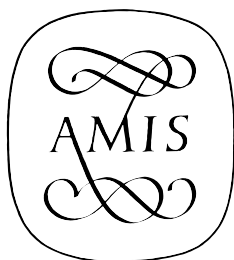


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[p. 229]). The index also serves as a handy quick reference, since it includes dates, where known, for the individuals listed in it (one omission: Antonia Butler is mentioned on page 91 but is omitted from the index).

As with any work, there are a few errors missed in the editing process. For instance, although the diagram is excellent, the arrow to "lining" in figure 1.1 points to a rib rather than a lining; in figure 1.3A "*picea excelsa*" is incorrectly identified as a pine tree in the figure (though correctly as spruce in the text [p. 3]); "Patti" should be "Piatti" on page 71; "1838" should be "1938" on page 109; and in the list on page 115 there should be a comma between "Latvia (Vasks, 1993–4)" and "Estonia (Arvo Pärt, 1983)." The illustrations are not labelled consistently: some with separate parts are marked "(a)," "(b)," etc., others are not. The labels that do appear on the figures themselves are not always included in the list of illustrations. The organization of the book is apparent from reading the preface, but could have been made more instantly recognizable by dividing the table of contents into four sections, as was advertised in a publicity leaflet for the *Cambridge Companion* series.

Minor problems aside, this work is a valuable and well-written contribution to the literature about the cello.

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Frank P. Bär, editor. *Musica instrumentalis: Zeitschrift für Organologie*. Nuremberg: Verlag des Germanischen Nationalmuseums. Ausgabe 1 (1998): 171 pp. Band 2 (1999): 183 pp. ISSN: 1436-185X. DM 54.00 for individual volume, DM 45.00 for subscription (paper). [Address for subscriptions: Germanisches Nationalmuseum, Verlag, Kartäusergasse 1, D-90402 Nürnberg, Germany.]

The launching of a new scholarly journal devoted to musicological research is a cause for celebration. That the publication is dedicated to organology should provide a double source of pleasure for AMIS members. Moreover, the fact that the journal in question is published in German, thus representing a scholarly tradition in our discipline with a distinguished past and a promising future, should only heighten our respect for the new enterprise.

The inaugural issue of *Musica instrumentalis: Zeitschrift für Organologie*, published in 1998 in a generous, nearly square format (22 cm wide by 27 cm high), shows signs of quality and significance. Edited by Frank P. Bär, Director of the Collection of Historical Musical Instruments at the

Germanisches Nationalmuseum in Nuremberg, the publication also gives evidence that it will endure, since it is produced by his institution in cooperation with the Section for Organology of the Gesellschaft für Musikforschung (Society for Musical Research) and the Zurich-based Gesellschaft der Freunde alter Musikinstrumente (Society of Friends of Antique Musical Instruments), generally designated by the acronym GEFAM.

The scope of the journal's intended coverage—organology as opposed to the more comprehensive *Instrumentenkunde*—is explained by the editor and his colleague G. Ulrich Großmann (General Director of the Germanisches Nationalmuseum) in a foreword that propounds the exclusive role of their museum as the most suitable institution to sponsor a publication that acknowledges musical instruments “as evidence of a larger continuity in the history of civilization” (*als Zeugnis eines größeren kulturhistorischen Zusammenhangs*, p. 5). We may easily forgive Großmann and Bär their institutional pride, but their subsequent defense of the German language (against English, mostly) as a legitimate vehicle for the dissemination of scholarship in the philological disciplines may initially strike non-German readers as unnecessarily self-evident, as it seems to reveal a need to justify the desire of authors to write in their native tongue. It soon becomes clear, however, that this thesis is directed primarily at German-language readers, who are thus encouraged to support the mission represented by the present publication. The theme of cultural right is reprised and developed in the introduction that follows, written by John Henry van der Meer, who served as Director of the Collection of Historical Musical Instruments at the Germanisches Nationalmuseum from 1963 to 1983. Van der Meer chronicles the progress of modern organological scholarship in German-speaking lands from the period after World War I to the present, citing institutions and organizations as well as important publications of the leading scholars, most of whom are active today. He ends by picking up the thread of the battle between the languages, presenting an argument that—as before—is apparently aimed at the German-speaking audience. The world's approximately 320 million Anglophones, he says (p. 15), may read scholarly articles about musical instruments in at least two and one-half English-language periodicals (the *Galpin Society Journal*, the *Journal of the American Musical Instrument Society*, and, representing the fraction, *Early Music*). On the other hand, German speakers, numbering approximately 92 million, have until now had no journal of similar quality devoted to the entire field of organology.

The contents of this first volume of *Musica instrumentalis* reveal a variety of organological subjects and methods. Feature articles are written by Ellen Hickmann (the concept and meaning of *instrumentum musicum* and related terms), Konstantin Restle (Richard Strauss and the glass harmonica), Frank P. Bär (registers and their musical notation in families of instruments of the Renaissance), Sabine Katharina Klaus (the instrument maker Johann Matthäus Schmahl of Ulm), Rainer Weber (the history and design of column-shaped recorders of the Renaissance), Enrico Weller (societies and guilds of wind-instrument makers in the Vogtland), and Wulf Hein (an examination of two early paleolithic bone flutes found at the archaeological site of Geissenklösterle, near Blaubeuren, Germany). These articles are followed by shorter reports focusing on institutions: Christiane Rieche (collecting information on musical instruments in museums in central Germany), Thomas Dreschler (introducing GEFAM), Brigitte Bachmann-Geiser (a bibliography of Swiss collections of European musical instruments, and a description of the collection of instruments in the Historisches Museum of Bern), and Veronika Gutmann (the new musical museum in Basel). Next come brief news items from museums in Augsburg, Bad Säckingen, Berlin, Blankenburg/Harz, Erlangen, Graz, Hamburg, Innsbruck, Cologne, Leipzig, Linz, Markneukirchen, Munich, Nuremburg, Stuttgart, and Vienna. The final pages contain a bibliography of sixty-five books (the majority in German), biographical sketches of this volume's authors, and advertisements of German firms.

The format of the new publication is described above as generous; in fact, it is downright spacious. On most pages the main text-block (measuring 13 cm wide by 21 cm high) covers less than half of the total surface, leaving very wide margins at the outer edges and the bottoms. Although this space is put to dramatic use where figures and examples are boldly thrust beyond the confines of the text-block, the configuration of the notes almost solely in narrow columns in the outer margins is less successful graphically and practically (the format causes some notes to be bumped entirely onto the next page after the citation in the text), and fully one-third of the large margin space is left luxuriously blank. Of course, this is a product of the book's design and is to be evaluated principally on aesthetic and economic grounds (concerning the latter, it must be pointed out that the volume's price is not excessive). There are several apparent editorial oversights, however, that detract from the visual quality of the book. The table of contents, for example, includes a

puzzling use of *Sperrdruck* (horizontal separation of individual characters, traditionally used for emphasis in German printing) for just the first three items, and the consistently uniform spacing and flush-left placement of all the lines in this table make it difficult to distinguish easily between authors and titles of articles. Another curious aspect of the volume is the seemingly haphazard way in which its frequency of publication is identified. The subtitle includes the term *Zeitschrift* (periodical), and the issue itself is marked as the first *Ausgabe* (edition), thus giving no indication of the intended frequency. Readers must persevere until the last paragraph of van der Meer's introduction (p. 15), where they will at last discover his references to the first *Jahrgang* (year) of this *Jahresschrift* (annual publication).

The production staff of *Musica instrumentalis* clearly came to notice the typographical problems in their inaugural issue, for the lapses cited above are much improved in the issue of 1999. The publication's status as a *Jahrbuch* is also clarified, even if that word is not used; at least the book carries the more appropriate designation as the second *Band* (volume), as opposed to the former noncommittal *Ausgabe*.

The 1999 volume, continuing the diversity of topics and approaches of its predecessor, contains feature articles by Stephan Blaut (hunting horns in the state art collections in Dresden), Vladimir Koshelev (the history of the musical instrument museum of St. Petersburg), John Henry van der Meer (Beethoven and the fortepiano), Michael Günther (makers of square pianos in the form of a recumbent harp), Silke Berdux (Johann Peter Milchmeyer or Philipp Jacob Milchmeyer: biographical and bibliographical commentary on the author of *Die wahre Art, das Pianoforte zu spielen* [Dresden, 1797]), Georg Günther (arrangements for flute duo of selections from *Der Freischütz* in a manuscript of 1830), Uta Berger (instruments from pre-Columbian Mesoamerica in European museums), and Claus-Stephan Holdermann and Jordi Serangeli (the "Neanderthal" bone flute found at the archaeological site of Divje Babe I, in Slovenia). The volume ends, as before, with news items from museums in German-speaking lands, a bibliography of monographs, personal information about authors, and advertisements. There is also an announcement that the volume for 2000 will be dedicated, appropriately, to John Henry van der Meer to commemorate his eightieth birthday: another worthy cause for celebration.

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