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## BOOK REVIEWS

**Jeremy Montagu.** *Musical Instruments of the Bible.* Lanham, MD, and London: Scarecrow Press, 2002. xiv, 177 pp.: 16 black-and-white plates, 2 musical exx. ISBN 0-8108-4282-3. \$39.95 (cloth).

With this book, Jeremy Montagu adds to our knowledge as well as to our speculations about musical instruments in the Bible. Montagu offers a fund of information spanning several thousand years on several continents; yet much on this topic remains couched in mystery. As he himself points out, ambiguities regarding these instruments go back to the biblical texts themselves (pp. 1–3), since words and their referent objects do not typically remain static over long periods of time. This is especially true when translation is involved, as it is in the texts as handed down to us. For example, during the Babylonian exile (sixth century BCE), Aramaic came to replace Hebrew as the common spoken and written language of the Jewish people. Layers of translations from Hebrew and Aramaic to Greek and Latin over many centuries made way in the European Renaissance for multiple versions in vernacular languages, including English.

For this book, Montagu expanded articles written for *The New Grove Dictionary of Musical Instruments* (London: Macmillan, 1984). He brings to his subject considerable experience and expertise as an organologist. Having served as curator of the Bate Collection of Musical Instruments at the University of Oxford as well as of his own private collection, he has had access to instruments from many areas of the world. His travels have allowed him to add aspects of ethnography and performance practice to his knowledge of the instruments he has collected, conserved, and studied. Most impressive to this reviewer is that Montagu learned to play the shofar (ram's horn)—the only Biblical instrument still in use today for ritual purposes in Judaism. His report on shofar performance, with explanations of differing Ashkenazic and Sephardic playing styles (pp. 134–41), is one of the highlights of the book. Montagu's treatment of this subject complements that of Joachim Braun in his article "Biblical Instruments" in *The New Grove Dictionary of Music and Musicians*, 2nd ed. (London: Macmillan, 2001). Montagu also uses a rich collection of pictorial evidence to help expand our understanding of instruments and their uses. Furthermore, being versed in classical languages, among

them Hebrew, Montagu adds a valuable linguistic dimension to the book. His appendix (one of two), the “Quadrilingual Index of Musical References” (pp. 162–70), presents names of instruments from parallel Biblical passages in Hebrew, Greek, Latin, and English. Indeed, while preparing this review, I found myself devising and humming the following *contrafactum* to represent Montagu’s impressive credentials (*pace* Gilbert and Sullivan): “He is the very model of a modern organologist—a linguist, iconographer, curator, anthropologist; performer, archaeologist, and ethnomusicologist—he is the very model of a modern organologist.”

Along with its considerable strengths, this book has features that can be taxing for readers.<sup>1</sup> First is the book’s organizational plan. Rather than treating each instrument separately, Montagu considers all the instruments in the order of their appearance in the Old and New Testaments, from Genesis to Revelation, including the apocryphal books. Such presentation provides an opportunity to view instruments *in situ* within the biblical span, but one must keep careful track of what he has already said about each instrument and its contexts in order to gain, in the end, a corpus of information about it. Adding to this difficulty are instances in which Montagu does not carry through on his own caveats. For example, he introduces the term *māchōl* as meaning either a “dance” or a “wind instrument” or both (pp. 48–49). But he then abandons this sensible suggestion, treating the word in subsequent passages as if it means “dance” alone (pp. 78, 86, 93). And on occasion, having once said what instrument an ancient Hebrew word did not mean, he nevertheless uses the word later in the very way he expressly said it could not be used (e.g., cf. pp. 11 and 66).

A second challenging feature of Montagu’s book is the unstated requirement that in order to understand his arguments fully, the reader must have a Bible at hand for reference. In many cases, Montagu does not provide the full text of passages under discussion; yet the unseen words and wordings are integral to his analysis. Compounding this difficulty is another requirement, namely, that the Bible used to supplement Montagu’s book must be the King James version, for it is this translation, and not original texts, that Montagu takes as his starting point. (In par-

1. I must mention here the problem of numerous editorial lapses that too often trip up the reader: for example, “In Psalm 144:9 the conjunction *and* is in italics . . .” (p. 81), where, for clarity, the word “and” should be enclosed in quotation marks.

ticular, Montagu uses an edition of 1769–70, which includes the Apocrypha and the Book of Common Prayer.) Here one may find a third hurdle, as I did. When, in his otherwise helpful historical account of Biblical texts (pp. 1–6), Montagu comes to the subject of translation into English, his scholarly stance switches from universal to ethnocentric. The category of “we” that he adopts for himself and his readers becomes English, the nationality, and, by inference, Anglican, the religion. “The Bible,” which he has just characterized as historically a non-static group of texts, now becomes specifically the King James version (pp. 6–7). As an American, I am put off when he refers to this English translation as “the Authorized Version” (AV) and assumes familiarity with this text by all English-speaking peoples. This is not the translation used in the American Protestant congregations (including Anglican ones) with which I, for one, have been associated; nor has this version of the Bible been part of Jewish or non-Protestant Christian traditions—in England or elsewhere in the English-speaking world.

A fourth problem derives from Montagu’s starting with the seventeenth-century English names in the King James Bible rather than the Hebrew or Aramaic words for instruments. Having taken this path, Montagu must explain the anachronistic European instruments chosen by the translators as then contemporary equivalents of the biblical ones, thus necessitating at times historical regression to their medieval antecedents, thereby pulling the book farther away from the biblical instruments themselves. For example, Montagu brings up the fictitious “Pseudo-Jerome instruments.” (He attributes to early music historians the belief in them as actual artifacts [p. 50], when at least two influential persons—Virdung in the sixteenth century and Praetorius in the seventeenth—recognized the depictions as allegorical or fanciful.) Montagu generates further confusion when he juggles AV terminology (for example “psaltery” and “harp,” which were seventeenth-century mistranslations of the Hebrew) with more accurate modern translations, but without always distinguishing between them (e.g., pp. 62–63).

*Musical Instruments of the Bible* thus represents a highly culture-specific treatment of the subject. A more accurate title might be *Musical Instruments in the King James English Translation of the Bible: Updating Identifications*. Other information on the cover of the book is also misleading. For one thing, the proximity of the title and the picture of an instrument—a modern-day Ethiopian lyre (*beganna*)—implies that this is an actual Biblical instrument. However, this illustration, taken from the body of

the book (plate 1, p. 13), merely illustrates a method of stringing and tuning that might have been used on the instrument that King David played, which was certainly also a lyre of some kind. The picture-generated assumption that this instrument survives from biblical days is reinforced by the promise on the back cover that in this book the author will “establish what each instrument in the Bible really looked like, and how it was played.” Yet in the book Montagu declares his far more humble findings: that only in a few cases can we “produce some quite definite answers as to what instrument was meant, what it looked like, perhaps even what it sounded like[, whereas] we can produce, in other cases, some probable answers . . . [or] some possible answers. And with some we can only say that we do not know” (p. 8).

Experiencing this book within the parameters of a more accurate title, and discounting the false promises on the back cover, allows one to take it on its merits. Montagu’s arguments are illuminated by photos of relevant items, most of them from his own collection, and by depictions of instruments being played in contexts he projects as possibly similar to those described in the Bible. For example, he posits the theory that frame drums may have derived from winnowing trays (pp. 37–38), a derivation which, although he does not say so, may explain the association of frame drums with women, in antiquity as well as at present in several areas of the world.<sup>2</sup> I especially appreciate the frank comments he makes as a seasoned veteran in the field of organology, of which I present the following three gems: (1) With regard to the historic cymbals in his collection, “Cymbals are often seen for sale in the shops of antiquity dealers in Israel, looking convincingly corroded and ancient (plate 12). To achieve such a state can take anything from a week to a millennium, depending on the probity of the dealer or his supplier” (p. 55). (2) “As most of the local archaeologists agree, one can trust any government department when given the choice between genuine and fake, to choose unhesitatingly the fake” (p. 87, n. 19). And (3), regarding the near universal mistranslation of “aulos” as “flute” by archaeologists, museum curators, and literary scholars: “With the pots themselves [on which auloi are depicted] they are very careful always to give the correct Greek name for that particular type of bowl or cup . . . but it seems never to occur to

2. Regarding women’s history, it is unfortunate that several unwarranted derogatory comments found their way into the book, for example, “girls who appear to be less than respectable” (p. 45) and “[women who] were hangers-on or entertainers” (p. 64).

them that it might be a good idea to use the right name for the musical instrument as well. . . . [This shows] lack of proper scholarship and total disregard for the sound of music in antiquity” (p. 108).

The last sentence above expresses what Jeremy Montagu stands for in this book and in the thrust of his life’s work: proper scholarship in the search for “the sound of music in antiquity.” In this, he is indeed “the very model of a modern organologist.”

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**Philip F. Gura. *C. F. Martin and His Guitars, 1796–1873*. Chapel Hill and London: The University of North Carolina Press, 2003. 352 pp.: 97 color illus., 88 black-and-white illus., 7 tables, appendices, glossary. ISBN: 0-8078-2801-7. \$45.00 (cloth).**

During the past decade there has been a flood of new books about the guitar in all of its different forms. Most of these books either cater to collectors or are picture books aimed at guitar enthusiasts. The research and writing are often poor, and the illustrations vary greatly in quality. Few have genuinely furthered understanding of guitar history. In contrast, Philip Gura’s study of the Martin Guitar Company’s early years is a substantial achievement.

As one of America’s oldest and most notable musical instrument manufacturers, the firm begun in the 1830s by German immigrant Christian Frederick Martin is certainly deserving of in-depth study. The basic story of Martin guitars has already been presented by several writers, but Gura gains a considerable advantage over his predecessors in having unprecedented access to the trove of old business records and correspondence still belonging to the Martin Company. Gura deserves praise for his astute and engaging interpretation of this material, but the management of Martin Guitars should likewise be commended for their wisdom in allowing Gura to temporarily relocate their archive to the University of North Carolina (where he teaches) to allow a thorough examination. Gura’s preface recounts the solemn responsibility he felt in transporting the initial batch of this precious cargo by car during the summer of 2000 (pp. xvii–xviii).

The book traces the company’s earliest history, up to the death of its founder in 1873. It was sensible for Gura to focus on this rich and fascinating period, rather than trying to continue his narrative through to

Martin's present activities. Gura presents a clear account of the circumstances that led Martin to America, the diverse aspects of his business after he first arrived, and how his relocation from New York City to rural Pennsylvania positioned him to create what quickly became the country's most esteemed guitar manufactory. Interpreting handwritten nineteenth-century records requires a fair amount of detective work, and Gura is up to the task. He fleshes out the entries in Martin's business ledgers with many interesting stories, especially regarding the numerous performers, dealers, vendors, and other instrument makers with whom he worked. Consequently, the reader will find useful information not only about the guitar trade in mid-nineteenth-century America, but also about the music business generally.

Using material from the business ledgers, Gura creates a vivid picture of Martin's activities, which were especially diverse during his years in New York. Repair work is listed for all kinds of instruments, although Martin often farmed this out to others, such as wind instrument makers Charles Christman and William Paulus. Collectors of nineteenth-century guitars should take note of the extensive repair work that Martin logged in his records, including revarnishing, and the replacement of tops, fingerboards, binding, and bridge pins. (An old guitar may look completely "original," but one apparently can never be absolutely certain.) Martin likewise offered for sale or rent all kinds of instruments, including violins, 'cellos, flutes, clarinets, trumpets, bugles, horns, and even such rarities as serpents. Particularly useful to researchers are the prices Martin recorded for his transactions: for example, one evening's flute rental cost 12 1/2 cents.

Gura provides new information about other guitar makers active in nineteenth-century America, such as Charles Stümcke, Heinrich Schatz, and George Maul, all also originally from Germany. But even more fascinating are the accounts of Martin's relationships with various performers and teachers, such as John Coupa (with whom Martin was in partnership for a time), Justin Holland, and a peculiar character named Ossian Dodge. Dodge was an eccentric and self-promoting guitarist who pestered Martin for years about purchasing a fancy instrument Martin had exhibited at New York's Crystal Palace Exhibition in 1853. The number of players, instructors, and other customers mentioned throughout the text makes one realize how popular the guitar was in America during this period. And no story about a long-lived business is complete without a few shady characters. Charles A. Zoebisch tried to skew the market by

making it appear that Martin's guitars were exceptionally hard to procure (p. 169), while Charles Bruno, who had had dealings with Martin for over twenty years, sold some guitars that were obviously direct copies of Martin models, although it is uncertain whether they actually bore fake stamps (p. 174).

Chapter 4, discussing Martin's two main competitors during the 1850s and '60s, is especially interesting. The guitars of James Ashborn and William Tilton have been overlooked in comparison to those of Martin, yet during the 1860s Ashborn, working in a modest shop in Wolcottville, Connecticut, produced considerably more instruments than his Pennsylvania competitor. In 1994 Gura published an award-winning article entitled "Manufacturing Guitars for the American Parlor: James Ashborn's Wolcottville, Connecticut, Factory" (*Proceedings of the American Antiquarian Society* [104]: 117–55). It is good that much of that material is incorporated here, since readers may not know this study. Tilton was likewise an important figure, his guitar models instantly recognizable for their particular design features, including a metal tailpiece and a decorative disk inside the soundhole. Gura provides what is, to date, surely the fullest published account of Tilton's work.

As exceptional as this book is, it is not without a few shortcomings. Chief among these is the absence of a bibliography. Gura supplies citations for all of his material in the endnotes, but it is frustrating to find an abbreviated reference and to be forced to scan backwards through the notes to find the full bibliographic information. Even more problematic is Gura's rendering of guitar history prior to Martin. He follows a pattern present in many other recent publications, which leaves the reader thinking that instruments made before the 1830s were of little consequence. But the guitar, in fact, has a substantial and colorful history reaching back more than two hundred years before Martin was born. Unfortunately, few English-language works provide more than a small portion of that history. With no time to research this material firsthand, Gura understandably had to rely on a handful of general and very dated books, such as those by Grunfeld (1969), Bellow (1970), and Turnbull (1974). Gura's description of "The Physical Development of the Guitar" (pp. 2–5) is brief, and too vague to provide a real context for Martin's work.

Perhaps Gura's most egregious suggestion that guitars of quality began with Martin is his caption to plate 2-37, which depicts a woman in about 1860 with a guitar that is likely Italian-made and from the early



1800s. The caption states that although this woman “might still play an inferior European instrument, more and more frequently she had the opportunity to purchase a guitar by the nation’s premier maker.” Perhaps Gura meant to suggest that such guitars would have been considered outmoded (i.e., “inferior”) by the 1860s, but his choice of words is unfortunate. Relatively few guitars from before 1830 have been restored to a condition that allows evaluation of their musical capabilities, but those that have suggest that their makers were capable of producing instruments that functioned quite well within their musical milieu.

Although Gura does great service to Tilton, I disagree with part of his explanation for the interior bar that is a primary feature of his guitars (pp. 127–28). This wooden bar fits between the guitar’s lower block and its neck block, and is intended to relieve the strain of string tension from the guitar’s top, allowing it to vibrate more freely. Gura compares this bar’s function to the perch pole of a banjo, but a perch pole is not really designed to serve the same bracing function. It is, instead, simply an extension of the neck, piercing the round body and helping to hold the neck in place. In this sense it is analogous to the spike of spike lutes found in non-European cultures.

A curious early guitar maker named Emilius Scherr is briefly discussed (p. 31), but Gura misrepresents his work somewhat. Scherr was a Danish immigrant active in Philadelphia, and only five surviving examples of his unusual patented harp-guitars are known (rather than “several,” as stated in note 60, p. 207). Gura refers to Scherr’s instrument as a “huge guitar” and says that its patentable feature was its “great size.” Neither notion is truly accurate, and it is more appropriate to call this guitar elongated, as is shown in one of the book’s period illustrations (fig. 1-21). Gura also includes a patent drawing for Scherr’s guitar, showing an instrument with a gigantic body and a ridiculously elongated neck (fig. 1-20), but he does not explain that this purely fanciful image was likely a reconstruction made after the 1834 U.S. Patent Office fire (as suggested by Laurence Libin, *American Musical Instruments* [New York: W. W. Norton, 1985], 132).

One of the book’s great strengths is the profusion of period photographs, some of which are from the author’s own collection. Whereas these older images are generally very clear and handsome, the same cannot be said of all the modern photographs of guitars. Gura understandably relied on the generosity of owners to supply these photographs, and although they usually provide the requisite information, many of them

have poor color values and clarity. At least one image (plate 2-30) is reversed (including a view of a printed label).

Throughout the book there are statements with which one might take issue, though none is particularly damaging to the work's overall credibility. For example, Gura interprets the presence of violin necks among Martin's stock in the 1830s to suggest that he was making violins, whereas they may have been used only for repairing or modernizing older instruments (p. 69). I likewise question the use of the term "detachable neck" to refer to an improvement made by Martin's Viennese teacher, Johann Georg Stauffer (p. 35). Stauffer's neck was primarily designed to be movable rather than removable, i.e., the angle could be adjusted (which Gura eventually explains). A story is recounted of Martin being asked if he knew how to construct a lyre for a customer "in a convent out West" (p. 163). Gura suggests that this individual probably meant a lyre guitar, but there is no good reason why the client could not have been envisioning a replica of an actual ancient Greek lyre.

These few quibbles aside, *C. F. Martin and His Guitars* will likely stand for some time as the definitive work on this important instrument maker and on early American guitar making in general. Gura, who is Distinguished Professor of American Literature and Culture at the University of North Carolina at Chapel Hill, sets a higher standard in his research and writing than is often seen in works by authors whose purported field of study is musical instruments. He excels at providing the larger picture of his subject, including generous information about those with whom Martin had business relationships. The photographic reproductions of a couple of pages from Martin's ledgers and daybooks (plates 2-36 and 3-8) are very tantalizing. We should hope that one day at least some of this material will be microfilmed or scanned so that others can likewise have the opportunity of combing through and interpreting such an immensely valuable archive.

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**Susan Orlando, editor.** *The Italian Viola da Gamba: Proceedings of the International Symposium on the Italian Viola da Gamba.* Solignac: Edition Ensemble Baroque de Limoges; Turin: Edizione Angolo Manzoni, 2002. 223 pp.: 85 black-and-white illus., 11 tables, 2 musical exx. ISBN: 2-9509342-5-0. €45,00 (paper).

This volume documents the fourth in a series of symposia on the viola da gamba dedicated, according to organizer Christophe Coin, to demonstrating “the importance of associating the building, repertoire and playing techniques” of the instrument (p. 5). While the first three symposia focused on the national traditions of England, Germany, and France, respectively, the fourth deals with the viol in Italy, a topic that many scholars have considered problematic, if they considered it at all; there has been something of an unspoken consensus that the origins of the Italian viol were impossibly enigmatic, the instrument’s presence fleeting, and its importance minimal in Italy compared to that of the violin family. Happily, this collection of thirteen papers, discussing the viol in Italy from an enlightening variety of perspectives, proves these assumptions unfounded. I am sorry that there was no way to document the accompanying aural feast of lecture-demonstrations, concerts, and historical instrument demonstrations that must have rounded out the experience for the seventy conference participants.

Some fundamental issues were addressed at the symposium: How did the fifteenth-century vihuela migrate from Spain to Italy, and how was it transformed into something recognizable as the viola da gamba? What is the significance of the plethora of names—viola, lira, rabab, lirone, violetta angelica, and violetta all’inglese, to list a few—describing the instrument? Did the viol really disappear from Italy after 1650? How have attitudes toward the instrument in the nineteenth century affected our own?

Renato Meucci begins the volume by discussing and expanding on Ian Woodfield’s theory (*The Early History of the Viol* [Cambridge: Cambridge University Press, 1984]) that the vihuela arrived in Italy in the hands of the Aragonese in the fifteenth century, when it was played either plucked or bowed. Changes in body construction and bridge shape led to the differentiation between the vihuela and the new viola da gamba. Meucci concludes with a quotation from an early seventeenth-century source describing the decline of the viol.

One of the attractive things about the volume is the way the different contributions often feed into each other. That the instrument suffered a demise in the seventeenth century is emphatically denied by Martin Kirnbauer in the second essay. He explains that the viol remained popular in Italy because its adjustable frets made it the perfect instrument for early seventeenth-century Italian composers and theorists in their experiments with temperament and the Greek modes. By drilling holes in the

neck and adding extra frets, they created “prepared” viols that could be perfectly in tune with others of their kind. Special music was created for consorts of these instruments, written in a complicated tablature. In this manner, the viol retained its importance among those concerned with new ideas and innovations, which included early opera.

James Bates’s essay on Monteverdi illustrates the connections between repertoire and playing techniques, and between viol music and music of other genres. Claudio Monteverdi first won a place at the Gonzaga court because of his exceptional viola bastarda playing, and only gradually became known as a composer. As his involvement with composition increased, he began to devalue his performance skills, comparing the ephemeral “flowers” of his playing to the more noble and permanent “fruit” of his compositions (p. 54). Monteverdi’s skill on the viol was seen by his colleague, the theorist Giovanni Maria Artusi, as a disadvantage; Artusi thought that Monteverdi’s expertise with the improvisatory, spontaneous style required in viola bastarda playing was damaging to his compositions, causing him to produce faulty voice leading and incorrect preparation and resolution of dissonances. Bates makes an intriguing connection between the popularity of viola bastarda playing, with its virtuosic runs and leaps, and the development of the equally florid style of the *concerto delle donne* in the Italian city states in the late sixteenth century.

The perspective of the modern viola bastarda player is provided by Paolo Pandolfo, who points out the connection between the extremely improvisatory style associated with the instrument and his own earliest musical experiences in jazz. In particular, he notices that both styles start with vocal compositions that are so well known to the listeners that words are no longer necessary to the meaning of the piece. Pandolfo describes how the practice of making a madrigal into a bastarda piece in effect turns a polyphonic piece into a homophonic one; the player jumps from moving part to moving part, often connecting them with “diagonal” runs and flourishes. Another aspect of improvisation that is important to the author is its introspective quality; really understanding a piece of music brings up images, figures, and gestures that connect us to its primeval language, its *Ursprache*, as well as to our own. Pandolfo feels that this is most important for any creative artist, and his thoughtful essay presents a persuasive case for the importance of learning to improvise.

Vittorio Ghielmi takes Kirnbauer’s conclusion one step further by asserting that while the viol was less often played by professional performers, in fact it remained a popular amateur instrument as well as an

occasional color instrument in opera and oratorio. This idea is supported by an impressive list of previously unknown (to me) Italian viol music spanning the seventeenth and eighteenth centuries. Ghielmi attributes the viol's continued presence to a lively Italian enthusiasm for experimentation of all kinds: with musical forms as well as with instrument construction, shapes, and tunings. He suggests that the vast, inconsistent, and interchangeable variety of names by which the viol was known is consistent with such other generousities as the sharing of repertoires by composers whose title pages refer to viol, violoncello, and bassoon as equally welcome soloists.

If the viol continued to be played in Italy, makers must have continued to build it. Carlo Chiesa reminds us that although the Brescian violin-building school was interrupted after 1630, the Cremonese tradition continued unabated. Luthiers such as Amati, Guarneri, and Stradivari built instruments that were structurally members of the viol family, although they may have looked more like violoncellos than did viols from England or France. Molds and models for these viols still exist, though few complete originals are extant.

Myrna Herzog continues this train of thought with a spirited plea for acknowledging the equality of instruments with all four common viol shapes—viol, violin, guitar, and festoon (lobulated); she asks us to define a viol “physiologically rather than anatomically” (p. 147), that is, by its number of strings and by its tuning, frets, and underhand bowing, not by its body shape. She sees the Italian enthusiasm for experimentation and diversity as having led to an ongoing process of creation and modification; this experimentation eventually became refined as major trends emerged.

One problem we come up against when trying to evaluate and identify those trends is that of forgery. According to Karel Moens, it became fashionable in the late nineteenth century for wealthy music lovers to build collections of musical instruments. The dream of each of them was to have a complete range of historical instrument types from the Renaissance until at least the French Revolution—competition among collectors must have been fierce. This spawned an industry of transforming old, expensive instruments into older and more expensive ones. The practice throws doubt upon instruments currently in museums all over the world, particularly a group of thirty-nine viols originally from the Correr collection and now at the Musical Instrument Museum, Brussels. The author cites many discrepancies between the inventories made at

different points in the acquisition process and the actual instruments currently in the collection. He shows how questions about the age of the wood, condition of the varnish, and the absence or presence of wormholes in certain instruments add to the doubt about their provenance. And finally, he suggests other means of authenticating the collection, based on the better use of common sense and visual evidence.

Obviously, it is important to have information about as many old viols as possible. Thomas MacCracken discusses a useful tool for locating and comparing original instruments: the database (which he now manages) of more than 1350 viols (including 185 from Italy), started by luthier Peter Tourin in 1977. Its purpose is to help researchers make connections, to give them a starting place. The list currently contains information about the date, maker, current location, and condition of each viol, with the understanding that some instruments were destroyed in World War II, others cannot be located, and the information on some was collected second- or third-hand and cannot be verified. After all the disclaimers, the list remains an excellent resource.

Other articles in the collection concern the difference between modern and historical gut strings, the varieties of soundpost placement in Renaissance and Baroque viols, and an introduction to what I would call forensic instrument construction—looking for clues that provide answers to the questions we need to ask. The book is pleasing for a number of reasons: it is well edited, the essays are all interconnected but do not duplicate each other, they are clear and easy to read, the illustrations are well-presented, and the tables and footnotes un-fussy. I recommend it to anyone interested in a good exploration of a surprisingly fertile subject.

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**Geoffrey Burgess and Bruce Haynes. *The Oboe*. The Yale Musical Instrument Series. New Haven: Yale University Press, 2004. xiv, 418 pp.: 18 color illus., 66 black-and-white illus., 50 musical exx. ISBN: 0-3000-9317-9. \$35.00 (cloth).**

*The Oboe*—the latest volume in the Yale Musical Instrument Series—is a much-needed, timely update on Philip Bate's 1956 classic *The Oboe: An Outline of its History and Development* (London: Ernest Benn; New York: Philosophical Library). The final edition of the latter appeared in 1975, and it has been largely superseded by more recent research, much of it

undertaken by Geoffrey Burgess and Bruce Haynes. As both authors are also renowned as performers on historical oboes, it is not surprising that their book has a strong performance practice slant and that they take considerable pains to deal with the “bad press” that earlier oboes have often received.

The authors take a refreshingly non-judgmental approach to the value of oboes across the chronological spectrum, with the view that “each period . . . possessed the ‘best’ instrument—for its time” (p. 1). Rather than adhering to the commonly recognized historical periods (at least in a textbook sense), they consider the history of the oboe from the perspective of the instrument’s periods of relative stability. The two authors shared responsibility for writing the Introduction, and Burgess was responsible for chapter 1, “The Prehistory of the Oboe.” Haynes is the primary author of chapters 2 through 4, on the oboe between 1610 and 1825 (with additions by Burgess for the period from 1760 onwards). Burgess is the primary author of chapters 5 through 9, covering the Romantic era to the present day, with chapter 9 including a section by Haynes on the revival of the “hautboy” in the twentieth and twenty-first centuries.

In keeping with Haynes’s previous major opus in this field, *The Eloquent Oboe: A History of the Hautboy, 1640 to 1760* (Oxford: Oxford University Press, 2001), the term “hautboy” is used throughout to refer to oboes of the Baroque and Classical periods, instruments that have minimal keywork and that require the use of cross-fingering and half-holing. The new book’s chapters 2 and 3 summarize and update the material of Haynes’s previous book. Chapter 4, “From Classical Hautboy to Keyed Oboe, 1760–1825,” continues the story begun in *The Eloquent Oboe*. Haynes makes an especially good job of explaining how the addition of keys to the instrument was related to changes in tuning systems. Particularly valuable is his discussion of the vigorous debates surrounding the introduction of keywork; he points out that while the technology had been around for a long time (Borjon, for example, depicted a musette with thirteen keys in his treatise of 1672), it was long resisted by oboists for aesthetic reasons. This theme is continued by Burgess in chapter 5, “From Keyed Oboe to Conservatoire Oboe, 1825–1880.” During this period, the adoption of harder woods to counter the strain of the increased keywork changed the oboe’s tone quality and led to it becoming the “ugly duckling” of the woodwind world (p. 128).

The decline in the oboe's reputation during the nineteenth century resulted in a dearth of good repertoire, and Burgess credits Leon Goossens (1897–1988) with being “responsible almost single handedly for putting the oboe back on the map as a solo instrument” (p. 196). The discussion of Goossens's importance in commissioning solo repertoire is one of the many fascinating sections in this book to focus on performers and the repertoire they inspired, commissioned or composed. Since Bate's time, a huge amount of music has come to light (much of it unearthed by Haynes), and the book includes many references to little-known musical treasures. Wherever possible the authors have tied their discussion of repertoire to specific performers: for example, mention of Rossini's “delicious cor anglais solo in the overture to *William Tell* for Gustave Vogt” (1781–1870) is coupled with detailed information on Vogt's importance as performer, teacher, and founder of the modern French oboe school (p. 133).

The oboe's symbolism is another major theme of this book, and Rossini's decision to assign a *ranz des vaches* to the english horn provides a telling example of two of the major symbolic uses of the oboe family during the Romantic period: the representation of melancholia and of things pastoral. As Burgess points out in chapter 1, the shawm had long been associated with both military conquest and pastoral scenes, but once transformed into the hautboy and brought indoors (or “tamed”) it became linked increasingly with “the very opposite qualities—delicacy, innocence, and feminine charm” (pp. 7–8). In chapter 7, “The Oboe in Romantic and Modernist Music: Cultural Themes and Implications,” Burgess examines the oboe's “representational trinity of pastoral, melancholia, and orientalism,” illustrated through a series of aptly chosen musical examples that reveal these traditions as continuing up to the present day.

The final two chapters cover the oboe's role during the second half of the twentieth century. Chapter 8 considers the use of the Conservatoire model oboe—an instrument that has lasted without significant changes for around 125 years—in conservative settings and looks at aspects of its technique in traditional repertoire. Chapter 9 examines “two lines of escape from the musical establishment: the avant-garde and the revival of ‘period instruments,’ including the Baroque hautboy” (p. 267). As Burgess points out, in the case of the avant-garde repertoire, “for the first time in the history of the oboe, there was a disparity between instrument



design and use” (p. 268). The second part of the chapter focuses on the revival of the hautboy in the twentieth and twenty-first centuries, and Haynes makes the important point that this “historical material offers many possibilities that have not yet been exploited. . . . Some of them, like the flatement and muting, can be adapted to the Conservatoire oboe, either to create new effects or to play repertoire written before 1800” (p. 285).

*The Oboe* is notable for its scholarly integrity and breadth, with full references provided throughout, an impressive bibliography, a useful discography, and three appendices (dealing with historical reed dimensions, historical fingering charts, and the use of keys on nineteenth-century oboes, respectively). It is richly illustrated in both black-and-white and color, making it a particularly valuable resource. There are remarkably few errors: “cenutry” on p. 191; a mistranslation of a German phrase on p. 225 (the word “Ritter” [knight] is left out); and surely the caption for Illus. 4 (p. 12) of an attic red-figure krater should read “Female aulos player” rather than “oboe player?” I must also note that I found the “Preface: the Authors in Conversation,” a “scene” set in a café in Boston in 2001, a rather off-putting opening to the book. The dialogue simply doesn’t ring true and suggests more of an attempt to establish the authors’ credentials with the reader than a conversation between two colleagues (surely such material would be more suitable for a biographical note?). It descends into the downright odd when the authors acknowledge the specialist advice they have received, given in a long list of names, but still framed within the supposed context of an informal conversation!

On the whole, however, the book is a highly welcome addition to the publications on this topic currently available. It contains a huge amount of information, presented in a clear, lively, and interesting way, much of it based on the latest research. An excellent example of the latter is the fascinating section on folk oboes in France that concludes chapter 4, based largely on recent work by Luc Charles-Dominique and Pierre Laurence (*Les hautbois populaires* [Languedoc-Roussillon: Editions Modal, 2002]); performance traditions of these instruments may preserve traces of Baroque techniques. In the preface Burgess and Haynes profess that they have “tried to make the book as broad in its outreach as possible . . . useful to oboists wanting to expand their horizons as players and serving as a reference tool for researchers and composers . . . of interest to a general readership fascinated, like us, in how an ‘instrument’ can

take on a symbolic meaning” (p. xii). There can be no doubt that they have been extremely successful in fulfilling their goals.

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**Albert R. Rice. *The Clarinet in the Classical Period*. New York: Oxford University Press, 2003. xx, 316 pp.: 7 black-and-white photographs, 16 black-and-white figures, 47 musical exx. ISBN: 0-19-514483-X. \$74.00 (cloth).**

With the publication of *The Clarinet in the Classical Period*, Albert R. Rice makes another valuable contribution to the field of clarinet research. Encyclopedic in scope, the book is truly a “one-stop” source of information on the Classical era clarinet. Rice, curator of the Fiske Museum of Musical Instruments of The Claremont Colleges in California, has published widely on the clarinet. His first book was *The Baroque Clarinet* (Oxford: Clarendon Press, 1992) and a third book, on the low clarinets, is in progress. His diverse background—he is a performer on both historical and modern clarinets, an instrument appraiser, and a professional librarian—makes him ideally suited to the task of writing such a comprehensive book. To my knowledge, this is the only book devoted entirely to the Classical clarinet.

Starting where Rice’s previous book ended, *The Clarinet in the Classical Period* covers the history of the clarinet from 1750 to 1830. The acknowledgments section is a veritable who’s who of organology, and it is obvious that the experts have been consulted. The “Abbreviations and Conventions” section is clearly presented and very helpful. The text is divided into five chapters, each further divided into several sections, with headings and subheadings; the material is thus well organized for easy reference. The table of contents, which lists the chapter titles only, would have benefited from following the same pattern: had it correlated those headings, if not the subheadings as well, with page numbers in an outline form, it would have been much more useful.

Rice does an excellent job of bringing together everything that is known about the Classical clarinet. Page after page contains useful information that until now would have required searching through several sources. For example, the first chapter, “General Design and Construction Characteristics,” gives the reader an excellent timeline of clarinet development. Rice pairs a characteristic, such as the shape of

pad flaps, with a date: rectangular flaps were in general use in the eighteenth century and the early nineteenth, with flat, round flaps appearing by the 1810s. This gives the reader concrete information on which to base his or her own observations when examining instruments.

The diagrams in the book include some conceived specifically for this publication (pp. 14 and 15) and some that are reproductions of existing drawings, such as those found in the Wood patent (p. 49). All of these diagrams are clear and easy to read. A few more would have made some of the descriptions of mechanisms and construction easier to conceptualize. For example, a diagram—or better yet, a photograph—comparing the German straight design of the f-sharp/c-sharp key to the English off-set design, both described in chapter 2, “Historical Development,” would have been helpful. An excellent observation made in the first chapter about the difference in shape of the body stock of English and continental clarinets would have been made absolutely clear if accompanied by a diagram or, again, a photograph comparing the two.

The black-and-white photographs of instruments are cleanly reproduced, but it would have been better to have included many, many more. The descriptions of some of the more unusual instruments in the second chapter are interesting, but the unfamiliar is difficult to visualize, and each additional picture would truly have “been worth a thousand words.” Rice writes about a clarinet by Simiot on p. 64: “this clarinet features a thin brass tube inserted in the barrel for tuning and a circular ring mechanism for opening the speaker hole on the front,” a description that practically demands a photograph.

“Playing Techniques” is the title of the third chapter, and it is here that Rice discusses fingerings, articulation, and so on. Some of the discussion is less than helpful; other parts of it are excellent. On p. 81 Rice states that “basic fingerings are shared among all the charts,” yet no fingering charts are reproduced. A chart of suggested fingerings based on his compilations would have been very useful to clarinetists who do not play, or are only beginning to play, historical instruments. On the other hand, the progression from the reed-up playing position to the reed-down position used today is traced in clear citations from primary sources. In the discussion of articulation that follows, Rice points out the relationship of articulation to mouthpiece playing position, an insightful observation that has never before been clearly made.

What the second chapter lacks in physical illustrations is made up for in chapter 4, “Music for the Clarinet,” which includes numerous and

comprehensive musical examples. Rather than incipits, the examples are many measures long, providing the reader with an excellent opportunity to review the music. Although this chapter is primarily a survey, it includes a relatively lengthy discussion of Mozart's music and Anton Stadler's basset clarinet. This serves as a good introduction to the fact, of which many clarinetists are still not aware, that Mozart's concerto was written for a clarinet that extended downward an additional minor third to low C. Rice notes modern editions that acknowledge the basset notes, information which is helpful to the player in choosing an edition. The section on solo and sonata literature has much valuable information; it is an excellent resource for players of early clarinets as well as for teachers who wish to expose their modern clarinet students to the early repertoire.

More than 50 pages of notes follow the text. These are divided by chapter and identified at the top of each page with "Notes to pages 30–33," etc., so that they can be easily found. The amount of documentation is exhaustive and truly impressive. The bibliography is divided into two sections: 8 pages of "Music Sources" and 25 pages of "Primary and Secondary Sources." The book is valuable for this admirable bibliography alone. There are two indexes: an "Instrument Makers, Mouthpiece Makers, and Instrument Dealers Index" (4 pages) and a "General Index" (10 pages). The division of the index into two separate entities makes it very easy to locate various subjects.

Not surprisingly, in a book of such all-inclusive scope, there are a few omissions and inaccuracies. In his discussion of early French makers, Rice fails to mention Moussetter. This Parisian maker was active around 1800, and an example of one of his five-key clarinets is preserved at the National Music Museum on The University of South Dakota campus in Vermillion (NMM 9927). On p. 36, Rice describes a 1785 August Grenser clarinet found at the National Music Museum as having five keys (NMM 7385). This instrument originally had only four keys; it closely matches the description of the 1777 four-key Grenser instrument discussed earlier on the page, with its doubled finger hole for R4. The fifth key on the National Music Museum's example is obviously a later addition.

On page five, Rice states that "the book explores the relationships among composers, makers, and players and how their associations affected the development of the clarinet and its music." This exciting promise, however, was not fulfilled. Rather than explored, these relationships were merely reported. The book is an excellent compilation of

many sources and will be a valuable resource—indeed one of the best available today, but it is not, for the most part, an analysis of the information. That task is left to the reader.

In the introductory material, Rice states that a “modest amount of technical musical knowledge is assumed, but the text is accessible to the general reader as well as to players, composers, instrument makers, and organologists” (p. 4). Teachers will also find this book invaluable. A few minor flaws notwithstanding, the book should be added to every college library, and teachers should refer their students to it as an essential source of information about their instruments. *The Clarinet in the Classical Period* should become the first stop for any research on the Classical clarinet.

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