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was intrigued by the fact that many musicians were able to use his instruments instinctively. He regretted that musicians were increasingly creating music in isolation, and he viewed group collaboration as essential to a socially healthy environment. His early detractors clearly misunderstood his personality and intentions.

Fjellestad effectively displays a good mix of classic footage and modern uses of the Moog synthesizer. A classic presentation by Gershon Kingsley's synthesizer quartet from the late 1960s is included alongside a modern performance by Money Mark (on Moog synthesizer and drum machine) and the DJ Mix Master Mike. Keith Emerson, who started using synthesizers in 1970, is shown playing a modular Moog synthesizer in a modern setting, to the approval of an appreciative audience. The Moog synthesizer is presented throughout as a contemporary instrument rather than an outdated one; many performers have rejected modern digital sounds in favor of the classic analog sounds, a trend remarked by Fjellestad as well as by Trocco and Pinch.

Moog built, played, and sold theremins before he invented his synthesizers. His interest in theremins never subsided, and he continued to build and sell them. *Moog* concludes with a performance of "Ol' Man River" by Moog on a theremin. Moog was excited to learn that four Japanese women were devoting themselves to the extensive study of the theremin. His enthusiasm is touching, and it is clear that he desperately yearned for electronic instruments to be taken seriously in the concert hall.

Robert Moog is the most important inventor in the history of analog synthesizers, and Fjellestad's entertaining and informative documentary is the most thorough portrait of him available. But the film's impact will probably be strongest on those with a general knowledge of the history of the Moog synthesizer. *Analog Days* is a better place for the uninitiated to start, as the lesser-known figures who make brief appearances in *Moog* (such as Herb Deutsch, Gershon Kingsley, and Walter Sear) are discussed in detail in Pinch and Trocco's book.

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Bettina Wackernagel. *Musikinstrumentenverzeichnis der Bayerischen Hofkapelle von 1655: Faksimile, Transkription und Kommentar. Veröffentlichungen der Gesellschaft für Bayerische Musikgeschichte.* Tutzing: Hans

Schneider, 2003. 185 pp.: 5 color illus., 45 black-and-white illus., 5 color illus. ISBN: 3-7952-1137-9. €48,00 (cloth).

A sample of the rich instrumentarium of the Bavarian Court Chapel in the late sixteenth century is depicted in a well-known painting by Hans Mielich, showing the ensemble under the direction of Orlando de Lassus (reproduced in this book as plate 1). A document of the Wittelsbach court from 1556, during the reign of Lassus's employer, Duke Albrecht V, records the establishment of a chamber for storage of musical instruments, along with the appointment of an administrator charged with their care. Additional Munich records show that well into the eighteenth century Bavarian rulers were concerned to varying degrees with the acquisition and maintenance of instruments for the practical use of the court musicians. At some time in the seventeenth century, the instruments began to be kept in a building belonging to a complex of structures known as the Neuveste (New Fortress), constituting the north-eastern corner of the Munich Residenz, in which several rooms were reserved for musical purposes. Whatever instruments and other musical materials were in this location during the night of March 4 and 5, 1750, were completely destroyed in an extensive fire that reduced the entire Neuveste and its contents to rubble.

This devastation would be no more than a sad footnote in the history of music at the Bavarian court, were it not for the existence of an inventory of its musical instruments set down in 1655 and preserved in the archive of the Bavarian Administration of State Castles, Gardens, and Lakes. Hitherto undocumented in the organological literature, this manuscript consists of 33 leaves contained in an original binding, presenting a total of 25 pages of writing, including the front cover. According to the custom at the Bavarian court, the inventory was probably produced in three copies: for the office of the financial minister (Hofkammer); for the administrator having direct responsibility for the instruments; and for his superior, the court minister whose charge included the supervision of musicians and their instruments. This minister, for whom the present copy was prepared, was called the Oberststallmeister (literally the Head Master of the Horse), and the place of musical equipment in the Bavarian court's administrative organization is further revealed by the fact that this document was found among a large number of similar inventories of horses, sedan chairs, coaches, and sleighs.

Bettina Wackernagel is known for her research on historical musical instruments in Bavaria. Her fine catalog of instruments of the sixteenth through the eighteenth centuries in the Bayerisches Nationalmuseum was reviewed in the *American Musical Instrument Society Newsletter* 29, no. 1 (winter, 2000): 14–16. Her present work is also a valuable contribution to the field. It presents a complete facsimile of the 1655 inventory (accounting for 25 of the book's 45 black-and-white illustrations), a diplomatic transcription of the text, and extensive commentary.

The inventory is written in an ornate hand that leaves a luxurious amount of space, including a wide left margin, on every written page. The orthography of the text is highly idiosyncratic, but even words like “Positiphil,” “helfenpain,” and “Gsengbiecher” can be understood through phonetic pronunciation by any reader with a knowledge of modern German. The diplomatic transcription is made in accordance with announced conventions, such as the interchanging of the letters *v* and *u* to reflect modern usage, as well as the editorial addition of punctuation marks to clarify the meaning of the text. Some of the stated editorial procedures are not followed consistently, however. In spite of the indication that original capital and lower-case letters have been retained, the transcription presents all headings in caps and small caps—a modern typographical nicety that does not match the calligraphy of the manuscript. Original abbreviations are said to be written out in full without notice, and this statement might reasonably be taken to pertain to all abbreviations, yet many are carried over as they are into the transcription. Finally, the transcription does not retain the ornamental periods used to separate cardinal numerals in the original; this practice seems valid, but it should have been included in the list of editorial procedures. All of the abovementioned flaws are minor aspects of style, of course, and do not affect the substance of the transcription, which is accurate in the important matters.

The inventory organizes the instruments into categories that seem unequal musically, but must have made sense to the anonymous scribe. Separate headings are given for positives; regals; stringed keyboard instruments (*Instrumenta*); bowed string instruments (*Violen und Päss*); and lutes, theorbos, and harps. But citterns, liras da braccio and da gamba, a scheitholt, a guitar, and a pandora are all lumped together into one category (*Citteren, Lyræ und Chithariglia*); and the most inclusive single category (*Schalmehen, Fletten, Cornet und Pusaunen*) is a conglomeration of

shawms, various weapons (including shawms in the form of weapons), dulcians, rackets, recorders, transverse flutes, cornetts, mute cornetts, crumhorns, trombones, instrument cases, and miscellaneous accessories. A further category comprises empty cases, cloths, carpets, and various pieces of furniture, while the last category contains similar items found in the court chapel.

Bettina Wackernagel has examined a large number of archival sources to acquire information on the acquisition and use of musical instruments by the Bavarian court and further to try to identify any items listed in the inventory that may still survive. Given the extent of the fire in 1750, it is not surprising that none of the instruments can be located today (although the round limestone table-top, richly etched with musical notation, planets, and the Bavarian coat of arms, made in Passau in 1591 and presently found in the castle museum in Berchtesgaden, may be the "rund Stainene geözte Tisch" that appears in the inventory at the bottom of fol. 17v). Although the trail has long grown cold, Wackernagel nevertheless fulfills her responsibility to describe and clarify every inventory entry in her commentary, which constitutes the largest part of her book. It follows the order of the inventory exactly, presenting general historical information about each instrumental category and interpreting each individual listing in full, drawing on important historical sources and surviving examples (even though they cannot be linked directly with the inventory) in order to give the fullest possible explanations of the listed instruments. The commentary also presents modern equivalents of archaic words found in the inventory. In addition, Wackernagel discusses instruments not listed in the inventory, such as trumpets, which were under the jurisdiction of a different court minister and were stored separately from the other instruments. She also gives a fascinating account, supported by historical illustrations, of the chronicle of the Neuveste from the sixteenth century through its destruction in the fire of 1750 and its replacement by a new building in the early nineteenth century.

This book is enhanced by a genealogical tree of the House of Wittelsbach, a list of cited museums, a bibliography of archival sources and published works, and an index of cited persons. A significant publication in the field of Bavarian music history and the history of musical instruments of the sixteenth and seventeenth centuries, this work also serves as a model of documentary presentation and study.

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