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Dieter Krickeberg, editor. *Der "schöne" Klang: Studien zum historischen Musikinstrumentenbau in Deutschland und Japan unter besonderer Berücksichtigung des alten Nürnberg*. Nuremberg: Germanisches Nationalmuseum, 1996. 287 pp.: 18 color photographs, 60 black-and-white photographs, 44 facsimiles, 27 tables. ISBN: 3-926982-48-9. DM45.00 (cloth).

This remarkably handsome book splendidly exemplifies its title. Its subject is "beautiful" sound, and the presentation is undoubtedly beautiful. The profuse illustrations are vivid and crisp, the type faces make for easy reading, and all of those involved in the production deserve every reader's gratitude. The book had its genesis in the planning at the Germanisches Nationalmuseum in Nuremberg of an exhibit on musical instrument building, and the Japanese connection came about through cooperation under the aegis of CIMCIM (Comité International des Musées et Collections d'Instruments de Musique).

It is never clear from the book why *schöne* is in quotation marks in the title. Perhaps the editor felt that beauty as applied to sound is a visual metaphor. Or perhaps *schöne* applies both to the instruments, whose manufacture in the workshops of Nuremberg and Japan provides the book's focus, and to the sounds they make. In any case, the editor makes clear (p. 7) that no unitary definition of beauty covers multiple cultures.

This is no mere "coffee-table" book, regardless of its many pictures of instruments and their manufacture. The essays, by first-rate scholars in Germany, North America, and Japan, deal with such subjects in Nuremberg instrumental history as historical woodwinds, their copies and re-creations (Rainer Weber, pp. 47–53), the baroque trumpet (Robert Barclay, pp. 54–65, one of four articles in English), acoustics of resonance plates (Bram Gätjen, pp. 66–67, and Dieter Krickeberg, pp. 68–70), gut strings in the sixteenth to eighteenth centuries (Mimmo Peruffo, pp. 99–111), the history of Nuremberg string-drawing to 1800 (Sabine Klaus, pp. 112–42), seven hundred years of Nuremberg organ building (Hermann Fischer and Theodor Wohnhaus, pp. 158–70), and research on Nuremberg instrument makers and musicians (Krickeberg, pp. 192–97, and Martin Kirnbauer, pp. 198–216). Herbert Heyde describes the means of production and trade organization in Nuremberg and Leipzig in the sixteenth to eighteenth centuries, asking why Leipzig rose above Nuremberg in wind-instrument categories during the eighteenth century (pp. 217–48). Finally, four articles, three of them translated into English, present materials on Japanese manufacture of

traditional instruments. Sumi Gunji compares these instruments with European instruments. Haruka Komoda and George Gish describe styles and manufacture of the biwa. Satoshi Simura presents the intricacies of the shakuhachi, and Tuneko Tukitani and Megumi Ochi give a great deal of information on the several kinds of Japanese drums.

The reviewer, faced with this diversity of authorship and of subject matter, has the dilemma of deciding whether to describe in a kind of précis all or most of the articles or to be (relatively) satisfied with some generalizations and some critical observations. As *Der "schöne" Klang* contains twenty-one articles, including a long, fascinating introduction by Dieter Krickeberg, the editor, I have telegraphed my own conclusion to this dilemma already by not even listing all of the articles. Those referred to above will give some sense of the variety of subjects handled in the book.

A general theme runs through the book, finding exemplification more or less clearly in the articles. As stated in the editor's preface, it is the "connections between musical culture and the structural and material details of musical instruments" ("Zusammenhänge zwischen der Musikkultur und den strukturellen bzw. materialen Details der Musikinstrumente," p. 7) as well as the intellectual, professional, and civic identity of the instrument maker. Not every article covers all of that ground, and the general topics on which the specific articles center are three: (1) an analysis of the stylistic periods in the fifteenth to eighteenth centuries in Europe, specifically in Nuremberg (and also Leipzig, in Heyde's offering); (2) the contrast between folk music and art music and the instruments associated with them; and (3) the contrast between Asia (specifically Japan) and Europe.

These topics are presented in Krickeberg's introductory essay, one of the longest articles in the book. Here he shows how instruments during the time period in Europe were modified as they were adapted to the developing roles of art music. On the whole, as polyphony took control in Europe after the thirteenth century, the relation between musical ideas and instrumental sound was changing toward dominance by the musical idea. Instruments, Krickeberg proposes, were less influential on the development of music than musical development was on instruments. Sound became the servant of the clarity necessary to polyphony, intonation had to be stabilized, and tone in instruments used for art music developed toward softer, fuller, and darker timbres. While the shawms used

for folk music could be rather raucous, their descendants, the oboes, took on a softer, darker kind of sound.

Krickeberg states the distinction between folk music and art music in the European scene quite convincingly, but in the Asian context it is less helpful. Indeed, as Sumi Gunji describes Japanese instruments, it seems that the distinction simply does not apply to them. They are all traditional, and the crafts have not changed nearly as much as those of the European traditions. To their credit, the authors of the essays on Japanese instruments do not attempt to mold their presentations to the thematics of the European articles. This reviewer finds in the two sections a series of presentations that underline the differences between the cultures. European culture in the fifteenth to eighteenth centuries, however conservative it may have been, accepted the idea of change, and embodied it in the design and manufacture of instruments. Japanese culture has, it seems, adopted change mainly in importing cultural goods, especially from China, Korea, and the West. Once something was in place, however, it appears that little change occurred. The shakuhachi was derived from China, but once adopted it underwent very little design change until recently. And flutes modified to permit playing Western scales stand beside instruments still made in traditional ways to the traditional models.

I should close with a positive response. Though the thematics proposed in the book do not work out entirely well, the material presented is thoroughly fascinating, and the book will repay frequent visits to its various parts. It is, indeed, a "beautiful" book on "beautiful" subjects.

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