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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