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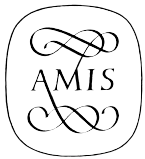

BOOK REVIEWS

Richard Maunder. *Keyboard Instruments in Eighteenth-Century Vienna.* Oxford: Clarendon Press, 1998. xii, 266 pp.: 17 black-and-white plates, 14 black-and-white figures, 1 map, 14 musical exx. ISBN: 0-19-816637-0. $95.00 (cloth).

When students learn about eighteenth-century keyboard music, the focus tends to rest on the two poles occupied by Bach in the first half of the century and Mozart in the second. Should students venture beyond the repertoire to the instruments for which it was written, a certain conventional narrative begins to unfold: that there existed three main types of keyboard instruments, called clavichord, harpsichord, and fortepiano; that the clavichord resided in North Germany and the harpsichord here and there, but most famously in Flanders and France; and that the fortepiano, though invented by an Italian, was produced by German builders in London until finding its true home in Vienna. Although such a scenario is patently ridiculous and although a great deal of information has now been gathered to alter and amplify this picture, there nonetheless remain areas of obscurity in keyboard history, even in the much-studied eighteenth century. In the case of Vienna, the problem has been especially acute because of the dense shadow cast by Mozart and Haydn, not only over other composers in Vienna but over any keyboard instruments other than the piano as made by Anton Walter.[1]

Richard Maunder's book, *Keyboard Instruments in Eighteenth-Century Vienna,* is a welcome attempt to correct this oversimplified view and to show students of the period the rich variety of instrument types and makers neglected in the conventional narrative. In particular, the book presents evidence not only that clavichords and harpsichords played an important role in Vienna throughout the century—even after the piano made its entrance on the scene—but also that Vienna had its own tradition of harpsichord-making quite independent from centers elsewhere

1. The many recordings of Viennese keyboard repertoire made on Walter replicas since the 1980s have strengthened this popular perception, especially in the case of Mozart. To take just the Mozart concertos as an example, complete recordings of these works—featuring primarily, if not exclusively, Walter piano copies—have been brilliantly undertaken by Malcolm Bilson (Archiv), Robert Levin (L'Oiseau-Lyre), and Jos van Immerseel (Channel Classics).

in Europe. This is not something that one would gather from reading the standard literature in the field,[2] but recent discoveries of instruments and makers' names contribute to an evolving picture of the harpsichord in Vienna. Maunder bases his study on surviving instruments in various collections, and on a considerable amount of data that he has unearthed from the *Wienerisches Diarium,* a bi-weekly paper founded in 1703 and renamed the *Wiener Zeitung* in 1780.

The book opens with chapters providing a brief introduction and a helpful discussion of eighteenth-century German terminology for keyboard instruments. In chapter 3 Maunder outlines familial and professional relationships between the more important Viennese builders, and discusses the somewhat complex guild system that controlled Viennese instrument-making throughout the period. A knowledge of how the guild functioned is helpful in clarifying, for example, why so many makers—unlicensed but needing income and hoping for eventual advancement—advertised their work anonymously, or did not sign their own instruments.

The next two chapters, presenting data on individual surviving keyboard instruments (chapter 4 covers harpsichords, spinets, and clavichords; chapter 5 covers fortepianos), are rather problematic. Perhaps most valuable is the information collected on Viennese harpsichords, which allows certain generalizations to be made about a Viennese style of harpsichord-making: single manuals, angled tails or double-curved bentsides, sloping cheeks, thin walnut cases, and "multiple-broken" short octaves are shared features that suggest a consistency and continuity in local designs. However, the information offered is not comprehensive, and many of the essential elements are also published elsewhere, in Donald H. Boalch's *Makers of the Harpsichord and Clavichord 1440–1840,* 3rd ed., edited by Charles Mould (Oxford: Clarendon Press, 1995) or in museum reports. Since the author did not examine all of the instruments himself, but had to rely on the findings of a wide range of

2. Viennese harpsichords go unmentioned in Frank Hubbard, *Three Centuries of Harpsichord Making* (Cambridge: Harvard University Press, 1967). Raymond Russell simply states, "Austrian instruments are very scarce," at the head of his single paragraph on the subject in *The Harpsichord and Clavichord* (2nd edition, revised by Howard Schott, New York: Charles Scribner's Sons, 1973), 115. A similar reticence is found in *The New Grove Early Keyboard Instruments* (New York: W. W. Norton, 1989), 91.

other experts,[3] some of the material should be used with caution. Measurements in particular are notoriously variable from person to person, or from one measuring tool to another, and thus in this case must be regarded (as the author himself points out) as approximate. The presentation of the material is also not as useful as it could be, since the brief cataloguing of basic details (inscriptions, dimensions, and so forth) at the head of each entry does not include the compass or registration/mutations for the instruments; one has to read and sort through all of the following text description to discover what the range of the instrument is, and whether, for example, a piano possesses a moderator stop or not. Particularly given Maunder's extended discussions of range and sound in two later chapters on "Music and Instruments," this essential data should be right up front in his catalogue.

In chapter 5, for the first piano cited—an unsigned instrument in the Kunsthistorisches Museum (SAM 858)—the putative date is "ca. 1780"; however, when the range is revealed as F–g^3 certain questions arise. The general wisdom seems to be that this extension of the five-octave range did not become common until after ca. 1785 (of the other pianos in Maunder's study, only a Walter of ca. 1785, a Schantz of ca. 1795, and a Seydel of 1799 extend beyond f^3); yet it would be nice to have a solid early example that could explain an apparent anomaly like the $f\sharp^3$ in the last movement of Mozart's D-major sonata for two pianos, K. 448, written in 1781. In this instance, the source for the date ca. 1780 remains unclear. It is also unclear why, given the limited space of this book and the great number of surviving Viennese grand pianos available for discussion, the author should have chosen to revisit Mozart's Walter piano.[4] Certainly scholars in this area would find nothing new here, although Maunder's summary of the current research and interpretation of the instrument should prove worthwhile to students and others outside the field. On the other hand, it is very worthwhile to have a sampling of

3. Though Maunder is scrupulous in citing his sources, in one instance a mistake got through that requires correction (p. 81): the report on a square piano by Seydel in The Metropolitan Museum of Art (1978.372) was prepared by Sabine Klaus, not Sabine Meyer.

4. By now this piano has inspired a substantial literature, as befits the cultural icon it has become. To cite only a few examples: Ulrich Rück, "Mozarts Hammerflügel erbaute Anton Walter, Wien," *Mozart-Jahrbuch 1955* (1956): 246–62; Kurt Wittmayer, "Der Flügel Mozarts," *Bericht über den Internationalen Mozart-Kongreß Salzburg 1991* (Kassel: Bärenreiter, 1992), 301–12; Michael Latcham, "Mozart and the Pianos of Gabriel Anton Walter," *Early Music* 25 (1997): 383–400.

square pianos included in the discussion, since these generally unstylish instruments have been unjustly neglected. As purveyors of musical repertoire to a growing amateur market, square pianos played a significant cultural role in the second half of the eighteenth century.

A substantial portion of the book is devoted to appendixes presenting tabulations and listings of advertisements, and listings of makers, owners and sellers. A particularly useful resource is a 24-page list of "Viennese Keyboard-Instrument Makers, 1700–1800" (Appendix B), which provides names, addresses, and capsule biographies for about one hundred builders. It does not, however, offer a complete catalogue of their extant instruments; that obviously would lie beyond the scope of this slender book. The most diverting section of the book may be found in Appendix A, "Advertisements for Keyboard Instruments, 1721–1800," a 60-page listing of hundreds of notices from the *Wienerisches Diarium/Wiener Zeitung* that attest to the flourishing Viennese trade in keyboard instruments. Here one discovers which instrument makers were celebrated enough to be frequently named with their instruments for sale ("the famous Hans Niederhauser," for example, appears many times). There are references to unusual and innovative instruments, such as "the keyboard-operated viola da gamba, or *Clavier-Gamba*" offered in 1729, or "a large harpsichord playable by two people *vis-à-vis,* which has a fortepiano on one side, and on the other has two manuals . . . ," for sale in March 1784. One is intrigued to learn that Vienna's well known music publisher, Artaria, offered a sizeable shipment of fine English harpsichords and pianos by Kirkman and Longman & Broderip to customers in November 1784. Occasionally there are advertisements of great poignancy, as in one of 1793 that marks the loss of the great Johann Andreas Stein and the removal of his firm to Vienna: "Since 1 August of this year Stein fortepianos will no longer be made in Augsburg, but in future exclusively in Vienna." It is extremely interesting to find that Joseph Anton Steffan, long considered one of the first important composers for piano, died possessed of "1 harpsichord, 1 clavichord, violins" but apparently no piano. In June 1799, from an address at 803 Wollzeile, emanated an advertisement for "one of the best fortepianos by Mr. Walter, with a pedal piano belonging to the late Mr. Mozart." Could this be the last vestige of Mozart's long lost pedal piano?

While Maunder employs the data here largely to establish identities of makers, owners, and dealers, and to link types of available instruments with local repertoire, other fruitful avenues of interpretation emerge on

contemplation of this material. For example, one may trace patterns of change in the musical tastes and interests of the Viennese by reading through the advertisements chronologically. To outline only one such trend, an increasing preoccupation with sound quality and volume appears over time; early in the century keyboard instruments are described as "beautiful" or "large," or "convenient"—in other words, as objects to be placed in a room—while later in the century, pianos are routinely described as possessing "pleasing, full, powerful tone" (combining any or all of those adjectives). As if to underline this change in values, a harpsichord was advertised in December 1787 with "such an expressive tone, which can be moderated at will by the buff stop, that it yields absolutely nothing to a fortepiano."

Though the book will perhaps not be as useful to the specialist, whether organologist or builder, as a museum catalogue or report would be, it will certainly provide musicians and students of keyboard music and performance practice in the eighteenth century with a valuable guide to instruments in Vienna. It also supplies a welcome and necessary fusion of musicology with organology, disciplines which all too commonly seem to occupy separate worlds.

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Michael Cole. *The Pianoforte in the Classical Era.* Oxford: Clarendon Press, 1998. xiv, 398 pp.: 24 black-and-white plates, 52 line drawings, 6 tables, 2 musical exx. ISBN: 0-19-816634-6. $75.00 (cloth).

In recent years a resurgence of interest in the early piano has spawned a number of books and articles about the instrument's construction, history, and performance practice. Technicians have immersed themselves in the mechanics of piano actions and the materials used to build the instruments. Historians, harpsichordists, and pianists, after restudying the works of Haydn, Mozart, Beethoven, and their contemporaries, have revealed fresh ideas about the sympathetic performance of classical works. Our understanding of the repertoire has deepened. We feel as though we are at last hearing this music as did listeners in the late eighteenth century.

Michael Cole adds *The Pianoforte in the Classical Era* to the growing bibliography of the field. His own interest in the early piano has already led to important articles on certain early London makers and their

advancement of the piano's technical development. The present book is an account that takes into consideration a few sociological factors as well as many details of construction. The author places greatest importance on the square piano built in the English style and the grand piano, both English and German.

The book is organized into twenty chapters and three appendixes. Cole begins with the piano's Italian origin, describing Cristofori's innovations and the dissemination of his ideas throughout Europe. Finding that the early history of the German piano is somewhat obscure, the author proceeds with a great deal of information about the *Pantalon,* an extinct keyboard instrument that imitated the hammered dulcimer invented and played by Pantaleon Hebenstreit. The reader is then taken to London, where, Cole explains, Johann Christoph (John Christopher) Zumpe designed the single action square piano. In the 1760s and 1770s Zumpe and his eventual partner, Gabriel Buntebart, with the encouragement of Johann (John) Christian Bach, popularized their elegant little squares in England. Zumpe exported them to the Continent, where they met with delight and wide imitation. Continuing the discussion of small pianos, Cole describes the work of some of Zumpe's contemporary makers in London, among them Johann Pohlman, Adam Beyer, Christopher Ganer, and the brothers Frederick and Christian Schoene. The pianos of French, German, Spanish, Italian, Austrian, and American makers are very briefly described. A full account of Americus Backers and the first English grand piano and a summary of the work of Johann Andreas Stein and the development of the early German grand piano clarify many issues about these makers and their work. Also intriguing is the chapter on Mozart's piano made by Anton Walter, now housed in the *Geburtshaus* in Salzburg, in which the author describes the restoration, some of it questionable, that this important instrument has endured.

Harpsichord-piano combinations and organized pianos are defined and described in short summaries. Among upright models, the author elaborates on pyramids, upright grands, and cabinet pianos, including detailed accounts of the American John Hawkins's portable upright and Viennese maker Matthias Müller's *Ditanaklasis.* In chapter 18 Cole presents the results of his own observations about differences in keyboard dimensions, key dip, touch, hammer response, and key weights in antique pianos. In the following chapter the question of forgeries as early as the eighteenth century is addressed, and these early attempts at profit without consent are compared with present-day counterfeiting of an early maker's label or falsifying his signature. These latter chapters,

representing the author's ongoing investigations, are intriguing and important. The reader would be aided, however, by more documentation.

Appendixes are generous and include extensive passages from Jacob Adlung's *Anleitung zu der musikalischen Gelahrtheit* (Erfurt, 1758) and his *Musica Mechanica Organoedi* (Berlin, 1768); J. A. Hiller's *Wöchentliche Nachrichten und Anmerkungen die Musik betreffend* (Leipzig, 1769); Paul von Stetten's *Kunst- Gewerb- und Handwerks Geschichte der Reichs-Stadt Augsburg, Erster Theil* (Augsburg, 1779); Johann Nicholaus Forkel's *Musicalisch-Kritische Bibliothek* (Gotha, 1778–79) and his *Musikalisches Almanach für Deutschland* (Leipzig, 1782); Johann Samuel Petri's *Anleitung zur praktischen Musik* (Leipzig, 1782); and Daniel Gottlob Türk's *Klavierschule* (Leipzig, 1782), all with translations by the author. Also welcome as additions to the main text are Charles Burney's definition of the "harpsichord" in Rees's *Cyclopaedia* (1803); excerpts from *A Mozart Pilgrimage: The Travel Diaries of Vincent and Mary Novello* (ed. Nerini Medici and Rosemary Hughes [London, 1955]); various quotations from nineteenth-century writings of James Shudi Broadwood; two excerpts from writings of A. J. Hipkins; and the will (including an extensive inventory) of Americus Backers. The author includes an essay explaining his proposed classification of piano actions, as well as a glossary, bibliography, and index.

To organize the wealth of material submerging the history of the early piano is a monumental task. For his book the author has chosen a somewhat unorthodox system that may occasionally confuse the reader. Thus, one wonders why the account of Zumpe's English square piano of the 1760s and its dissemination precedes that of the German square piano (*Tafelklavier*), which was developed earlier on—how much earlier than Zumpe's main body of work has not yet been verified, although hundreds of anonymous German squares still survive in museums throughout Europe. Cole's suggestion of Zumpe's overwhelming dominance is interesting, but perhaps we should delay agreement. We need to know more about the pianos Zumpe built before leaving Nuremberg and how they compared to those of his compatriots. I found chapter 9, "Pianoforte or *Pantalon*? The Origins of German *Tafelklaviere*," rather too speculative. Here the author tells us that we cannot rely on German accounts of the early square piano or of any makers connected with its construction.

Cole's book reflects his personal odyssey through many years of investigation. His narrative approach is charming and frequently provocative.

The real strengths of the book, however, lie in the detailed discussions of piano mechanism; the inclusion of several excerpts from London newspapers (although the reader must be cautioned against an excess of self-praise on the part of some piano makers); and new biographical material on Backers, Zumpe, and Beyer. Having stated some reservations, I must add that his discussions are entertaining. Personal as they are, they make good reading and provide us with fascinating possibilities. One can thank the author for daring to set forth these ideas. Speculation often generates further investigation, which in turn can lead to truth.

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David Rowland, editor. *The Cambridge Companion to the Piano*. Cambridge: Cambridge University Press, 1998. xiv, 244 pp. ISBN: 0-521-47470-1 cloth; -47986-X paper. $64.95 cloth; $19.95 paper.

This is the sixth instrumental entry in the *Cambridge Companions to Music* series, an ongoing collection of volumes devoted to individual composers and instruments. The series editors do not appear to be constrained by arbitrary preconceptions of length, since in 1997 they offered a volume of 361 pages dedicated to brass instruments, and in 1999 they released a 242-page entry devoted entirely to the saxophone. However, their decision to publish a 244-page volume covering not only the history of piano construction but its repertoire as well seems largely arbitrary, suggesting that economics or other considerations may have overruled the creative judgments necessary to make this a laudable contribution to the series. To be sure, concision itself is often a value, but *The Harvard Dictionary* does not remain a respected adjunct to *The New Grove* purely because of its brevity—or even due to its accuracy—but because its information is clearly organized for ease of reference. In this realm the piano *Companion* is somewhat deficient, because even though its twelve commissioned essays proceed more or less chronologically, specific facts about the piano's history and construction are not always easily accessed. The book tries to cover so much ground that—at the very least—it would be helpful if its index contained subdivisions, so that information about eighteenth-century piano hammers, for example, could be accessed without checking all references to "hammers."

The volume is divided into two sections of approximately equal length—"Pianos and pianists" and "Repertory"—each containing six essays. For the most part, the subjects addressed have been chosen intelligently, and the nine British contributors are highly qualified to undertake their tasks. But a work dealing with piano construction that promises to be "a valuable source for the piano performer, student and enthusiast" might be expected to offer at least some discussion of the piano industry in the twentieth century, and such commentary rarely appears. That rationale may best be summarized by one contributor who insists that there have been "no significant technological improvements in the piano for the last hundred years" (p. 112). But the omission is regrettable, since in his chapter on "The piano since c. 1825," David Rowland, the volume's capable editor, shares some fascinating and tantalizing figures concerning piano ownership up to 1910. It seems likely that an updated discussion of such matters—as well as at least some survey of contemporary manufacturers—would have held considerable interest for the work's intended audience.

A more serious limitation is a deficit of practical information concerning the modern instrument's tuning or maintenance, which cannot be attributed to space limitations. Instead, the book offers only an article by Bernard Richardson, a professor of physics and astronomy, on "The acoustics of the piano," which focuses largely on scientific equations and formulas involving sound waves. To be sure, some artists, teachers, and hobbyists may welcome this discussion, but given the intended audience, one wonders at his decision to favor such issues over a more thorough explanation of "Temperaments and tunings" (which he limits to a page and a half), and in lieu of any discussion at all concerning voicing and regulation. However, it should also be said that other articles from section one are filled with worthwhile and highly entertaining insights. Kenneth Hamilton's wit and intelligence graphically capture the color of a bygone age, making his essay "The virtuoso tradition" a pleasure to read. Commenting on a live Chopin performance recorded by Vladimir de Pachmann in the 1920s, he wryly observes that the pianist's exaggerated rallentando makes it sound "as if the audience might die of old age before he gets to the final note" (p. 74).

But there is less to praise in the book's second section, which attempts to survey the history of keyboard literature from Bach's sons to the present in less than one hundred pages. Again, if resources were limited, one wonders why the editors did not simply focus their energies toward a more substantial book on the piano itself and refer the reader else-

where for discussions of repertoire (for example, the excellent *Cambridge Companion to Chopin* extends to well over 330 pages). The informed reader soon begins to marvel not at the contributions of the composers themselves, but at the skill and deftness with which a given writer manages to cope with such impossible limitations. Except for some isolated remarks scattered throughout the volume, Beethoven's thirty-two Sonatas receive only a page; Schubert's, only a paragraph. David Rowland's few observations are highly intelligent, but anyone who knows these works will view such condensation as analogous to Olympian images viewed through the wrong end of a telescope. J. Barrie Jones is given about four pages to discuss all of Brahms's piano output, and—remarkably—he manages to mention nearly every major piece, plus the duets and the two-piano works. But given such limited space, a commitment to "mention" a fixed number of works is more likely to preclude, rather than foster, meaningful discussion, and these commentators deserve far better.

Even when original insights appear, they often arrive at the expense of more substantive matters, as when Jones devotes two paragraphs to the virtually unknown paraphrases on "Chopsticks" (p. 173), a four-hand "committee" composition written by Liadov and several other Russians. His remarks are informative and enjoyable, but his failure to devote so much as a complete sentence to Rachmaninoff's large two-piano Suites —which today are very much a part of standard two-piano repertoire— can scarcely be justified. And if a scholar does exhibit bias, those prejudices are likely to be magnified by unreasonable space constrictions. However pianists may interpret Mervyn Cooke's comment that "Boulez's three sonatas have earned themselves a firm place in the repertory" (p. 205), does such advocacy really justify the elimination of Prokofieff's nine sonatas from his discussion of twentieth-century piano music? Or worse, can there be any firm grounds for eliminating *all* of Copland and Barber's works from the same discussion? Brevity can also severely hamper a scholar's ability to defend a fresh viewpoint. Brian Priestley writes with authority about "Ragtime, blues, jazz and popular music." But many readers might wish for some amplification of his remark that the list of serious compositions which have successfully incorporated jazz and blues into European styles "might well begin and end with Ravel's Piano Concerto in G" (p. 216).

The book's chief value is the strength of some of its individual essays, especially when the topic is not so massive as to preclude meaningful commentary within the confines of a brief exposition. To this end, in

addition to the Hamilton piece cited above, Robert Philip's essay "Pianists on record in the early twentieth century," and an article that discusses changing fashions in nineteenth-century repertoire ("Repertory and canon") by Dorothy de Val and Cyril Ehrlich, are especially worth reading. Those who have an interest in these questions and who enjoy seeing them treated with freshness and originality may find the present *Companion* well worth the price. But all too often, the book's contributors have been faced with impossible assignments, since an imprudent condensation is sometimes worse than an outright omission.

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Bernard Brauchli. *The Clavichord.* Cambridge: Cambridge University Press, 1998. xix, 384 pp.: 122 black-and-white illustrations, 13 line diagrams, 5 musical exx., 1 table. ISBN: 0-521-63067-3. $120.00 (cloth).

Although the clavichord has received attention in a number of organological articles over the years, there has never in any language been a full-length book to survey the subject in a comprehensive manner. Bernard Brauchli's publication is the first to achieve that goal. His enthusiasm for his subject, evident throughout the book, has helped to drive the clavichord revival in recent decades. His knowledge of the instrument's history is thorough, and we are all in his debt for the present work.

The book is clearly written and well organized. Christopher Hogwood's witty foreword presents one of the themes to be developed by Brauchli: the importance and prevalence of the clavichord during almost half a millennium. There follow an introduction and seven chapters. The introduction gives a concise account of the basics of clavichord design. The first chapter discusses the clavichord's origins, and one chapter each is devoted to the instrument in the fifteenth, sixteenth, seventeenth, eighteenth, and early nineteenth centuries, with a final chapter outlining "Aspects of clavichord performance practice." This last is followed by a "Conclusion," barely more than two pages, perhaps too briefly summarizing the clavichord's revival period in the late nineteenth and early twentieth centuries. Three appendices provide a list of iconographical documents (probably close to definitive since the iconography of the clavichord has been Brauchli's special study for

many years); a useful presentation of technical terms in five languages; and a note outlining the career of Leopoldo Franciolini (the notorious Florentine antique dealer and forger, 1844–1920). The bibliography includes source documents and modern organological studies. The book is handsomely produced, with ample margins for annotation. Given the price, one could wish that it included a selection of color plates and that the often sombre-toned black-and-white illustrations were reproduced with more brightness and clarity. In any case, the volume is profusely illustrated, adding greatly to its overall value as a reference tool.

The focus is a survey of the clavichord throughout the time of its active historical use. The author draws on extant instruments, iconography, and written texts to present the general state of the clavichord, as well as interesting offshoots, in each period. Major points covered include makers (when known), range, fretting patterns, and overall design, with many specific instruments being touched on in relation to these points. The chapters on the various centuries include accurate English translations of significant clavichord-related commentaries from contemporary treatises; for the eighteenth and nineteenth centuries a large quantity of material is included. It is indeed useful to have this material collected together and accurately translated. Perhaps most significantly for the general reader, the importance of the clavichord's position during almost five centuries is attested to, indirectly revealing the extent to which this instrument's role has been both under-represented and misrepresented in musical history as written and taught throughout the twentieth century.

A book of this nature has long been overdue. Here for the first time is an in-depth presentation of the course taken through history by one of the fundamental keyboard instruments of the Renaissance, Baroque, and Classical periods. The perspective on what such a presentation should include will vary from reader to reader. Brauchli's strength is in the thorough knowledge that allows him to depict the clavichord's evolution and its cardinal position in the history of keyboard music, illuminated by early documents and a plethora of visual images. However, the book is disappointing in a few specific areas: (1) uneven coverage of earlier versus later periods, (2) scant account of schools and trends in clavichord design, and (3) the author's clear preference for the fretted varieties of clavichord over the unfretted types.

The coverage almost inevitably differs between the earlier and later periods, but one could wish for fewer contrasts in the nature of that

coverage. With only five clavichords known to have survived from the sixteenth century, for instance, much attention is given to a few specific instruments. One misses similar detail in the survey of the eighteenth century, where the section discussing the extant instruments themselves presents less actual text than the comparable section on sixteenth-century clavichords and, in surveying the far greater quantity and diversity of building styles, gives much less detail. The tables of measurements and structural materials included for the sixteenth century have no counterparts in the discussion of eighteenth-century instruments, whose tables are limited to one on keyboard compass and another that lists builders and the number of extant clavichords by each. At the least, a closer examination of two or three instruments that represent important eighteenth-century trends would have been an informative balance to the technical detail presented so well in the discussion of sixteenth-century clavichords. The approach offered by the book may have been taken in the interests of equality of emphasis on each period (after all, there is much non-technical material in the later portions of the chapter on the eighteenth century), but the effect is to weaken the presentation of the later styles of clavichord. It is also disappointing to find that distinct schools of German building in the eighteenth century are not identified as such: the Hamburg group represented by the Fleischers, Hasses, and Gerlach and the style represented by Friederici and Horn are two notable examples. (On the other hand, the relationship among Swedish builders Lindholm, Nordqvist, and Wessberg is acknowledged.) Brauchli's presentation of the earliest known unfretted clavichords (Heinitz, 1716 and J. C. Fleischer, 1723) is minimal and is preceded by negative comments on the supposed disadvantages of unfretted instruments. Nor are their relationships to later instruments made clear: the Heinitz clearly has a great deal in common with design elements still used in the 1740s by P. J. Specken, and the Fleischer is the earliest extant example of the unfretted Hamburg style that is well known from instruments by Gerlach and the Hasses. Neither instrument is a freak—each is clearly a significant first extant item in an important mainstream of clavichord building—but these and similar points are not made in the text.

The altogether scanter organological section on the later period may partly relate to Mr. Brauchli's preference for the fretted clavichord over the unfretted instrument, a bias that emerges rather too clearly. This feeling is understandable, in that only unfretted instruments were constructed during the earlier phases of the twentieth-century clavichord re-

vival. In an effort to right the balance, players and scholars such as Edwin Ripin and Brauchli have tended to stress the unexplored and neglected. However, the unfretted instrument had a large and important role, the recognition of which this book tends to undermine.

Brauchli makes the most of any remarks in the historical record that support the fretted instrument. However, it seems clear enough (cf. comments by Johann Speth as early as 1693 and by a host of prominent eighteenth-century figures) that the unfretted clavichord was considered to be preferable for art music, certainly for the avant-garde repertory. In fact, many important works extend below the bottom C that is the usual bass limit of fretted clavichords of whatever design. Nonetheless, despite eighteenth-century preferences and the wealth of unfretted designs, we find in Brauchli's work such a blanket remark as "Ultimately, what the unfretted clavichord gained in technical facilities it lost in musical qualities" (p. 148). Although there were many builders of superb unfretted clavichords in the eighteenth century, C. G. Hubert, whose specialty appears to have been fretted designs, "was the most refined of the German clavichord makers" (p. 163). Of a 1726 unfretted clavichord by J. P. Roos, with gaps between the keys akin to those of fretted designs, "it is possible that the maker had a commission for an unfretted clavichord which he did not expect to be repeated" (p. 177). (In view of the number of layout features that would have to be altered from a fretted design, the point seems questionable; nor is the Roos keyboard a unique instance among unfretted clavichords.) It is surprising to find repeated (p. 146) the twentieth-century myth, begun by Arnold Dolmetsch in 1915 and sustained by Ripin in 1970, that Bach's *Well-Tempered Clavier* contains only three or four passages that are not playable on a fretted clavichord. In fact, there are many, often climactic, passages which cannot be sounded as written on the most usual fretted pattern because they require certain semitones to be sounded simultaneously or by suspension. There are at least two dozen such instances in Book 1 alone.

The author's intention to provide an historical survey rather than technical history is clear (and is indeed stated in the introduction). Mr. Brauchli did not set out to write the clavichord's complement to Frank Hubbard's pioneering work on the harpsichord. The book giving an in-depth look at clavichord design and acoustics has yet to be written. However, even from a survey like the present one, the reader could hope for more discussion of design elements and perhaps a suggestion of specific musical characteristics, difficult to describe though they may be.

Moreover, many of the technical comments included are highly questionable. A single example will have to suffice here. Of the very large Swedish instruments from around 1800, the author states, "A solution often adopted to save space and reduce the total length of the instrument without shortening the soundboard was to prolong [i.e., extend] the latter over the belly-rail and the keylevers of the extreme treble notes" (p. 230). Those who have experimented on paper with clavichord design factors know that maintaining a favorable position of the bridge on the soundboard with treble notes above c‴ can become very difficult. The Swedish designs extending an octave higher to c⁗ in fact require a cantilevered belly-rail to avoid locating the bridge directly above the belly-rail itself.

To return to the very positive aspects of the book: The twentieth century's presentation of the history of keyboard instruments and their music has almost entirely slanted focus away from the clavichord and toward the harpsichord and piano. Brauchli rights the balance of this neglect, not only in the course of his work as a whole, but also by bringing together a number of quotations which one would be hard-pressed to find reproduced elsewhere. Certain passages should be surprising to many in the mainstream (and to some clavichord enthusiasts)—where else, for instance, has Bach-student Johann Philipp Kirnberger's enthusiasm for the clavichord been mentioned in modern studies? (See especially p. 326, footnote 69.) As an argument for the central role of the clavichord in European keyboard music, the book as a whole makes a powerful presentation, and one that has long been overdue. Bravo, Mr. Brauchli!

RICHARD TROEGER
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Nicholas Thistlethwaite and Geoffrey Webber, editors. *The Cambridge Companion to the Organ.* Cambridge: Cambridge University Press, 1998. xiv, 340 pp.: 39 black-and-white illus., 8 tables, 50 musical exx. ISBN: 0-521-57309-2 cloth; -57584-2 paper. $57.95 cloth; $21.95 paper.

This book is described by its publishers as "an essential guide to all aspects of the organ and its music. . . . The essays, all newly commissioned, are written by experts in their field, making this the most authoritative reference book currently available." This last statement, of course, is to be taken with a grain of salt, since it is certainly *not* the "most authoritative" such book. However, it is a very good one.

Except for two Australians and three Americans, the authors of the twenty essays are all from Great Britain. Their writings are divided into three major sections: the instrument, the player, and selected repertoires. It is the first section that will be of the most interest to readers of this journal. Six essays deal with the organ as an instrument. Thistlethwaite writes on the "Origins and development of the organ," tracing its evolution from the late Middle Ages to the mid-twentieth century; the true origins from classical antiquity are not covered. Stephen Bicknell discusses "Organ construction," adroitly explaining such matters as winding, key and stop actions, and pipe components. Unfortunately, certain technical terms that are part of the organ builder's vocabulary are not explained, and there is no glossary. This is a problem throughout the *Companion:* often there is too much detail for the novice but not enough for the expert.

John Mainstone covers "The physics of the organ," providing information on sound waves and on the characteristics of open and closed flue pipes, as well as reed pipes. "Temperament and pitch" are treated by Christopher Kent, who gives informative discussions of Pythagorean, mean-tone, and the irregular systems usually labeled "well temperaments" today, all of which played an important part in organ history. Equal temperament as it appeared in the nineteenth and twentieth centuries is also discussed, as are the various pitch levels found in different times and places. Bicknell's chapter on "The organ case" is the most thorough and informative of this group, covering the development of the case from the oldest playable organ in the world (Sion, Switzerland, dating from the late fourteenth century or the early fifteenth century) to the 1989 instrument built by Taylor and Boody for Ferris Ladies College, Yokohama, Japan. The final essay in this section, also by Bicknell, is devoted to "Organ building today." Rather than surveying the work of individual contemporary builders, it is concerned primarily with the ideas of the *Orgelbewegung* (the organ reform movement) and the influences it continues to have today.

Three essays on organ playing constitute the next major section of the book. Kimberly Marshall writes on "The fundamentals of organ playing" and "A survey of historical performance practices." The former discusses position at the organ, accents, attacks and releases, fingering, pedaling, and registration; the latter covers German, Spanish, Italian, English, and French sources of the sixteenth and seventeenth centuries, ending with a section on J. S. Bach. Edward Higginbottom's "Organ music and liturgy" is particularly valuable for its explanation of the genesis

of so much of the literature. The three essays together constitute a worthwhile tutor.

The eleven essays dealing with selected organ repertoires are by far the best written and most valuable in the collection and account for more than half the book. They provide a good overview of organ literature from the earliest sources to the present and will be worthwhile reading for anyone teaching or studying this subject. Among them, "Italian organ music to Frescobaldi" by Christopher Stembridge, "The French classical organ school" by Higginbottom, and "The north German organ school" by Webber are particularly good. James Dalton's "Iberian organ music before 1700," on the other hand, is not as detailed as it might have been. All the essays in this section benefit from generous musical examples, organ specifications, and lists of recommended editions.

An appendix on "The modes (toni) and their attributes according to Zarlino," along with endnotes, a bibliography, and an index complete the volume. It is distressing that Cambridge, along with too many other major publishers, insists on the use of endnotes rather than footnotes, thus making the reading of the text more difficult. When books were typeset by hand, footnotes provided a real problem, but with today's computer typesetting programs, footnotes can be arranged with relative ease, so there really is no excuse for using endnotes. One is forced to conclude that editors and book producers do not use their own products. Another poor decision was to exclude publishers' names from the citations in the bibliography.

The book is attractively printed, but the illustrations are poorly reproduced. Two of them—Figure 5.1 (Cathedral of Notre Dame, Valère sur Sion, Switzerland) and Figure 5.10 (Bavokerk, Haarlem, the Netherlands)—have been "flopped," that is, printed in reverse. The text is generally accurate, although I noted the following errors: St Clothilde (p. 50) should be Ste Clotilde; Diruta 1984 (p. 94) is not in the bibliography; the last sentence on p. 189 is incomplete, omitting a reference to recommended editions; Böely was "sacked" (p. 266) from his post at St Germain l'Auxerrois, not St Gervais; Guilmant's eight "symphonies" (p. 275) are sonatas; the organ shown in Figure 20.1 (p. 303) was built by Hook & Hastings, not Hilborne Roosevelt (p. 304); and "Don" Locklair (p. 315) is actually Dan Locklair. In his chapter on J. S. Bach, David Yearsley is mistaken in citing the Widor-Schweitzer edition as "highly edited" (p. 249); it is actually based on the original Bach Gesellschaft, albeit without C clefs, and is not edited at all.

Despite these reservations, *The Cambridge Companion to the Organ* contains a great deal of useful, accurate information. Its greatest value will be as an auxiliary text for serious organ students, but it will also be of interest to the layperson.

ARTHUR LAWRENCE
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Gustav Fock. *Hamburg's Role in Northern European Organ Building.* Translated and edited by Lynn Edwards and Edward C. Pepe. Easthampton, MA: Westfield Center, 1998. xv, 141 pp.: 6 black-and-white photos. ISBN: 0-9616755-3-5. $44.95 (cloth).

Present-day listeners privileged to hear the works of Bach and other German Baroque masters on organs produced by such builders as Rudolph von Beckerath, Fritz Noack, John Brombaugh, and George Taylor owe their good fortune in part to the work of Gustav Fock (1893–1974), whose archival research on the history of the North German organ of the sixteenth, seventeenth, and eighteenth centuries helped chart the course of the historically based organ building that has flourished in the last third of the twentieth century.

Fock was a scholar of much diligence and a man of great fortitude, who carried out his work undaunted through the difficult years preceding and during World War II in Germany. He is best known for his magnum opus, *Arp Schnitger und seine Schule: Ein Beitrag zur Geschichte des Orgelbaues im Nord- und Ostseeküstengebiet,* published posthumously in 1974, which makes a monumental contribution to our knowledge of this pivotal figure through its presentation of extensive documentary information (Schnitger's organ contracts, privileges, work-list, apprentices, journeys, etc.), although it has been criticized for a neglect of the technical aspects of organ construction and, therefore, its failure to account for and characterize the musical qualities of Schnitger's instruments. Fock's unpublished *Kartei der Orgelbauer und Orgeln des niederdeutschen Kulturgebietes,* a card catalogue containing historical data on 1200 organs and 800 organ builders, is preserved, along with Fock's collection of photographs of organs and other materials, in the Staats- und Universitätsbibliothek in Hamburg.

Hamburg's Role in Northern European Organ Building is a translation of an article originally published in 1939 under the title "Hamburgs Anteil am Orgelbau im Niederdeutschen Kulturgebiet" in volume 38 of the

Zeitschrift des Vereins für Hamburgische Geschichte. The idea of bringing out this article in English translation came from Harald Vogel, who in his foreword to the monograph calls attention to the significance of the article:

> The 1939 publication of Gustav Fock's *Hamburg's Role in Northern European Organ Building* was a landmark in organology. . . . *Hamburg's Role* is full of invaluable information that has made it possible for scholars, organ builders, and players alike to understand for the first time that sixteenth- and seventeenth-century North German organs were more complex in their design and tonal resources than had previously been suspected. . . . Fock's article set a standard that lasted for decades. *Hamburg's Role* and Fock's book on Schnitger . . . together deliver a surprisingly complete picture of sixteenth-, seventeenth-, and eighteenth-century North German organ building. Both publications make it clear that Hamburg was *the* center of organ building. (p. x)

Hamburg's Role is arranged chronologically, covering the development of organ building in and around Hamburg for a 200-year period, from the late fifteenth to the late seventeenth century. There are seven chapters, six of which deal with organ builders (individuals, families, and schools) that represent stages in the history of the North German organ, as follows: (1) "Hamburg's Position of Leadership"; (2) "Pre-Reformation Organs and Builders in Hamburg"; (3) "The Dutch as Agents of a New Art: Gregorius Vogel, Henrick Niehoff and Jasper Johanson"; (4) "The Scherer Family and Their Associates: Jacob Scherer, Dirck Hoyer, Hans Bockelmann, Hans Scherer the Elder, Hans Scherer the Younger"; (5) "The Bridge to Schnitger: Gottfried Fritzsche, Friedrich Stellwagen, Hans Christoph Fritzsche, Friedrich Besser, Joachim Richborn, Hans Riege, Other Minor Figures"; and (6) "Arp Schnitger." Chapter 6, whose total length of one-half page hardly warrants "chapter" status, treats the title subject by referring readers to the author's book on Schnitger. Chapter 7 offers a brief summary of activity between the decline of organ building and playing that began around the mid-eighteenth century and the Organ Reform movement that started in the Hamburg area after the First World War. A valuable appendix by Harald Vogel, "A History of the Organs in St. Catharinen, Hamburg, from c. 1520 to 1743," surveys the organs in one of the most important churches in Hamburg's musical history. Fock had apparently planned to write a full history of these instruments, but this project never came to fruition.

In producing *Hamburg's Role,* Lynn Edwards and Edward C. Pepe took the opportunity to augment and further document the German essay,

adding information that increases the value of the English version. Much of the new material was drawn from work, published and unpublished, by Fock himself. For example, the editors integrated into the English edition Fock's corrections to the German article as entered in his own hand in a copy now preserved in the library of the Norddeutsche Orgelakademie. They also made use of his articles on Scherer and Stellwagen in *Die Musik in Geschichte und Gegenwart* and, of course, his Schnitger book. The editors had to make a complete revision of Fock's original footnote apparatus, replacing references to chapters in his manuscript study of Schnitger with references corresponding to the book eventually published in 1974. The editors' notes are cited in the text by means of letters to distinguish them from the author's, which are numbered.

One of the strengths of the original article was the diplomatic presentation of numerous historical documents. Fock drew on a wide spectrum of archival sources, including organ contracts, account books, reports on renovations and repairs, church financial records, trustee reports, letters, and witness testimonies, and he quotes from these sources at length throughout the article. Such documents provide a wealth of detailed specific information about individual instruments and the artisans who worked on them. For example, a 1636 report describing extensive renovation on the Jacobikirche organ carried out by Gottfried Fritzsche (along with the disposition given by Michael Praetorius in 1619) allowed Fock to reconstruct the complete specification for that organ at that point in its history. These sources also reveal the activities of organ builders, trace teacher-apprentice associations (e.g., Gottfried Fritzsche, his pupils, and their pupils) and family dynasties (e.g., the Scherers), and give a colorful picture of the working conditions encountered by these craftsmen. Sometimes even a personality profile of an individual organ builder emerges from the ancient annals. For example, Friedrich Besser (active ca. 1655–1693) seems to have been a testy fellow, embroiled in petty disputes and engaged in underhanded behavior. In a letter concerning his renovation of the Heilig-Geist-Hospital organ carried out between 1675 and 1678, he complains bitterly about the mischievous conduct of his "enemies," presumably jealous rivals:

> I have plenty of enemies here, and there is truth to the saying: When our Lord God builds a church, the Devil comes and builds a chapel next to it. . . . The windchests were filled with water, the registers on the new windchests were broken in two and splintered, the thieves and rascals have broken the lock to where the pipes are kept [i.e., a lock on the case panel]

> and have stolen so many pipes from each of the stops that I cannot replace them for less than 70 Taler. . . . In the meantime, the custodian, now organist . . . had a smith force the lock to the organ and make a new key, of which I knew nothing and which all happened without my consent. (pp. 79–80)

(Although the translators do not point this out, Besser's proverbial saying about the devil goes back at least to the early sixteenth century, and similar adages are found in Luther and in Arnolt Schlick's *Spiegel der Orgelmacher und Organisten* of 1511.) Besser himself stooped to equally low tactics, in 1679 deliberately vandalizing the organ of the Petrikirche, which he had been renovating since 1673:

> When the organist went to the organ on Saturday, March 8, he found all of the register knobs pulled on, many parts completely unusable, and several pipes removed, as well as nails in the windchests, etc. Several days later, Besser wrote from Braunschweig to the organist, saying he had done this and threatening to do even worse if he didn't receive more money. The repairs for all this damage cost the church a lot of money. The matter was not pursued. (p. 81)

The preparation of an English edition of Fock's 1939 article posed a serious challenge to the translators. Fock quoted long passages in prose (in addition to stoplists) from archival sources, most written in *Plattdeutsch* or the Low German dialect of the north in various stages of development, from before the Reformation, to the Luther period, to the late seventeenth century. Fock did not provide a "translation" of the archaic German into the modern language (as has been done with some early German writings), although he offered occasional help with what he considered an obscure word or technical terminology. In the present monograph, these passages appear together with the English version in parallel columns on the same page. Most of these specimens antedate the time when German had attained a modicum of uniformity in spelling, regularized syntax, and consistent word order. Not surprisingly, reading these documents is tough going, and the translators are to be commended for their generally accurate and literate English renderings. Since the art of translation depends on a conveying of meaning and not necessarily of individual words from one language to another, we do not expect every word in the German text to have its specific equivalent in the English. Nevertheless, I question the translators' omission, in the English versions, of a number of words and phrases present in the German, with no accounting given for their meaning in the con-

text. Representative examples are "kerken" (church, p. 10), "ander" (other, p. 11), "so he dar tho gebruket, de tydt auer, so he darauer is" (everything he needs during the time he is here, p. 13), "tho lone" (as payment, p. 13), "nigehoff" (the builder's surname, p. 14), and "swaren" (directors, p. 18).

The statement of editorial policy does not indicate that the translators made any changes or corrections to Fock's quotations of the original German documents. Therefore, I assume that discrepancies in this material between the German as it appeared in the 1939 article and as given in the present monograph are the result of the editors' mistranscription. Among other variants, the word "außgegangen" is rendered as "aufgegangen" (p. 66), "weswegen" becomes "wesegen" (p. 76), and the word "ein" is omitted (p. 64). While such errors are not numerous and in most cases do not materially affect the meaning, they introduce possible confusion into a text that should have been absolutely faithful to the original document.

In conclusion, *Hamburg's Role in Northern European Organ Building* has long been recognized as a seminal resource for scholars and organ builders interested in preserving and furthering the magnificent heritage of the North German Baroque organ. Minor flaws notwithstanding, this annotated English translation enhances the original work and makes Fock's significant study available to a much wider readership.

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Alain Corbin. *Village Bells: Sound and Meaning in the 19th-Century French Countryside.* Translated by Martin Thom. New York: Columbia University Press, 1998. xx, 416 pp.: 1 map, 1 table. ISBN: 0-231-10450-2. $35.00 (cloth).

The distinguished Sorbonne historian Alain Corbin, author of innovative studies of French popular culture, here brilliantly elucidates the role of bells, which once dominated rural France's "auditory landscape." Tightly regulated by law and tradition, bell ringing served many purposes: bells called people to worship and to arms, warned of danger, warded off evil, celebrated festivities, honored celebrities, tolled deaths, and organized daily activities by marking the passage of time, a function later usurped by clocks, which were rare in the nineteenth-century countryside.

Village bells, most of them hung in church towers, were costly, venerable objects, a focus of great local pride and repository of communal identity. Many bore the names of saints or memorialized prominent donors. Yet most rural towers held too few bells to play tuneful music in the manner of a carillon. Rather, they communicated succinct messages; we may speak more properly of their language than of their repertoire. Each individual bell, recognized by its distinctive voice, often had a specific task and symbolic value in addition to being part of a peal. The Angelus bell, for example, invited people to prayer morning and evening and in many places at midday as well; its matinal ringing consecrated the day, recalling the Annunciation and Christ's rising, while at twilight, a foreboding time, it evoked Christ's death and the final end of days.

As Corbin makes clear, church bells asserted ecclesiastical authority and enjoined religious discipline aimed at enforcing social morality. With rising secularism these functions became increasingly controversial, to say the least. In a map of civil bells in use from 1884 to 1886, Corbin locates, among others, election bells, grape harvest bells, school bells, curfew bells, retreat bells, bells announcing meals and rest, firewood collections, auctions, recruitment, animal herding, council meetings, and the arrival of the tax collector. So many signals, which varied from place to place, could be confusing and upsetting; for example, antagonisms arose over whether the secular curfew bell or the Angelus bell should have the "last word" of the day. In any event, these bells conveyed information over a wide area to the entire populace within earshot and structured the community's life to a degree inconceivable today. Whoever governed the bells held considerable power, so bell towers were jealously guarded.

Drawing extensively on contemporary accounts, Corbin shows that control over rural bells was hotly contested after the French Revolution, as the First Republic challenged the autonomy of church authorities and began the tempestuous process of secularizing objects that had long been sanctified by ritual and custom. Napoleon, who "loved the sound of bells above all else" (p. 150), decreed that all the bells of a commune should ring whenever he entered its territory, thus reviving the honorific use of bells that had been curtailed during the Revolution. Regardless of widespread resentment, politicians and bureaucrats increasingly preempted church bells and thus disrupted the social order that they signified. Denied their use for religious purposes, angry villagers sometimes

reacted violently and were forcibly suppressed. Priests clashed with mayors, militia battled peasants, and proponents of standardized "official" time-keeping confronted bell ringers whose schedules varied with the seasons and the liturgical calendar. Punishment for illegal or provocative ringing included sealing towers or, in extreme cases, confiscating and relocating or melting down bells that had embodied the identity of a village, demoralizing its inhabitants and engendering deep hostilities.

As the century progressed through the Restoration and the July Monarchy, religious use of bells resumed to some extent, and many decimated peals were reconstituted under a regime nostalgic for the old order. Corbin's tabulation of bells cast in four districts during the year in which each regime fell shows healthy recovery in Moselle and Isère during the period 1815–1848 followed by a considerable slow-down during the Second and Third Republics, when efforts to regulate and standardize ringing continued. By one estimate, the number of bell towers declined by about fifteen thousand (or one-quarter) during the nineteenth century, even as the quality of bells improved. Across the countryside, however, the suppression and revival of ringing occurred irregularly in response to particular conditions, and Corbin is careful not to construct an oversimplified history heavily reliant on statistics. On the contrary, his text (admirably translated and thoroughly annotated) quotes generously from narratives that vividly document the practical and folkloric significance of provincial bells and the intense, localized struggles to control them.

For example, Corbin's sources tell of a bloody battle in Labrousse (Cantal) in 1831 over the ringing of bells to avert dangerous thunderstorms, a practice that survived at least to the end of the century. Instances like this demonstrate a strongly held "belief in the prophylactic properties of bronze" (p. 107), despite governmental and scientific efforts to debunk such notions. Indeed, bells cast late in the nineteenth century still occasionally bore inscriptions such as *Fugo fulmina* ("I drive away thunderbolts"). Consecrated bells were also widely believed to possess therapeutic and apotropaic properties and were closely bound up with the cult of saints. As temporal markers these bells "privileged" certain moments and thereby sustained a sense of what Corbin calls "qualitative time," as opposed to the purely quantitative, value-neutral time measured by clocks.

Corbin assumes familiarity with French geography and political history, and he hardly mentions bell founding and acoustics, subjects amply

discussed elsewhere. Among the few slips is "Jarart" for "Jadart" (p. 392). The importance of this book lies in its emphasis on meaning; Corbin shows why village bells mattered so deeply, and he reveals a world organized by sound to an extent that we can scarcely imagine.

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THE METROPOLITAN MUSEUM OF ART

Alfred Planyavsky. *The Baroque Double Bass Violone.* Translated by James Barket. Lanham, MD: Scarecrow Press, 1998. xvi, 197 pp.: 58 figures, 2 tables. ISBN: 0-8108-3448-0. $55.00 (cloth).

In the past, the history of the double bass has been called a mystery. Perhaps for this reason, only a small number of scholars have attempted to sort out the instrument's complex development. Even fewer have dedicated themselves to rediscovering its history as a means of encouraging performers and ensemble directors, as well as music editors and publishers, to give more authentic performances of early music. Alfred Planyavsky, in *The Baroque Double Bass Violone,* has committed himself to doing precisely that, arguing that the largest of stringed instruments was not simply a doubling instrument used strictly for orchestral purposes but a welcome participant in chamber music settings as well. Examining the earlier incarnations of the double bass as a late Renaissance and Baroque instrument, Planyavsky approaches the problem with careful consideration of primary sources in addition to drawing on his experience as a baroque violone player. The result is a lively—although at times unfocused—discussion that is bound to have an effect on the reception of early stringed bass instruments in performance.

The Baroque Double Bass Violone is a translation of Planyavsky's *Der Barockkontrabaß Violone* (Vienna: Kontrabaßarchiv, 1989), itself an elaboration on the early chapters of his colossal *Die Geschichte des Kontrabasses* (Tutzing: Hans Schneider, 1970; 2nd edition, 1984). With the exception of a few articles translated and published in the *Journal of the International Society of Double Bassists,* Planyavsky's work has rarely been encountered by the English-speaking world, thus James Barket's efforts in preparing this serviceable translation are to be applauded.

From the title itself, it appears that Planyavsky's goal is to prove that the violone was an earlier version of the double bass. For those who may outright disagree with his premise—that the violone is the predecessor

of the double bass and in no way contributed to the development of the violoncello—reading this book may be a painful experience. With little room for compromise, Planyavsky rejects the etymological argument that the Italian diminutive suffix 'cello' appended to 'violone' makes a 'small violone.' In essence, he views the violoncello as an enlarged viola da spalla (see Gregory Barnett, "The Violoncello da Spalla: Shouldering the Cello in the Baroque Era," this JOURNAL 24 [1998]: 81–106), while he suggests that the modern double bass is an enlarged violone or a *violone grosso.* Although one may question his logic in this matter (particularly regarding the history of the violoncello), his book merits a thorough reading.

One strength of *The Baroque Double Bass Violone* stands out in particular: the sheer amount of evidence that Planyavsky incorporates into his argument, including organology, iconography, archival records, treatises, tutors, manuscript scores, parts, and title pages—all of which are cited in his extensive bibliography. While his use of primary source material may be commendable, his reference to secondary literature is often distracting in that he constantly argues with those who have come to different conclusions on the meaning of 'violone.' Although Planyavsky may be justified in criticizing the work of some scholars, such dialogue would probably have been better relegated to footnotes rather than allowed to steal the spotlight within the body of the text, where he cites and censures secondary sources at length. Consequently, *The Baroque Double Bass Violone* often appears to be more a critique of previous scholarship, music editions, and performances than a convincing argument showing the evolution of the violone to our modern double bass.

Understanding from the outset what Planyavsky means by 'double bass' is essential. Readers should not—in fact must not—picture the modern double bass every time the term 'double bass' appears in the text. After sorting through all twenty-three of Planyavsky's essays (strung together in series in the original German version but organized somewhat arbitrarily into ten chapters in this translation) one realizes that several types of large stringed bass instruments are included under the term *Kontrabass,* which Barket appropriately translates as 'double bass.' Planyavsky's concept of 'double bass' is defined by these criteria: (1) subbass range, i.e., any instrument with at least one string below the violoncello's deepest string; (2) tuning in fourths or a combination of fourths and thirds; (3) standing playing position with use of a short end pin; and (4) size of the instrument, which is usually "human-sized." By this

definition, however, at least five instruments could be considered double basses, distinguishable by their idiomatic tunings and, quite often, variance in size. In modern terminology, these include two six-stringed *violoni,* one large (tuned DD/GG/C/E/A/d) and one less large (GG/C/F/A/ d/g); a couple of five-stringed *violoni* tuned most frequently in two configurations (DD or CC/EE/AA/D/G and FF/AA/D/F♯/a); as well as the four-stringed configuration most common today (EE or FF or GG/AA/D/G). In addition, Planyavsky considers Praetorius's *Groß Quint-Baß,* also known as the *Bas-Geig de bracio* (with the five-stringed tuning FF/C/G/d/a) "a misguided attempt to provide the violin family with a double-bass instrument" (p. 38). While lumping together all these instruments under the term 'double bass' may suit Planyavsky's thesis, in doing so he ignores the idiosyncrasies that lie behind each type of large stringed bass instrument. More dangerously, he seems to be advocating the use of any one of these instruments in any context where the term 'violone' is used.

It is of vital importance to the performer to ascertain whether a particular composer or group of composers intended an 8-foot or 16-foot pitch when 'violone' was specified. Planyavsky avoids this issue when he claims "This characteristic [i.e., 8- versus 16-foot sound] is irrelevant, however, when considered alongside the practice of individually used bass instruments which predominate in the sixteenth century. This designation becomes significant with the practice of bass-line doubling along with an 8-foot instrument" (p. 40). But such a conclusion, based on performance practices of the 1500s, is not necessarily applicable to music in the last quarter of the seventeenth century. Moreover, by viewing the question only in a general sense, Planyavsky over-simplifies elements of bass instrumentation pertinent to performance practice, possibly leading some to believe that in all times, regions, and types of music, any type of double bass could have been intended by the term 'violone.' On the other hand, the author does recognize that the indication 'violone' does not necessarily mean that other instruments were not also suitable for playing from the violone part: "The term *violone* was so anchored in the conscience of the musicians, that it was used temporarily for many unusual instruments that perhaps could not be found in the lexicography. Therefore, violone parts could have been played by string bass instruments that, according to known instrumental systems, were no longer *violoni.* Perhaps the term was used in this way so often that it, in certain instances, gradually degenerated to a general designation for the bass part" (p. 75).

Planyavsky returns frequently to a specific type of violone: a smaller six-stringed instrument with a contra-G string tuned a fourth below the violoncello's C string. (Indeed, Planyavsky's arguments seem generally more plausible if one recalls that this instrument is, at least to the author, also a 'double bass.') In chapter 5 Planyavsky shows (in a way no previous author has done) that this particular violone in GG went by a number of different names in the seventeenth century: the *Basso di Viola da gamba* (Zacconi, 1592), the *Violone da gamba* (Banchieri, 1609), the *Klein Baß-Viol de Gamba* and, on one occasion, the *Groß Baßviol de Gamba* (Praetorius, 1619), the *Violone da gamba* (Doni, 1635/40), the *Basso di viola* (Prinner, 1677), the *Violon* (Falck, 1688), the *Baß-Geige* (Merck, 1695), and finally the *Bass-Violon, Violone, or Violon* (Speer, 1687/97) (p. 82). Clearly exhibiting characteristics of the viola da gamba—sloping shoulders, flat back, and strings tuned in combinations of fourths and thirds—this instrument falls somewhere between the modern violoncello and double bass in size. In an interesting side-by-side comparison of iconographic and organological examples in figures 5–8, Planyavsky provides examples of this smaller six-stringed bass instrument, featuring a reproduction of the violone cut out from the famous picture of Orlando di Lasso and the Munich Hofkapelle (ca. 1570), the sketched violone from Tafel VI of Praetorius's *Syntagma Musicum* (1619), an instrument made by Merten Weber (Dresden, 1597), and the famous 'Dolmetsch' Maggini in the Horniman Museum, London (ca. 1630).

Unfortunately, Planyavsky never argues in more practical terms why the violone in GG might have been chosen over the seemingly more nimble violoncello, or the more voluminous violone in DD (also known as the *violone in contrabasso* [Banchieri, 1609]). It would have substantially aided his argument had he included musical examples from early chamber music works emanating from Italy or Germany to demonstrate the smaller violone's versatility. In fact, this is the book's greatest shortcoming: without musical examples from any specific repertoire, Planyavsky seems to overlook the fact that, beyond availability in any given geographical region, the musician's choice of instrument and, consequently, the luthier's choice of design could well have had something to do with the music being performed.

The advantages of the violone in GG, at which Planyavsky only vaguely hints, are: (1) as the sole bass instrument in an intimate setting it could play the bass part at pitch, sounding in the same range as smaller stringed bass instruments, with the option of transposing to the 16-foot octave (at least to GG) when a darker tone was desired; in this

context the instrument provides a rich sonority unmatched by smaller instruments such as the violoncello or bass viol; and (2) in a larger setting it could double the bass-line, sounding in the 16-foot range (using primarily the lower strings and reading an octave below written pitch), or it could maintain an 8-foot pitch, providing a different tone color to complement another 8-foot bass instrument. Therefore, because of its great versatility, the violone in GG could well be the instrument that composers intended in many situations when 'violone' was specified. But this is only the beginning of an argument; here, as elsewhere in the book, Planyavsky has primarily laid the groundwork, leaving it to future scholars to focus on more detailed aspects of performance practice.

Thus Planyavsky's book—which now, thanks to translator James Barket, is accessible to those who were unable to read his earlier works in German—should lead the way to future studies in early bass instrumentation. Even more, it is hoped that *The Baroque Double Bass Violone* will stimulate further specific research concerning the various types of large stringed bass instruments, not just in scholarly circles but also in early music performances, recordings, and editions of music.

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