings and to establish their superiority over the German ones then commonly used. In addition to applying for a patent, he submitted his strings to the Académie des Sciences for scrutiny. Author Rémy Gug points out that although the reports were favorable to Pleyel, the methods employed by the investigators were flawed. He reconstructs the tests performed by two members of the academy, pointing out shortcomings in their methods.

The second issue contains a greater number of articles of interest to organologists. Particularly noteworthy are the two articles concerning the viol maker Michel Collichon. Tilman Muthesius ("Collichon, the First Maker of Viols with Seven Strings?") analyzes the extant instruments by the Parisian maker, and Corinne Vaast ("Michel Collichon, Biographical References") relates what biographical details are known. In "Viols or Violins?" Karel Moens explores the boundaries between these two instruments, pointing out that the differences are not as clear-cut as we are often led to believe. He analyzes the construction of early examples, demonstrating that many of the features often used to separate the two families were common to both prior to the early seventeenth century.

Eighty pages are devoted to articles concerning the harpsichord in France. "Portraits of French Harpsichords and Harpsichordists," by Florence Gétreau and Denis Herlin, covers two makers, Gilbert Desruisseaux

and Vincent Tibaut, in its discussion of early representations of the instrument and its players. Of particular interest for its detail is a description by Alain and Marie-Christine Anselm of the harpsichords in the collection of Yannick Gaillou, which provides a wealth of information on each instrument, including measurements, provenance, and restoration efforts. Nicole Lallement and Brigitte Devaux provide the first installment of a descriptive catalog of all the paintings in the Louvre which contain musical subjects, covering those by seventeenth- and eighteenth-century Italian painters.

An extremely informative but short article by Alain Anselm, "Little Prelude to the Study of French Harpsichords of the Seventeenth Century," lists in chronological order forty-four surviving seventeenth-century harpsichords, along with makers' names and where they worked, dates of the instruments, the number of manuals, and present locations. The author also summarizes what can be derived from the list concerning geographic and chronological trends and what remains to be learned.

The authors associated with the first volumes are for the most part closely linked to Parisian organological activities. The yearbook will benefit from a wider range of authors and views once it has established itself.

Both volumes are lavishly illustrated, and the general presentation is first-rate.

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Robert A. Green. *The Hurdy-Gurdy in Eighteenth-Century France.* Bloomington: Indiana University Press, 1995. xii, 109 pp.: 8 black-and-white illus., 11 musical exx. ISBN: 0-253-20942-0. $14.95.

To many Americans, the name "hurdy-gurdy" conjures up the image of a street musician turning the crank of a musical contraption strapped to his chest, accompanied by a small monkey wearing a red fez and holding a cup to beg for coins. However, the term also applies to a less familiar instrument that bows strings with a wheel, as in a *Geigenwerk,* and frets melody strings with key-operated tangents, as in a clavichord. The earliest examples, called *organistrum* or *symphonia,* date from the tenth century, were often shaped like a long box, and were held across the laps of two people; later versions, some still pop-

ular today, more closely resemble lutes or guitars. The eighteenth-century French hurdy-gurdy or *vielle* (or *vielle à roue,* fiddle with a wheel) contained a rosined wooden wheel that rubbed six strings: four were drones often tuned in unison, and two were melody strings with a compass of about two chromatic octaves. The player used one hand to depress the keys and the other to turn the crank, adjusting the speed of the wheel to express dynamics (faster to make it louder, slower to make it softer). The nasal sound of the wheel-rubbed strings and the bagpipe effect of the drones produce a timbre that has had a significant role in European folk music.

For most of its thousand years, the hurdy-gurdy was in the hands of blind beggars and common folk, playing tunes and accompanying voices in homes and in taverns and on the street. However, from time to time it led two lives. In the eleventh and twelfth centuries it was used by the church: surviving cathedral carvings such as that of Santiago de Compostela in Spain depict clerics playing the *organistrum.* It was also used for teaching, since not only did it have a timbre that would be heard above voices, but it easily played organum by having keys simultaneously fret two or more strings tuned at the fifth and octave, producing parallel fifths. In the eleventh to thirteenth centuries it was played by minstrels at royal feasts and respected by troubadours. After that the hurdy-gurdy belonged primarily to the peasants until the eighteenth century, when the French nobility picked it up. Focusing on this era, Robert Green sets out to demonstrate that its more refined technique, classical repertory for the chamber, and intricate workmanship placed the hurdy-gurdy among the ranks of art music instruments. He departs from other historians who would explain the hurdy-gurdy's court life as one based on fashion or fad rather than on its qualities as a musical instrument. To demonstrate its artistic depth, he brings together its history, music, construction, and performance practices, and, in so doing, provides a well-rounded book with diverse appeal.

In the first chapter Green gives a concise but informative historical background showing the social rise of the hurdy-gurdy from the hands of beggars to the lap of the queen, from grinding out common songs for the street to playing delicate sonatas for the chamber, from having a plain body with unrefined melody strings to being ornately carved with a voice whose sound approached that of a viol. In the second chapter he presents the general stylistic features of French chamber music that lent themselves well to the hurdy-gurdy: the independent solo or melody line, a descendant of the seventeenth-century *air,* and a mingling of Italian

genres and French dance styles (exemplified in François Couperin's *Les Goûts Réünis*). Period music for the hurdy-gurdy divides into soloistic airs and concerted works, the latter being more numerous. Green gives a general overview of musical forms used for the hurdy-gurdy, then discusses the music of ten prominent composers: Joseph Bodin de Boismortier, Michel Corrette, Jacques-Christophe Naudot, Charles Bâton, Michon, Jean-Baptiste Dupuits, Jean François Boüin, Ravet, Buterne, and Prudent. In addition to a summary of their works, Green comments on the music, labeling Dupuits' five publications as the "pinnacle" in terms of technical demands and musical quality. He also discusses the ways composers allowed for the harmonic limitations of a drone instrument while attempting to achieve harmonic interest, and gauges their varying degrees of success in avoiding rhythmic monotony. Chapter 2 concludes with detailed descriptions of four eighteenth-century methods for the hurdy-gurdy: an anonymous work of 1732, revised in 1742, with Bâton a possible contributor; *Principes pour toucher de la viele* by Dupuits, 1741, aimed at the serious student; *La Vielleuse habile* by Boüin, 1761, a simpler approach for the musically untrained; and *La Belle vielleuse* by Corrette, 1783, mostly a digest of Boüin's method with a new section on tuning.

Chapter 3, entitled "Musical Interpretation and Performance Practice" seems almost a method in itself, drawn both from period books and from Green's experience as a performer. It goes into only enough detail, however, to clarify sound and performance, giving brief sections on tuning, dynamics, the articulated bow stroke known as *coup de poignet,* the player's approach to rhythmic inequality or *notes inégales,* ornamentation, and special techniques such as double stopping, turning the wheel twice as fast to produce a buzz, and disabling the drone. Concerning its use with continuo, Green explains that while many works were written to include harpsichord, composers had to prevent the hurdy-gurdy's articulation and ability to sustain from covering the accompanying instrument through the use of careful dynamics and smaller hurdy-gurdies. Chapter 4, which consists of a twenty-five-page list of sources from the second half of the seventeenth century to the middle of the eighteenth, provides an annotated repertory of music used by the hurdy-gurdy.

Readers who wish to know the complete history or who want a thorough "how to" book on playing the hurdy-gurdy may be left unsatisfied by the brevity of some sections of the book. More definitive volumes containing extensive iconography have already been written, however, for example, Marianne Bröcker's two-volume work, *Die Drehleier: ihr Bau*

und ihre Geschichte (2nd, rev. ed. Bonn–Bad Godesberg: Verlag für systematische Musikwissenschaft, 1977), in which she combed the musicological literature for references to the hurdy-gurdy's construction and history, and Susann Palmer's history, *The Hurdy-Gurdy* (London: David & Charles, 1980). Instead, Green approaches the subject equally as musicologist and performer and tries to convey the sound of the instrument by presenting its capabilities and effects in light of the music and the musical style. Green has pursued his interest in eighteenth-century French music for the hurdy-gurdy by learning to play the instrument, applying methods from the period treatises. Through experimentation and experience he has developed what he considers a satisfying and pleasing sound that serves the music well. (Green has become a regular performer and has made a recording, *French Music for Hurdy-Gurdy,* released in 1993 by the Early Music Institute at Indiana University [FOCUS 932].)

The book itself is clearly written and produced; musical examples and photographs of instruments further illuminate the text. Green has done a service by providing this multi-faceted overview of an instrument that has been too long underestimated or ignored. Perhaps the hurdy-gurdy will enjoy a revival in this country, and we will find ourselves paying compliments with the common seventeenth-century saying "Ils accordent bien leurs vielles," or "they tune their hurdy-gurdies well."

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Sterling Scott Jones. *The Lira da Braccio.* Bloomington: Indiana University Press, 1995. 121 pp.: 2 black-and-white photographs, 10 diagrams, 4 facsims. ISBN: 0-253-20911-0. $22.50.

As a champion of another unjustifiably ignored string instrument, the pardessus de viole, I appreciate Sterling Scott Jones's intention of presenting the public with a comprehensive, well-documented, and practical handbook on the lira da braccio. Indeed, according to the author, the lira da braccio deserves even more attention than the pardessus: "Although it is one of the most frequently depicted instruments in paintings and drawings of the Italian Renaissance, particularly during the early sixteenth century . . . it is one which we know least about . . . because so few instruments have survived and because

no written music for the instrument has been found except for a short section added in 1540–45 to an earlier lute manuscript" (p. 1). In comparison, the pardessus, with more than a hundred extant examples and shelves full of published works in the Bibliothèque nationale, is nearly a household word.

Of the ten surviving liras da braccio, only two or three are unaltered. The earliest, dating from 1511, is the extremely well-known and well-endowed example modeled on a female torso by Giovanni d'Andrea, presently in the Kunsthistorisches Museum in Vienna. Another lira da braccio in its original state is an undated instrument made by Giovanni Maria da Brescia, now located in the Ashmolean Museum at Oxford. A third, anonymous, instrument in the Instrument Museum of Brussels also appears to be unchanged. The other surviving instruments no longer have their original necks, fingerboards, or pegboxes.

In contrast to this dearth of actual instruments, the author has found ninety-seven examples of the lira da braccio in works of art, most often woodcuts, paintings, and engravings. Ninety-four are, if not of Italian origin, by Italian artists, the three exceptions being a watercolor by Johann Melchior Bocksberger, a painting by Jan Bruegel the Elder, and a woodcut in Michael Praetorius's *Syntagma musicum.* These ninety-seven images, together with the ten extant instruments, are the focus of Mr. Jones's careful research. In twenty-five pages of charts, each with an interpretive paragraph, he explores these instruments in painstaking iconographic detail. A partial list of topics covered includes: number of strings on and off the fingerboard; number of corners (the four-cornered violin-like shape is most common); shape and position of sound holes, bridge, and bow; hand position on bow in relation to bow length; type and date of iconographic examples; and religious, mythological, or secular subject matter and sex of player (most players are male or are female-appearing angels).

The rest of the book furnishes a variety of historical, anecdotal, or practical information about the instrument, from early citations in primary sources by such authors as Mersenne, Rognoni, Vincenzo Galilei, Ganassi, and Castiglione. Also included are checklists of extant instruments and iconographic sources; charts of comparative sizes (of existing instruments) and shapes (of iconographic ones); charts showing chords and fingerings based on tunings from Lanfranco and Praetorius; and, finally, some arrangements by the author of appropriate works of music, as well as transcriptions of the few surviving examples in a late sixteenth-century manuscript from Pesaro, with facsimiles. A list of modern mak-

ers and a bibliography of modern sources from the 1920s through the 1990s complete the volume. Printed neatly but without frills and bound in soft cover, the book is easy to read and to play from.

The first of my few quibbles can be answered easily: I'm sure economy is the reason that only one photo of an original instrument and one (black-and-white) reproduction of a sixteenth-century painting are included. Many, though not all, of the 105 remaining examples appear in line drawings, and two early works of art are also drawn schematically by an unknown artist. Still, I missed being able to view the instruments in context and evaluate such qualifying expressions as "medium bow length" and "medium bridge arch" for myself. The author states that such characteristics "had to be judged intuitively" (p. 28), but I would have liked to support his intuition with my own.

I also wish that Mr. Jones had given us more guidance in the area of performance practice. As one of the few modern players of the lira da braccio, his experience would be invaluable. Does he use his thumb or thumb nail on the two strings off the fingerboard? How did he decide what musica ficta and chord inversions to use in his arrangements? Did he change the melody of Arcadelt's "O felici occhi miei" (bars 27–29, 33–34, and 36–40) for reasons of voice leading, personal preference, or sixteenth-century common practice? How exactly would the bow be held so that "the tension can be altered with the fingers, a technique requiring some practice" (p. 57)? How did he come to the conclusion that "chords were lightly stroked rather than sustained" (p. 51), and how then would some of his more polyphonic musical examples be played? Why is the G-major fingering chart on pages 74–76 bristling with parentheses while a similar passage in the E-major chart on page 68 has none?

A performer is encouraged to leave the audience asking for more. A scholar, however, should not treat his readers in the same way. More access to visual information would help confirm his scholarly conclusions; more insight into his editorial process would aid us in understanding his musical decisions. This is one of those rare cases where more actually would be more.

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Robert Shaw. *Great Guitars*. [Southport, CT]: Hugh Lauter Levin Associates, 1997. 119 pp.: 77 color and 24 black-and-white photographs. ISBN: 0-88363-397-3. $35.00.

Paul William Schmidt. *Acquired of the Angels: The Lives and Works of Master Guitar Makers John D'Angelico and James L. D'Aquisto*. Metuchen, NJ: Scarecrow Press, 1991. vi, 103 pp.: 95 black-and-white photographs. ISBN: 0-8018-2346-2. $29.50.

Within the last generation, guitars—especially those mass-produced in the United States during the guitar's so-called "golden age" from the 1920s through the 1960s—have become an important and attractive field of scholarly and collecting interest. This most ubiquitous of American instruments has gained the status of art object, with some particular instruments and models taking on an iconic, almost sacred, aura for working musicians, scholars, collectors, buffs, and even the casually interested. With the rise of rock and roll to international acceptance, the affluence of the baby-boom generation that really embraced the electric guitar, and the world-wide popularity of American popular musical styles—country, blues, gospel, bluegrass, folk, rhythm 'n' blues—all of which depended upon the guitar for mass appeal and acceptance, a sizable world of dealers, musicians, fans, investors, and connoisseurs has grown up to excavate the mostly hidden history of this instrument. One result has been a plethora of magazines and lavishly illustrated volumes recounting the histories of famous or significant guitars, their makers and users, and the guitar's impact on American music. Individual company histories, studies of important guitarists and their instruments, photo books of valuable and rare guitars comprise much of the book-length studies of guitars, with varied results. Now Robert Shaw offers an well-illustrated tour through guitar history. Featuring the biographies of about sixty influential and significant instruments, Shaw's volume provides a nice introduction to the field of "great guitars." While he never fully clarifies his opaque criteria for greatness, the author presents an informative survey of different models, musical styles, players, and forces behind the rise of the guitar to international prominence.

An introductory essay chronicles the evolution of the guitar's design and repertoire from Renaissance-era Europe to the present, and highlights the history of the American guitar through a survey of its makers and famous players. Shaw stresses that the guitar's significance came

from its mass appeal and its association with a series of folk-based musical styles that each became influential in American popular music. He also reveals that the guitar's roots and history are decidedly multicultural: many different European national traditions shaped the guitar's evolution; in America it drew from African-Americans, Latinos, Hawaiians, and rural and urban ethnic whites. The body of the book consists of photographs and descriptions of a succession of important instruments, mostly held in private hands. The descriptions offer histories of individual instruments, companies, artists, and performing styles. Well-known instruments such as the Gibson company's Super 400, L-5, and Les Paul Standard models, and the Fender company's Broadcaster (later called Telecaster) and Precision bass are featured. Alongside these instruments are less celebrated but nonetheless innovative models made by such companies as the Chicago-based Larson Brothers, and Californians Herman Weissenborn and Semie Moseley.

While Shaw includes some information about the types of wood used, manufacturing techniques, and features of most instruments, he does not consistently offer dimensions, materials, or other technical information to show exactly how these instruments were made. Minor flaws dog the book. Shaw misspells the name of Leon McAuliffe, the great steel guitarist with Bob Wills' Texas Playboys, and he refers to the Carter Family as "chart-topping," ignoring the fact that during the heyday of these pioneering country artists there were no charts for recordings or performers. His criteria for selecting guitars often have to be inferred. Artistry and workmanship seem the primary reasons for inclusion in Shaw's book, while he ignores some very popular instruments presumably because they are undistinguished either as art objects or examples of superior craft. With only one or two exceptions Shaw excludes inexpensive guitars; for those he does include he emphasizes the instruments' aesthetic achievements rather than their accessability. Some obvious omissions are troubling: he does not include Les Paul's famous "Log," the guitar on which he experimented with solid-body design, or the Adolph Rickenbacker "Frying Pan," generally regarded as the first commercially successful electric guitar. Shaw does feature a number of guitars made by currently-active Canadian and U.S.-based luthiers and manufacturers, allowing him to project a sense that this field is still growing in interest and expertise, in that some of the greatest guitar makers ever are still working today.

Paul William Schmidt's study, *Acquired of the Angels*, covers John D'Angelico (1905–64) and his successor, James D'Aquisto (1935–95), who were by virtually all testimony two of the very greatest luthiers. Schmidt

presents an affectionate look at these men whose careers spanned the guitar's golden age. They both specialized in the carved archtop acoustic guitar, and they made their instruments almost entirely by hand, customized for individual buyers. They also made standardized models (which they often varied) and did repair work on other makes as well as their own. D'Angelico apprenticed as a violin maker; his career accompanied the transition of the jazz guitar from big band to bebop. Noted for their beauty, tonal balance, and precision, his instruments have always been regarded among musicians as the finest examples of the craft of handmade guitars. D'Aquisto was his apprentice and almost single-handedly kept alive the archaic craft of handmade jazz instruments in the rock-and-roll era. D'Aquisto lived to see a revival of archtop luthiery, along with the elevation of D'Angelico's and his guitars from a cult status among established musicians to objects of astounding values, as noteworthy now for the extreme sums they command as for their quality. Schmidt does a fine job uncovering what little there was to know about D'Angelico (much of it from D'Aquisto) and placing his work in the context of commercial guitar making. He provides a good study of D'Aquisto's overall career, including his struggles getting established and his many innovations and refinements of archtop design. Unfortunately, Schmidt refers to his two subjects as geniuses without providing much information as to exactly why their instruments are so impressive. He provides many photos of the men at work, but without a detailed understanding of what they were doing, their artistry remains in the realm of mystery—which evidently suits the author, whose veneration at times blinds him to larger questions. By including information from the two luthiers' ledgers, however, Schmidt gives us a sense of their work and their contribution to guitar-making.

Handmade guitars could never have an impact upon American music to match the sheer proliferation of mass-manufactured models, yet these two books remind us that American guitars, whether handmade or factory-built, have been at the heart of musical revolutions around the globe.

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[An updated and expanded second edition of Schmidt's Acquired of the Angels *has been announced by Scarecrow Press (now located in Lanham, Maryland) for publication in November 1998; ISBN 1-57886-002-4, price $45.00.*
—Ed.]

Art Brownlow. *The Last Trumpet: A History of the English Slide Trumpet.* Bucina: The Historic Brass Society Series No. 1, Stewart Carter, general editor. Stuyvesant, NY: Pendragon Press, 1996. xxiv, 277 pp.: 36 musical exx., 45 black and white illus. ISBN 0-945193-81-5. $54.00

The Last Trumpet deals with the history, makers, players, and music of the English slide trumpet from its invention, about 1789, until its demise early in the twentieth century. It focuses on the literature of the slide trumpet, or, as Brownlow must so often admit, the literature that *could* have been played on the instrument. More than two hundred works written during the period of the slide trumpet were examined for evidence of idiomatic slide trumpet writing, or at least notes requiring a slide, keys, or valves. About fifty compositions are discussed in detail, many with musical illustrations. A preliminary section brings together what is known about the history of the English slide trumpet and its predecessors, and a final section details its demise. Appendixes include valuable checklists of English trumpeters and slide trumpet makers. The bibliography contains a slide trumpet discography as well as lists of written and musical sources. This volume is intended by the publisher to be the first in a series of monographs on the history of brass instruments, their music, and their social function.

Although Dr. Brownlow's efforts in searching for slide trumpet music have been heroic, he has found much less music specifically written for the instrument than might have been expected. This is due in some part to the loss over the years of a large part of the repertoire that may have included works for slide trumpet, but more importantly to the indifference of the best English composers to the improvements this invention offered. The slide trumpet is shown to have had the misfortune of appearing in the midst of numerous other designs for making brass instruments chromatic; only in England, a country with the most conservative of musical tastes, did it really take hold. Curiously, the same conservatism that inhibited composers from exploiting the possibilities of the slide trumpet also served to prolong its life, since compositions performed and composed so often called only for notes no more adventuresome than those the old natural trumpet could produce. Its use was also prolonged by several fine trumpet players who promoted it above the other more popular inventions. The contributions of trumpeters James Sarjant, John Hyde, Thomas Harper Sr., Thomas Harper Jr., and Walter Morrow are described in some detail.

The most interesting repertoire discussed is that of the English trumpet song. These vocal arias with trumpet obbligato—based on examples by Scarlatti, Bach, and Handel—were cultivated in England for almost two hundred years. Although rooted in the classical tradition of opera and oratorio, they became a popular facet of English pleasure garden programs beginning in the late eighteenth and continuing into the nineteenth century. Vocal soloists even competed for the services of leading trumpet players like Thomas Harper Sr. and Jr. This popularity is illustrated in an appendix of nine cadenzas that were to be inserted into Handel's "Let the bright Seraphim," eight of them written for specific sopranos. Although the Handel trumpet arias have been the most enduring, similar works by Henry Purcell, Thomas Arne, William Shield, James Hook, William Reeve, Henry Bishop, Alfred Bennett, and J. L. Hatton are mentioned. Tantalizing reference is made to the British Library's holdings of volumes of music, both printed and manuscript, of songs written for Vauxhall performances including many pieces either labeled as trumpet songs, or with soloistic trumpet parts written in the scores.

Although on the whole the book is excellent, some of the acoustical and technical information required for the reader to understand the examples is imprecise, available only in sources referred to, or totally lacking. Some questions to which the reader with only a casual acquaintance with slide trumpets might expect answers are: How is the music usually written? in C for each crook? in concert pitch? either way? And what crook is to be used? The author's discussion of the first musical examples, in chapter 2, does not clearly answer these questions. Only after reaching a table of recommended procedures in chapter 3 is it possible to understand the examples in the previous chapter, and even then considerable interpretation by the reader is needed. The table (from an 1875 tutor) states, for example, that a piece in the key of A should be written in G and played on a trumpet in D. But the first musical example (Figure 9), "Drink to me only with thine eyes," from John Hyde's tutor of 1799, seems to be written in concert pitch, not as recommended by the table, and only after studying the table does it become clear that it is to be played on the D crook. Evidently, players were expected to read from concert pitch as well as figure out their own crooking. It also becomes apparent that slide trumpeters could play in different keys with one crook, as is shown by another example, "Se l'arco," which is written out in F; it later becomes clear, however, that the discussion of the possibilities of playing this aria is based on use of the C crook for both the

original and a possible transposition up to C. The "March in Scipio" can be played easily on the slide trumpet only if it is transposed up a fifth to A and played on the D trumpet. It would have helped this reader enormously if clear information about keys and crooks had been given for these examples.

The historical section of the book is excellent, bringing together much information about how, when, and by whom the instrument was first produced, and tracing its development. Reference is made to other sources where more detailed and more technical descriptions of the mechanical workings of the instrument are found, but lack of technical information in this book makes it difficult for the average reader to understand the capabilities of the instrument in different periods of its history. Again there are questions the reader expects to be answered: What length of slide is required to produce lower notes on specific crooks? A table showing the lengths theoretically required to produce notes a half-tone and whole-tone below notes of the harmonic series for each crook would have been very helpful in understanding the possibilities of the instrument. How long is the slide extension? This measurement, so crucial to understanding the half-tone or whole-tone capability of the instrument, is not included in descriptions of specific instruments, and is only vaguely referred to except for a few late and unusual models. A table of known instruments with their dates and slide dimensions would have given a much better picture of the evolution of whole-tone capability.

As stated in the book's publicity material, Art Brownlow's study is a new and thorough assessment of the slide trumpet. It is the first comprehensive examination of the orchestral, ensemble, and solo literature written for this instrument. Although the amount of music found was less than hoped for, the book represents a lot of necessary research work. It has effectively brought together some literature specifically for the instrument and has drawn a much better picture of how the slide trumpet was used and thought of by English performers and composers.

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***The Keyed Flute by Johann George Tromlitz.* [Translated and] Edited by Ardal Powell. Oxford Early Music Series, 17. New York: Oxford University Press, 1996. 268 pp.: 6 black-and-white photographs, 4 graphs, 2 facsims., 2 black-and-white drawings. ISBN 0-19-816462-9. $72.00.**

For reasons about which we can only speculate, the esteemed and accomplished flutist Johann George Tromlitz (1725–1805) abandoned regular professional appearances in 1776. Tromlitz had enjoyed success as a member of the Leipzig Grosses Konzert (later to become the Gewandhaus Orchestra) and as a touring virtuoso. It is for work following his performing career, however, that he is best known and most relevant today. His thirty-year retirement from the concert stage was devoted to studying nearly every aspect of the flute, including design, manufacture, performance technique, and style. A builder of distinction, Tromlitz's instruments were elegant and innovative. His encyclopedic theoretical and practical writing on the flute comprises three volumes: *Kurze Abhandlung vom Flötenspielen* (*Brief Discourse on Flute-Playing,* 1786), *Ausführlicher und gründlicher Unterricht die Flöte zu spielen* (*Detailed and Thorough Instructor for Playing the Flute,* 1791), and *Über die Flöten mit mehreren Klappen* (*The Keyed Flute,* 1800). While the *Abhandlung* is a brief yet general essay, the two later volumes are detailed technical pedagogical treatises that Tromlitz himself considered one extended work. The *Unterricht* looks back toward Quantz's *Versuch einer Anweisung die Flöte traversiere zu spielen* (*Essay on Playing the Transverse Flute,* 1752) and serves to codify prevailing technique and performance practice. *Über die Flöten mit mehreren Klappen* looks forward in light of recent technical developments and even adumbrates elements of the pedagogical style of Charles Nicholson's *School for the Flute* (1836).

Flutist, flutemaker, and historian Ardal Powell has already published a translation of the *Unterricht* as *The Virtuoso Flute-Player* (Cambridge University Press, 1991). Now he has translated *Über die Flöten mit mehreren Klappen* as *The Keyed Flute,* the subject of this review. While the former was essentially limited to a (very good) footnoted translation of Tromlitz's text with an equally good introduction by flutist/scholar Eileen Hadidian, *The Keyed Flute* includes not only the translation but also nearly 150 pages of extensive yet economically presented commentary and appendices, which together total more than half the book.

Introducing the book is a discussion of terminology, an extremely useful tool that addresses the needs of a diverse readership. What might

have been an esoteric monograph aimed at a handful of specialists is, instead, an informative guide for all flutists as well as students of aesthetics, musicology, general organology, and semiotics. Then follow three essays that explore the social, economic, political, technological, aesthetic, and interpersonal milieu of the flute in eighteenth-century Europe. The first of these, "The Flute Market," is a well-researched and cogent survey of the social and economic context in which flutes were designed, produced, sold, and played. Here, as elsewhere, Powell gives us enlightening and entertaining quotations from primary sources of the period.

In the second essay, "Aspects of Flute-playing," Powell draws on his command of flute technique to provide an informative overview of the more technical aspects of flute playing. I do not believe, however, that the non-Tromlitz keyed flutes from the late eighteenth century contributed to the demise of inequivalent enharmonic playing, as Powell implies. Any competent player of early keyed flutes will distinguish differences between enharmonic pitches.

In the third essay, "The Tromlitz Flute," Powell makes or clarifies a number of important points that have often been overlooked or widely misunderstood by scholars. For example, he points out that execution, even of the most convoluted and chromatic passage work, should not present significant problems to the competent advanced flutist when playing on an appropriate and well-made one-keyed flute. This essay becomes a sort of "Origin of the Species," tracing the elements of flute design that soon became the characteristics of the national style of flutes as they evolved in the first quarter of the nineteenth century. By bringing to light Tromlitz's development of, and preferences for, the "open D♯ low E," Powell defines the moment from which the Viennese, English, and French ideals of flute aesthetics diverge, to remain distinct even into the twentieth century. Concluding the essays, Powell muses about whether or not Tromlitz's contributions could be bettered. While Tromlitz's solutions are unsurpassed for particular problems as he chose to confront, define, and articulate them, the same can be said of a number of other flute makers, from Charles Nicholson in the early nineteenth century to Albert Cooper in the late twentieth century.

Then follows Tromlitz's treatise, which he wrote to convince readers that his eight-keyed flute was superior to all others—that only on this flute could they "perform everything correctly and in tune, even in the remotest keys" (p. 69). To that end, Tromlitz includes lengthy and detailed chapters on playing scales and trills on the eight-keyed flute, as

well as discussing the tuning considerations that led to the addition of various keys. Powell's translation of the treatise itself reads well. Rarely are technical texts in German so neatly yet comfortably rendered into enjoyable English. Tromlitz's own style, however, is another matter entirely. His whining, carping, and caviling are at first amusing but soon become enervating. I disagree with the translator that it was Tromlitz's efforts to express himself with precision on ineffable topics that resulted in his verbosity. Tromlitz's chronic defensiveness may have been symptomatic of a subconscious reaction to the rise of the bourgeois amateur flutist in light of the populist political movements in France and America. Or it may have been the quixotic inveighing of an old grump tilting at windbags. Tromlitz was evidently not influenced by his exact contemporary, the philosopher Immanuel Kant (1724–1804), whose struggles with the ineffable were far less vitriolic.

After the treatise itself come six appendices, a register of instruments cited, a bibliography, a list of sources, and an index. The appendices provide admirable depth and breadth: Powell's use of primary material from both organological and literary sources is particularly laudable. Too many English-speaking writers on flute history rely on late nineteenth-century sources (especially Richard Shepherd Rockstro) for information on the development of the flute before Boehm. Although his work on flute history is an invaluable resource, Rockstro's *A Treatise on the Construction the History and the Practice of the Flute* (London, 1890) represents research and conclusions of only one highly opinionated amateur. A sad comment on the state of flute history is that Rockstro's views are held in nearly scriptural esteem and are shamelessly recycled by some of our most widely distributed flute historians. In one rare instance Powell cites Rockstro's affirmation of Tromlitz, and avers that Rockstro had "no ax to grind." It seems to me that Rockstro was undue in his opinions (e.g., his hagiography of Jenny Lind or his vicious telling of the Boehm-Gordon controversy) and took to gratuitous ax-grinding with gusto. It is refreshing that Powell has, for the most part, chosen to look beyond Rockstro and similar sources.

The first appendix discusses flute making from 1750 to 1850 and consists of sections covering London, France, Germany, Vienna, Italy, and the Tromlitz workshop. Powell's observations are thoughtful and detailed, and rely on an ample number of specimens. What makes for compelling reading here is that, in addition to his presentation of evidence concerning flute making, Powell demonstrates his keen process of observation and analysis. In his discussion of flute making in London,

however, I do find at least one of his conclusions troublesome. Powell argues that the flute *US-MA Cambridge: Straus,* which he attributes to John Just Schuchart, is the earliest extant "keyed flute" from England (or anywhere), and he discusses the development of flute design as having flowed from this prototype. Based on its stamp of "Schuchart/Senior" Powell dates the instrument to the period 1753–58, when both John and his son Charles were in business. The instrument, however, exhibits all the characteristics of a high-quality flute of fully thirty years later. That something this advanced should have appeared, fully developed, in the 1750s seems unlikely, especially since there is no instrument like it extant (in whole, in part, or in ephemeral evidence) until a flute made by Caleb Gedney in 1769, now at the Museum of Fine Arts in Boston, which exhibits some but not all of the "Schuchart/Senior" flute's innovations. Powell contends that it is unlikely that the Schuchart flute in question is a forgery, but it is not uncommon to see flutes stamped by makers who could not possibly have produced the instruments. In some cases, instruments of inferior manufacture were clearly made as counterfeit; in others, where the quality of the spurious instrument is unquestionably high, the stamp of the apostate maker may have been added in tribute to esteemed forebears, particularly when the stamp, tools, and goodwill of a deceased maker had passed into the hands of an admiring successor.

The material concerning London makers concludes with a survey of dated instruments from the Potter workshop. Powell concludes that its fame was due more to marketing than to the quality of its flutes. Given the firm's prodigious output, there may be some truth to this when considering Potter flutes in the aggregate, but such disparagement is misleading. A more balanced assessment can be arrived at by considering one of the cited sources, David Shorey's "History and Buying Guide of Potter Flutes." Following a concise overview of flute making in France, the section on Germany gives informative details of extant work from Saxon makers (Crone, the Grenser dynasty, et al.) and those from elsewhere (Kirst, Boie, et al.). At this point I found that the detailed prose concerning such an abundance of instruments was overwhelming and confusing, at least partly because of a lack of illustrations. Although the (very few) bore graphs are informative, more of them, as well as line drawings and high-quality photographs, would have been a welcome addition throughout this appendix.

The remaining appendices are elegant translations of related writings, beginning with a fine translation of a 1796 pamphlet by Tromlitz, in which he introduces his eight-keyed system for the flute and defends

himself against an apparently hostile world with his usual self-esteem and sense of omniscience. Heinrich Grenser's critique of *The Keyed Flute* is a remarkably levelheaded, wise, and thoughtful reply in the face of a fellow traveler's asperity and rancor. An essay by Johann Heinrich Liebeskind obliquely critiques the aesthetics of, then cites the acoustical studies of, Rousseau. Then follows an exchange between A. André, A. E. Müller, and Tromlitz, in which the aesthetics of flute playing are graciously discussed. Of note are André's observations concerning the raised leading tone and Tromlitz's uncharacteristic civility. The final appendix is from H. W. T. Pottgiesser's critique of Quantz's enharmonic keys for D♯ and E♭. In the end praxis reigns over theory.

In conclusion, Powell provides both practical and theoretical material of great use to historians, musicians, and organologists. Tromlitz's treatise becomes a vehicle for Powell to write about the flute in the eighteenth century, something that he does extremely well, even brilliantly. Despite some shortcomings, his discussion of the treatise is, I believe, even more important than his fine translation of the treatise itself.

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Bernard Brauchli, Susan Brauchli, and Alberto Galazzo, editors. *De Clavichordio II: Proceedings of the International Clavichord Symposium = Atti del Congresso Internazionale sul Clavicordo: Magnano, 21–23 September 1995.* Magnano: Musica Antica a Magnano, 1995. 274 pp.: 12 plates. 90,000 Lit.

The first International Clavichord Symposium in Magnano in 1993 established that picturesque little village in the foothills of the Italian Alps as the Mount Parnassus of the clavichord. A second conference followed in 1995, and the third will have occurred by the time this review appears in print. The brainchild of Bernard Brauchli and Christopher Hogwood, the congresses have focused world-wide attention on an instrument hitherto considered something of a stepchild in the early keyboard world—but stepchild no more. The clavichord now has societies devoted to it in six countries (England, Germany, Japan, The Netherlands, Switzerland, and the U.S.), as well as a periodical, *Clavichord International.* It also has *De Clavicordio,* the *Proceedings* of the Magnano conferences. The second of these, the subject of this

review, contains the twenty-three papers read, corrigenda to three papers from the first *Proceedings,* a welcome by host Bernard Brauchli, and an index of names compiled by Alberto Galazzo. The articles are all in English, each followed by a short abstract in Italian.

Whereas the papers at Magnano I concentrated on the construction and design of clavichords, Magnano II was supposed to concern itself with the musical aspects of the instrument—its repertoire as well as its social and musical roles. Though not all the papers are equally enlightening, a number do indeed concentrate on repertoire, playing techniques, or the social status of the clavichord. Others discuss aspects of the clavichord's history, design, construction, preservation, or restoration. Although it is not so stated, many of the papers were reworked from the oral presentations to a form more appropriate to print, some with fairly elaborate footnotes. (It is time for me to admit that I was present at both conferences, and that this review is inevitably colored by the experience. This, I trust, is not a bad thing.)

Four articles deal with the works of individual composers. Paul Simmonds, in "An Introductory Survey of the Keyboard Works of Ernst Wilhelm Wolf," calls for the resurrection of this forgotten *Kleinmeister* who spent his productive years as a court composer in Weimar. Menno van Delft's contribution, "The Clavichord Composer Johann Gottfried Müthel—a Survey," discusses the music of J. S. Bach's last student, particularly his 1771 three-movement duo in E-flat. Van Delf reports that a contemporary reviewer criticized Müthel for not calling the work a sonata, while also commenting that the piece, whose title page called for a pair of clavichords, harpsichords, or pianos, was not suited for the last. Bruce W. Glenney's "Herbert Howells: Aspects of Twentieth-Century English Revivalism as Seen in '*Lambert's Clavichord*'," is an homage to one of the few early twentieth-century composers who wrote for the instrument. The work was composed as tribute to Howells' friend Herbert Lambert, an early builder of harpsichords and clavichords. Howells was much influenced by Vaughan Williams, and both the music and the clavichord are well served by his evocations of the modal scales, rhythms, and keyboard forms of Tudor England. Bernard Brauchli's "Keyboard Works of Franz Seydelmann (1748–1806)" offers a brief introduction to the *Clavier* music by this Dresden court composer, who wrote both solo and four-hand sonatas, the last, according to Brauchli, a genre first beginning to attract composers after 1740, when five-octave compasses became more common on keyboard instruments.

Six engaging papers address the historical or societal attitudes toward the clavichord. Koen Vermeij asks, "Eighteenth-Century Lovers of the

Clavichord: Which Makers did They Prefer?" Surprisingly, his answer is Silbermann, Friderici, and Stein; not Hass and Hubert. Thomas Friedemann Steiner reports on some philosophical matters in "European Eighteenth-Century Scientists and the Clavichord." Beverly J. Sing's "The Clavichord in the Musical Press of the Nineteenth Century" chronicles the clavichord's fall from a household instrument to a misunderstood relic. In "Arts & Crafts and the Clavichord, the Revival of Early Instrument Building in England," Derek Adlam sees Arnold Dolmetsch as the agent connecting the instrument with the movement. Richard Troeger reports on the clavichords Dolmetsch made between 1905 and 1910 in "The Dolmetsch/Chickering Clavichords and Their Model," and John Barnes puts the modern clavichord twenty years behind the harpsichord in "The Parallel Between the Harpsichord and Clavichord Revivals in the Twentieth Century."

Three of the papers deal with restoration. In "A Curious Eighteenth-Century Clavichord," Luigi Ferdinando Tagliavini writes of an ornately-shaped instrument he had purchased in a Bologna antique shop thirty years earlier. After some inspired detective work, he and his restorers were able to remove the effects of an extensive modification and return the instrument to what was probably its original C–f^3 double-fretted state. Interestingly, the keyboard is centered on the case, something seen only in the earliest clavichord iconography. Even more unusual is the second soundboard beneath the keys, a feature found on the earliest existing instruments, such as those numbered 2 and 3 (both dating from ca. 1540) in the catalog of the University of Leipzig collection. Why these design elements should reappear on a clavichord made some two hundred years later is an enigma proving once again that Western man's proclivity for categorization is often foiled by his capacity for invention.

Invention comes to the fore in Bernard Brauchli and Jörg Gobeli's "Restoration of an Eighteenth Century German Clavichord by Egidius Heyne (1781)." The owner and restorer recount the return to playing condition of an instrument that fits like a drawer into a cabinet with two lower drawers and cabriole legs—a combination stand and "outer case." As a private owner, Brauchli could choose to restore his instrument or not, but as curator of a major collection Grant O'Brien does not have that luxury. His "The Clavichord by G. C. Rackwitz (Stockholm, 1796), a Preliminary Study with a View to Possible Restoration" deals with the dilemma facing many museum personnel these days, summed up neatly in his last few sentences: "How else are we going to fill the gaps in our knowledge of these instruments unless we have a fund of primary unaltered documents in the form

of undefiled, unrestored instruments? How else are we going to know what these instruments played and sounded like unless we restore those instruments in which there is nothing ephemeral to be lost and only information about the sound and music to be gained?" (p. 127).

Bohuslav Čižek's "Clavichords in the Czech Lands" offers brief but valuable descriptions of thirty-eight clavichords now in the Czech Republic. Six are modern, and only a few of the remainder are by Czech or Bohemian builders. These include an 1821 clavichord by Ignatz Kunz; his brothers Klemens and Armand are also represented, each by an early nineteenth-century FF–f^4 fretted instrument, neither one listed in Donald H. Boalch's *Makers of the Harpsichord and Clavichord, 1440–1840* (3rd edition, edited by Charles Mould; Oxford: Clarendon Press, 1995). Klemens' opus is dated 1839, making it one of the last clavichords to be built before the modern revival. From the same period, and also not listed in *Boalch III,* is an FF–a^3 fretted instrument by T. Wokurka. These three late clavichords indicate once again that fretted versions of the instrument neither died out nor were superseded by the supposedly "superior" unfretted clavichords that began appearing almost a century earlier.

Another four articles speak to more general questions about the clavichord repertoire: Jane Johnson's "The Clavichord and Sixteenth-Century Iberian Music for Keyboard, Harp, or Vihuela," Joel Speerstra's "Towards an Identification of the Clavichord Repertoire among C. P. E. Bach's Solo Keyboard Music: Some Preliminary Conclusions," Beverly Woodward's "The *Probestücke* and C. P. E. Bach's *Versuch über die wahre Art das Clavier zu spielen,*" and Christopher Hogwood's "A Repertoire for the Clavichord (Including a Brief History of *Bebung*)." Johnson's effort is mainly a summary of sixteenth-century Iberian style. Woodward tells how the *Probestücke,* which consisted of the musical examples for the *Versuch* plus six sonatas (with an additional set of six *Sonatine Nuove* for the 1787 edition), were separated from the parent body in the nineteenth century. While the examples were often placed in the text in later editions, the sonatas became forlorn orphans, the book outselling the music, Woodward reports, by at least six to one. Speerstra's and Hogwood's articles are of a different nature, but each seeks to identify characteristics of a piece of keyboard music that could allow one to assume it was written with the clavichord in mind. Applying detailed but traditional methods of style analysis, Speerstra proposes nothing less than to cull the "specific clavichord literature" (p. 43) from C. P. E. Bach's 342 keyboard pieces. The article culminates in a valuable twenty-page chart

assigning every one of those works to one or more of the stringed keyboards plus organ. Hogwood, attacking the problem more broadly, seeks to discover the specific style characteristics that would indicate that a work was intended for clavichord. Obviously, *Bebung* is one of these.

The question of a proper clavichord literature looms large in *De Clavicordio II.* Since outside of continuo or accompanying use, stringed keyboard instruments seem to have been more or less interchangeable in the eighteenth century, why should one care if the music was written with the clavichord in mind, rather than the harpsichord or piano? Well, contemporary clavichordists are trying to establish the clavichord as a concert instrument, equal to—or at least within shouting distance of—the harpsichord and the piano, with a repertoire to match. Their determination is abetted by the efforts of many contemporary builders, who provide players with instruments capable of producing sufficient volume to fill small halls; in fact, loudness has come to be considered one of the modern clavichord's greatest virtues. Obviously, loud playing and sweeping gestures are inimical to the inward-directed ideals of the eighteenth-century *Empfindsamkeit;* still (goes current thinking), the music needs to be projected to an audience. John Koster speaks to this very point in his provocative paper, "The 'Still, Small Voice' and the Exploration of Inner Musical Space." He quotes C. D. F. Schubart's characterization of a good clavichord as "tender and sensitive to each breath of the soul, so you find in it the soundboard of your heart" (p. 160). No mention of loudness here: a clavichord is "tender," and "sensitive," not brash or bombastic. Koster goes on to remark that while there is a limit to loudness, the degrees of softness are infinite. He illustrates his point through a discussion of Johann Andreas Stein's *Saitenharmonika,* a bichord piano with a third set of strings and a special action, designed to fill the gap between the piano's softest pianissimo and absolute silence. When demonstrating the instrument's potentialities to J. F. Reichardt in 1790, Stein is reported to have exclaimed, "You think that you still hear something at the end; but you hear nothing, absolutely nothing at all" (p. 163). Although a Stein piano is certainly capable of a full-blooded forte, it is the other end of the dynamic spectrum—the clavichord-like softness—that so excited the builder.

Interestingly, although probably inadvertently, the picture on the cover of the *Proceedings,* Johann Heinrich Tischbein the Elder's "The Artist with his First Wife at the Clavichord," bolsters Koster's argument more eloquently than mere words. The painting shows the artist sharing a moment with his wife as she plays her clavichord. Although his easel is

only a few feet away from her, he does not continue to paint; instead, he turns, rests his arm on the back of her chair, and leans forward over her back, the better to share with her the special intimacy of the clavichord, with its ability to sound music so soft that one is not even sure it exists.

At the end of the first century of its revival the clavichord has arrived at a crossroads, in some ways a victim of its own success. Its practitioners have succeeded in liberating it from its traditional role as practice instrument, but in so doing they are changing the way the clavichord is being played and built. The clavichords I heard at Magnano II were loud and not very refined; one cannot make an instrument that can on the one hand respond to extravagant gestures and fill a hall, and on the other express the most intimate of sentiments. It is as much for this reason as for the important scholarship in its pages that *De Clavichordio II* is such a noteworthy document, and belongs on the bookshelf of anyone concerned with the evolution of musical instruments and musical style.

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Edward L. Kottick and George Lucktenberg. *Early Keyboard Instruments in European Museums.* Bloomington and Indianapolis: Indiana University Press, 1997. 276 pp.: 103 black-and-white photographs. ISBN: 0-253-33239-7. $35.00.

It is interesting to observe how much attention has been paid in recent years to early keyboard instruments, as compared with historical winds, strings, and percussion. Numerous books and articles have appeared, some of them presenting the forefront of scholarship and addressing select areas of research, while others have been intended as more general or introductory studies, including a few of the "coffee-table book" variety. Countless recordings that feature the sound of the harpsichord, clavichord, and early piano are now available, and there is no sign that their production will slow anytime soon. North America alone supports more than a half-dozen regional and local organizations devoted solely to early keyboard instruments, all of which sponsor conferences and other programs at least yearly. And, although business has leveled off since the 1980s, the country continues to support many artisans who specialize in the replication of all types of historic keyboard instruments.

Little wonder, then, that during a seventeen-year period between 1978 and 1995, Professors Kottick and Lucktenberg were able to find enough interested persons to lead several tours around Europe for the sole purpose of seeing, and often hearing, first-hand some of the world's most interesting and beautiful early keyboard instruments. Those tours have now ceased, but the group's two leaders have attempted to capsulize in print the experience of those visits as a guide to others who might want to undertake their own pilgrimage, or perhaps dream about it from the comfort of an armchair.

The book is divided into separate chapters for each of sixteen countries, with thirty-five cities and forty-seven collections discussed in all. The writers do a wonderful job of presenting brief historical and cultural background for each collection, including how and by whom it was assembled and interesting facts about the city or building in which it is located. Some readers will notice the omission of one or more significant collections (there are none included from Russia, for example), but, as noted in their introduction, the authors felt that attempting systematic coverage of every European museum might prevent the book from ever being completed; hence the work is drawn primarily from those places that were actually visited. (In a few clearly noted instances, information about a collection was taken from secondary sources rather than first-hand observations.) Which collections to include was only one of the subjective decisions that the authors had to make. Given the considerable holdings of some of the museums covered, it would have been unwieldy to discuss every keyboard instrument contained therein, even briefly, so only the most noteworthy are mentioned in these instances. Nonetheless, the size and scope of the keyboard collection in each museum are always presented, and references are made to any catalogs or other pertinent publications that exist. Descriptions of instruments are necessarily brief, usually focusing on obvious features such as range, disposition, and decoration. These limited details will no doubt frustrate certain readers who will crave more technical details, but such complete descriptions are not within the stated aims of the book. The intention, rather, was to present an overview of selected collections to give readers a better sense of what their holdings are and, for those making an actual visit, to arm them with more knowledge than they are likely to gain from reading the labels in most museums.

A travelogue of this nature (for that is truly what the book is) will, of course, reflect the tastes and interests of its writers. Consequently, one generally finds more attention and loving detail given to harpsichords (a

specialty of both authors) than to clavichords or pianos. (Organs were, perhaps wisely, not included at all.) Likewise, more focus is generally given to harpsichords from the Northern European tradition than to Italian ones, because (regarding the former) "There are fewer of them, more are signed, and as a group they show greater variety in their dispositions and decorative schemes" (p. xxv). Despite these personal leanings, the authors do an equitable job of pointing out the highlights of each collection, attempting to help the reader understand the significance of certain pieces and often drawing attention to features that might be missed or misunderstood by the casual observer. In discussions of individual instruments, there is usually ample cross-referencing to other related instruments mentioned in the book, a feature of great use to all but the most knowledgeable reader.

One question that vexed me as I attempted to read the book objectively was "What sort of reader would find this book useful?" In the introduction the authors state that it is "aimed at readers who are interested in the history of keyboard instruments, whether or not they are planning a European trip" (p. xxvi). Let us consider those who will not be traveling abroad to view the instruments described. Depending on their level of knowledge of the subject, they may very well first need to read one or more books from those suggested in the introduction, because the work under review actually assumes a fair amount of knowledge. Understandably, the writers did not wish to present an entire history of keyboard instruments or their construction. As a consequence, however, beginning with the first two pages of the first chapter, the uninformed reader might be confused by the mention (on page 1) of a 1780 Anton Walter "piano" in the Burgenländische Landesmuseen in Eisenstadt, only to turn the page and read about an early 1780s Anton Walter "fortepiano" in Mozart's Birthplace in Salzburg. Are these two different kinds of instruments? (As a museum curator, I am often asked how a fortepiano differs from a piano.) Upon reaching page 3 the reader will need or might wish to know what is meant by the terms "short brass scale," "jackrail," and "keywell." A glossary at the end of the book does, under the heading "scale," briefly explain the first term, but neither of the latter two is listed. Likewise, if one turns to the glossary to look up the term "bentside," one is told that it is the section between the tail and the cheek, although neither of these two case members appears to be defined anywhere. It seems to me that in constructing a glossary it is important not to lead the user into any dead ends. What would be better yet, however, would be to include a few basic diagrams labeling the parts

of instruments. (Even in these days of monetary inflation, is a picture not still worth a thousand words?)

But let us suppose that the reader is already fluent in the jargon of early keyboard instruments. With no terminology problems to stumble over, he or she will likely enjoy the writers' narrative of what they have seen and played, which is presented in a manner that is informed, comfortably chatty, and generally without error. The authors are, however, quick to point out that the dating, attribution, and even authenticity of historic instruments continues to be scrutinized, and so the information recorded is certainly subject to change. For the armchair traveler, I would think that more and better photographs would offer more interest than almost any amount of text. What is presented are mostly photographs supplied by the institutions visited, with a few additional ones apparently taken by the authors. Some of the latter are, perhaps understandably, of marginal quality. More unfortunate, however, is that all the photographs are in black and white, and are about the size of a postcard or smaller, as dictated by the size of the book. Color photography, of course, drives up the cost of most books tremendously, and would have at least tripled the cost of this modestly priced work. I for one, however, wish that more books in the field of organology were able to offer color photographs.

Finally, one might ask how many readers will actually use this book for the purpose for which it seems best designed—as both a preparatory and a take-along reference for visiting the great musical instrument collections of Europe to see their stringed-keyboard instruments. The authors wisely warn that one cannot be certain which instruments any particular museum will be displaying at a particular time, given the changes in taste, philosophy, and available gallery space. (To this I would add that the addresses, phone numbers, and visiting hours given in the book for each museum may also be subject to change, so it is best to check ahead whenever possible. Likewise, regardless of your credentials or past dealings with the staff of a museum, it is always wise to contact curators well before a visit if you will require some of their time.) As mentioned at the outset of this review, the number of early keyboard aficionados is fairly large. Will some of them retrace the trail of Kottick and Lucktenberg, just as some other history buffs have retraced that of Lewis and Clark? Time will tell.

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