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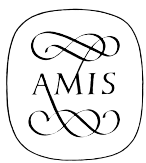

Frederick R. Selch and H. Reynolds Butler. *The Legacy of Sebastian Virdung: An Illustrated Catalogue of Rare Books from the Frederick R. Selch Collection Pertaining to the History of Musical Instruments.* New York: The Grolier Club, 2005. x, 240 pp.: 104 duotone illus., 3 appendixes. ISBN 0-910672-57-1. $75.00 (cloth), $45.00 (paper).

Frederick R. Selch passed away in 2002, leaving his many friends (who knew him as Eric) with fond memories of his deep love for music. He also left behind an outstanding collection of over five thousand books about music, as well as over one thousand musical instruments. Although many of the instruments are of considerable historical interest, it is Selch's book collection that is sure to be his most recognized legacy in the field of organology. Before he died, Selch had begun work on a catalog of his book collection, but this project ultimately had to be completed posthumously, with extensive contributions from H. Reynolds Butler, a specialist in cataloging books for auction houses. The catalog accompanied a traveling exhibition that was organized to showcase a large group of Selch's books, supplemented by a modest selection of his instruments. This exhibition toured to five venues between January 26 and December 21 of 2006: the Grolier Club in New York, Boston College, Duke University, the University of Chicago, and the University of Maryland.

One hundred of the collection's rarest books, selected by Selch himself, are presented in the main body of this handsomely illustrated catalog, organized chronologically and ranging in date from the early 1500s to the turn of the twentieth century. Included are some well-known publications, such as the eighteenth-century treatises by J. J. Quantz and C. P. E. Bach (concerning the flute and keyboard instruments, respectively), but also many relatively obscure works, such as Franz Konrad Bartl's *Abhandlung von der Tastenharmonika* (an essay about musical glasses), published in 1798, and Edward Light's tutor for his patented dital harp, published in 1819. The books range from quite modest works, such as George Blake's twenty-eight-page *New and Complete Preceptor for the Clarinet* (ca. 1810), to large and elaborately illustrated ones, such as the three-volume *L'art du facteur d'orgues* by François Bédos de Celles (1766–78).

The entries are laid out essentially like a commercial book catalog, with very complete data about each work's publication, its size and for-

mat, and its variants from other editions. All entries occupy at least one full page, with many given a two-page spread, allowing for large and beautiful illustrations drawn from many of the books. Production values are excellent for the paper version (which is the one I examined), printed on Mohawk Superfine paper with Garamond and Requiem typefaces.

Header material at the beginning of each entry supplies the author's name and dates (when known), and a brief title in large boldface type. The often lengthy verbiage that makes up the book's full title follows, as part of a complete transcription of the work's title page. In instances where a title page included no date, the bibliographers estimated a date of publication, but buried it inconveniently in commentary at the close of the entry. It would have been handy to be able to pick it out more readily.

Three appendixes provide basic information for three hundred additional books from Selch's collection, including general works about organology, museum collection catalogs, and instrumental tutors, respectively. Most of these works are considerably less rare than the one hundred in the body of the book. But since the publications listed here do not constitute the entire remainder of Selch's collection, it is not clear exactly why the first two appendixes were needed, or what the criteria were for listing any given work. Missing are certain eminent and readily available books of the nineteenth and twentieth centuries that Selch surely must have owned, while comparable ones are included. The list of tutors in the third appendix, however, is valuable, as it includes numerous little-known and sometimes modest volumes, particularly ones published in the United States. One would hope that Selch's entire book collection will eventually be well cataloged by whatever library inherits it, and the information made available in an online format.

Following the header material and the full rendering of the title (for most, but not all, of the books) is an annotation about the book's history and contents, and here instrument specialists and general readers will often find much useful information. As he notes in his introduction, H. Reynolds Butler had the challenging task of incorporating as much of Selch's own commentary about the books as was feasible. Much of this was apparently drawn from succinct label copy that Selch had created for exhibitions of various books in his collection in the early 1980s. Unfortunately, this requirement gives rise to some awkward unevenness of content and length in the annotations. For example, entry 39 (p. 90), for John Simpson's *Compleat Tutor for the Flute* (ca. 1746), merely states:

"This simple instruction book is for the recorder, which was called the flute at that time." On the other hand, entry 63 (p. 128), for Samuel Holyoke's *The Instrumental Assistant* (1800), has a rather indulgent string of three lengthy paragraphs explaining the history of the "Yankee church bass viol." This distinctive New England string instrument was a particular passion of Selch's, so it is understandable that more of his own words were available about this subject than for instruments addressed in other entries. But the result is a noticeable imbalance in the flow of the book.

One can find statements, here and there, of questionable accuracy. On page 116, writing about the so-called English guitar of the eighteenth century, Selch says that this species of cittern is "a type of wire-strung mandolin." I have never seen these two categories of instruments (citterns and mandolins) lumped together quite so casually, and Butler does nothing to clear up the matter. In addition to Selch's and Butler's annotations, several were contributed by Laurence Libin, retired curator of musical instruments at New York's Metropolitan Museum of Art, whose writing is always clear and engaging. Libin also supplied a fitting preface to the book that provides an informed account of Selch's career. (Libin and Selch knew each other well, as the Selch home is within short walking distance of the museum.)

The few problems outlined above do not detract substantially from the book's overall quality, and it is a publication that Eric would have had every reason to be proud of. Selch's widow, Patricia, is currently in discussion with various institutions that are considering offering homes for her late husband's important collections. We all anxiously await news of where this valuable historical material finally comes to rest.

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Bettina Wackernagel. *Holzblasinstrumente.* Kataloge des Bayerischen Nationalmuseums 22. Tutzing: Hans Schneider, 2005. 439 pp.: 265 black-and-white photographs, 42 instrument X rays with 35 accompanying diagrams, tables. ISBN: 3-7952-1180-8. €70 (cloth).

Ralph Waldo Emerson famously opined that "a foolish consistency is the hobgoblin of little minds." The stellar musical-instrument catalogs of the last four decades illustrate a consistency that is far from foolish, as consis-

tency and accuracy are equally prized and successfully combined. The standard was set with the publication of Herbert Heyde's instrument catalogs *Historische Musikinstrumente im Bachhaus Eisenach* (Eisenach: Bachhaus, 1976) and *Flöten*, the first of six volumes in an incomplete series of catalogs of the instrument museum at the University of Leipzig (Leipzig: VEB Verlag, 1978). Although some have criticized them as concentrating too much on measurements and graphs at the expense of design details and beauty, they nonetheless established a basic style that has endured since. In Heyde's Eisenach catalog the details of each instrument are presented in a series of numbered sections that are consistent in order of content for each family. His commentary is compact, with good detailed photos, measurements, and drawings. A similar though somewhat more expansive plan is used in the first Leipzig catalog, and it is this that seems to have influenced Phillip T. Young's admirable work, *Die Holzblasinstrumente im Oberösterreichischen Landesmuseum* (Linz: Oberösterreichisches Landesmuseum, 1997).

Not since Young's sumptuous catalog have I seen a comparable publication. But now such a work—though differing somewhat in format and extent of coverage—has appeared under the authorship of Bettina Wackernagel. Her other recent studies include an edition of the *Musikinstrumentenverzeichnis der Bayerischen Hofkapelle von 1655* (Tutzing: Hans Schneider, 2003; reviewed in this JOURNAL 32 [2006]: 179–82) and the catalog *Europäische Zupf- und Streichinstrumente, Hackbretter und Äolsharfen: Deutsches Museum München* (Frankfurt: Bochinsky, 1997).

Well-known catalogs of earlier times, such as Victor-Charles Mahillon, *Catalogue descriptif et analytique du Musée instrumental du Conservatoire royal de musique de Bruxelles*, 4 vols. (Ghent: Hoste, 1893–1922), Curt Sachs, *Sammlung alter Musikinstrumente bei der Staatlichen Hochschule für Musik zu Berlin* (Berlin: Bard, 1922), and Julius Schlosser, *Die Sammlung alter Musikinstrumente* (Vienna: Schroll, 1920), had notable inconsistencies that made reliance upon them precarious. Mahillon, for example, wrote mainly about the features of instruments that interested him, making comparisons between instruments difficult, while Sachs's work was clouded by the frequent use of non-specific references to previously mentioned instrumental features.

None of these general flaws have I discovered in the Wackernagel catalog. While ordered on the Heyde model, it is written in a more expansive style. Its descriptions are often twice the length of those offered by Heyde and others, and they are written with an admirable consistency.

Of special interest are sections under each entry detailing the current condition of the instrument and listing similar instruments in other collections. The section on current condition also describes restorations, of which there were many, the bulk of them completed by Rainer Weber between 1975 and 1984. Despite this broader scope and consistency of presentation, one often wishes for some critical commentary on details of design, technical innovations, and aesthetic features—or lack thereof—of the instruments.

I find the initial grouping of the instruments in like categories and the quality of the individual entries to be excellent. However, the supposedly chronological ordering of mostly undated specimens within the initial groupings is not particularly helpful and could be misleading. The failure to prominently use the assigned museum numbers as identifiers creates a certain confusion, and gives the transient user no signposts with which to navigate the catalog. For example, two Kress oboes are discussed in succession on pages 163–64, while photographs of both with only their museum inventory numbers appear on page 162. The inventory number is buried on line 16 of the first entry, and it is only when one reads the description of the second Kress oboe that the order of the grouping becomes clear. In such matters, catalog layouts need to be immediately transparent and helpful.

The contents of the catalog are presented in a straightforward manner. Twenty-five pages of prefatory material include an eleven-page history of the collection and a shorter overview of the catalog. Each of the sixteen instrumental categories, even those containing only one instrument, is preceded by a helpful introduction to the genre. Altogether ninety instruments are described and depicted in excellent black-and-white photographs. At the end of the listings there is a section containing X-ray photographs and bore diagrams of thirty-five of the instruments; the photographs as well as the diagrams include both an anterior and a lateral view of the instrument. In passing, I might note that the narrowest upper-bore diameters of the three oboes (nos. 145 and 146 by W. Kress, and no. 140 by J. F. Engelhard), as presented in these diagrams, are all about 8.5 mm, which seems much too large for these instruments. For example, two other Engelhard oboes (Deutsches Museum [Munich] 54544 and one formerly in the collection of Michel Piguet) have narrowest diameters of 4.7 mm.

The remainder of the volume contains a glossary, a directory of instruments and inventory numbers followed by a concordance with those of

K. A. Bierdimpfl's catalog (*Die Sammlung der Musikinstrumente des baierischen Nationalmuseums* [Munich: Straub, 1883]),[1] a list of makers represented in the catalog (with biographical sketches), a directory of museums cited, a list of abbreviations, a bibliography, and an index of persons.

In sum, I find this to be an excellent catalog. It answers almost any question that might be asked of it and raises none for which an answer is not supplied in some way. Although it is true that collection catalogs are mainly specialist publications, they enhance the body of knowledge by providing detailed information about instruments that might otherwise be inaccessible to the researcher.

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Trevor Herbert. *The Trombone.* The Yale Musical Instrument Series. New Haven: Yale University Press, 2006. xvi, 399 pp.: 87 black-and-white illus., 27 musical exx., 6 tables, 6 appendixes. ISBN: 0-300-10095-7. $38.00 (cloth).

In this book, Trevor Herbert, a professor at the Open University (UK) and a former professional trombonist, offers a socio-historical study of the trombone encompassing "the preoccupations of its players - their musical values, the repertoires they played, the way they played, and any processes, events or other factors that impinged on the way in which they made their living" (p. 2). This elegantly written, insightful, and thoughtful study of "phases in the history of music told from the perspective of one musical instrument and its players" (p. 7) covers the history of the instrument from its origins to postmodernism. Topics pertaining to the nineteenth and early twentieth centuries are treated especially thoroughly, and attention is given to trombone playing in Latin America, in Moravian communities, and in the Salvation Army.

However, Herbert notes that "some daunting questions remain unanswered," and that the narrative often involves an element he refers to as "informed speculation" (p. 3). While the strengths of the book lie in the

1. An exhibition catalog compiled by Alfons Ott, *Ausstellung Alte Musik: Instrumente, Noten und Dokumente aus drei Jahrhunderten* (Munich: Max Hieber, 1951), is not cited in this work.

author's knowledge and his ability to tell a good story, occasionally a more positivistic approach to detail is desired.

Herbert's research base is primarily British and American sources (single libraries or institutions in Austria, France, and Italy are also drawn upon), which leads to a strongly Anglo-American perspective. While this allows Herbert to present significant new material, it also sometimes gives the discussion a narrower focus than is warranted. For example, chapter 6, "Decline, Survival and Rehabilitation: The Seventeenth and Eighteenth Centuries," delves deeply into English sources, but does not mention the instrument's role in the Baroque continuo group. Chapter 12, "Orchestral Trombone Playing in the Age of Sound Recordings," offers an interesting discussion of the trombone in early recordings, but leaves the reader with the impression that there are no orchestras outside the United Kingdom, Europe, and the United States.

The fourteen chapters are roughly chronological. The chapter headings, however, indicate not periods of time, but "different thematic perspectives" (p. 5). This organization is successful for the most part, helped by the useful subheadings within chapters. However, it is difficult to follow some important threads of trombone history, as aspects of one subject may be covered in different chapters. Technique, for example, is discussed in chapter 2, "Trombone Technique"; chapter 7, "Didacticism and the Idea of Virtuosity"; and chapter 14, "Modernism, Postmodernism and Retrospection." The history of the trombone in the Renaissance is divided thematically into three chapters: chapter 3, "The Origins of the Trombone"; chapter 4, "Players and Cultures in the Later Renaissance"; and chapter 5, "Performances and Repertoires in the Sixteenth and Seventeenth Centuries." The reader might get the impression from the latter chapter that Gabrieli, Monteverdi, and Schütz were the only composers of sacred music with trombones in their respective countries at that time. Correctives are found only in appendix 2, "Centres of Trombone Repertoire," and in chapter 11, "The Moravians and Other Popular Religions," where the use of the trombone in German sacred music and the contributions of other northern Italian composers are briefly described. In addition, chapter 6, "Decline, Survival and Rehabilitation: The Seventeenth and Eighteenth Centuries," also covers Baroque sacred music. On the other hand, the theme of chapter 11 allows the author to focus on the instrument's ongoing historical relationship with religious practice. The establishment of brass bands by Christian missionary organizations in non-Western

cultures often resulted in unusual assimilations, such as the use of brass instruments to perform gamelan music.

Herbert warns that he is not an organologist, but his initial chapter provides an adequate outline of the trombone's morphological development, wanting only a report on the change in bell flare. His reference point for chapter 2 is what he calls "orthodox technique" (established by the nineteenth-century conservatoire tradition, p. 31), a theme that surfaces throughout the book. Herbert reminds us that "the conservatoire tradition is underpinned by a common assumption that there is a single *correct* way of playing," and "that modern conventions provide fewer clues than we sometimes assume about how trombones were played in the distant past" (p. 31). Absent, however, is any discussion of the physicality of playing (such as breathing), while coverage of pedagogical topics is superficial (for example, there are three ways to articulate triple tonguing, not just the one discussed).

In chapter 3, "The Origins of the Trombone," Herbert deftly navigates some of the thornier issues of the trombone's genesis (such as the slide trumpet debate), but not all. Luther's incongruous translation of some biblical instrument names as *Posaune* goes unnoted here, even though chapter 11 briefly mentions this as a possible inspiration for the Moravian *Posaunenchor*. In fact, the trombone's significance as a cultural symbol is neglected in the book. An isolated example, from Mozart's *Don Giovanni*, needs more commentary than it receives.

Chapter 4, "Players and Cultures in the Later Renaissance," includes South America and women. But in a history of the trombone focused on performers, it is a little surprising that women are allotted only two and a half paragraphs. It is welcome to see illustrated a sixteenth-century tablecloth depicting a woman trombone player (illustration 24), and to learn of "one greate sackbut provided for the Queens use" (p. 79) in the private chamber of Elizabeth I (although this phrase may be an accountant's expression). But surely Bottrigari's description of nuns' performances at San Vito, Ferrara, in *Il desiderio* (Venice, 1594, p. 49) and accounts of trombonists in convents in post-Tridentine Bologna mentioned by Craig A. Monson in *Disembodied Voices* (Berkeley: University of California Press, 1995, pp. 47 and 50) also merit inclusion.

Chapter 7, "Didacticism and the Idea of Virtuosity," is an enlightening discussion of nineteenth- and twentieth-century technical treatises. In chapter 8, "The Trombone in the Modern Orchestra," Herbert comments that orchestration manuals "unwittingly reveal the cultural

baggage of their time by expressing subjective views about orchestration and idiom" (p. 169), and follows up with revealing examples. For example, Cecil Forsyth in his *Orchestration* (London: Macmillan, 1914) dismissed the trombone solo in the "Tuba mirum" of Mozart's Requiem as "dreadful," written by a composer who did not understand the instrument (p. 173). Forsyth believed the trombone should not be used soloistically, partly due to the difficulties of legato articulation, yet today this solo is considered to epitomize the lyrical qualities of the instrument. This chapter is a veritable tour de force, presenting the history of trombone orchestration in the nineteenth century supported by a dizzying array of sources. And the lighter side of the trombone's social history is not neglected: Herbert includes George Bernard Shaw's quip that his father had "destroyed his domestic peace by immoderate indulgence in the trombone" (p. 162).

Chapter 9, "Valve Trombones and Other Nineteenth-Century Introductions," is illuminating, although more pictures and explanations comparing different valve systems would be helpful (only the Périnet valve is illustrated). Chapter 10, "Popular Music," and chapter 13, "Jazz," reflect the author's expansive knowledge of these topics. The jazz chapter is arbitrary in its choice of subject matter, but to be fair, the topic could be a book in itself. Bill Watrous (among other noteworthy jazz trombonists) and James Pankow (of the rock group Chicago) are excluded, while Rob McConnell is absent from both the valve-trombone and jazz discussions. The striking fact that trombonists are often the arrangers in an ensemble (Melba Liston and Slide Hampton, for example) goes unremarked. Chapter 12, "Orchestral Trombone Playing in the Age of Sound Recordings," traces the eventual globalization of the trombone sound through the medium of recordings. Women's involvement in the modern orchestra is relegated to five sentences, omitting mention of such pioneers as Betty Glover (Cincinnati Symphony Orchestra and Opera, 1952–85) and Abbie Conant (solo trombone, Munich Philharmonic, 1980–93). Chapter 14, "Modernism, Postmodernism and Retrospection," outlines avant-garde techniques and provides a thoughtful history of the early music movement (the author was involved as a performer in Musica Reservata, an English ensemble, in the 1970s). The book contains no discussion of modern trombone ensembles.

The text is amply supported by tables, six appendixes, and a substantial bibliography. Musical examples are plentiful and useful, although it would be nice to have one showing Rossini's "famously taxing rapid pas-

sages for trombones" in *Guillaume Tell* (p. 175), and to have measure numbers included consistently. Illustrations, copious throughout the book, are both clear and helpful. Typographical errors are rare (the heading on page 335 erroneously names appendix 4 instead of 5), and the printed text is clean and clear. One cannot expect a book of this sort to include everything, and Herbert's book ultimately exceeded my expectations, presenting a detailed socio-cultural history of an instrument that has not received much scholarly attention.

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Michael Cole. *Broadwood Square Pianos: Their Historical Context, and Technical Development, Together with a New Biography of John Broadwood.* Cheltenham, UK: Tatchley Books, 2005. 205 pp.: 58 black-and-white photographs, 5 drawings, 1 facsimile, 1 map. ISBN: 0-9551777-0-7. £45 (hardcover).

Twenty-three years after the publication of David Wainwright's groundbreaking *Broadwood, by Appointment* (London: Quiller Press, 1982), a new look at the history of the famous London piano-making firm Broadwood & Sons is certainly justified. Michael Cole's *Broadwood Square Pianos* reassesses some of the same material, with a focus on the instrument type that was produced in the highest numbers and enjoyed the widest distribution—the square piano. Cole, a maker and restorer of early keyboard instruments, has gained much attention with his book *The Pianoforte in the Classical Era* (Oxford: Clarendon Press, 1998), which is written in a personal, yet technically well-informed style. This style is maintained in his latest publication. The reader is taken on a research stroll by the author, whose manner of writing also makes the book entertaining.

The time frame ranges from 1742, when the firm's founder, the Swiss harpsichord maker Burkat Shudi, commissioned the well-known family portrait preserved at the National Portrait Gallery in London, to 1866, when the last square piano left the Broadwood factory. An epilogue gives a glimpse into the twentieth century, revealing the fate of some square pianos after the heyday of the instrument had passed, and concluding with a few remarks on the beginnings of a revival.

A primary aim of the book is readability for a wide audience, and most of the material is carefully presented. The table of contents gives a one-sentence summary of each of the eight main chapters (including

introduction, epilogue, and a pictorial "gallery" of pianos), partly reflecting sub-headings within the chapters. The "gallery" is a catalog of square pianos, illustrated with numerous photos representing different design stages. Nine appendixes follow, with transcriptions of important documents concerning the history of the family and of the firm, a genealogical table of the Shudi and Broadwood families, a list of serial numbers of representative Broadwood square pianos, a price list, and some descriptions of related instruments by other makers. Appendix 9 offers technical data on topics such as stringing and touch (key depth and weight), and drawings of four types of square-piano action used by the Broadwood firm.

The book is based mostly on the study of primary sources and an analysis of surviving instruments. Cole reinterprets known archival material (primarily Broadwood family and business records kept at the Bodleian Library in Oxford and the Surrey History Centre in Woking) to refute the common assumption that John Broadwood was interested in the piano early on. Instead, he is convinced that Broadwood was still committed and successful as a harpsichord builder at a time when other London makers had already entered the piano market. Cole interprets those entries referring to pianos in the business journals of the early 1770s as hiring, repair, and tuning records of instruments made by other makers, and he argues that Broadwood made pianos only from 1778 onwards.

The early square pianos surviving from Broadwood's shop are distinctly different from those made by other makers. They follow a design with brass underdampers, which Broadwood patented in 1783, and they lack the so-called mutations, such as damper lifting and buff stop, which were usually operated by hand stops. Cole concludes that the latter was the reason why Broadwood's square-piano design was not popular in mainland Europe, where these mutations were very much in vogue. Having established such a distinct design, Broadwood took longer than other makers to adopt more modern ideas in piano construction, notably the escapement action, which would not become a regular feature on the firm's squares until 1808.

Cole links John Broadwood's emancipation from the harpsichord and his turn toward the piano with changes in his personal life, particularly his second marriage, to Mary Kitson in 1781, after Barbara Shudi-Broadwood's death. This second marriage, according to Cole, liberated Broadwood from the invisible bonds of his late master and father-in-law,

the harpsichord maker Burkat Shudi. Cole skillfully interprets the documents to make Broadwood's family and customers come alive. However, there is an inherent contradiction in his approach. On the one hand he practices positivism, asking us to believe only what we read in black and white. But on the other hand, he himself presents bold assertions and speculative stories. To take just one example, the idea that Broadwood's second marriage was the catalyst for his new endeavor in square pianos is mere speculation. In the early 1780s the time was simply ripe for diversifying into the piano business, and the new private situation was possibly just a coincidence. In general, Cole takes care to fill in the context, sometimes even to the point of having too many irons in the fire. For example, one wonders why it is necessary to inform us in such great detail about the life of the brewer Henry Thrale. At other places the reader misses important technical details, such as the similarity between Broadwood's underdamper mechanism and designs in German-speaking lands, for example those found in instruments by Christian Baumann and others. There is also no mention of the resemblance of Broadwood's brass underdampers to the lead overdampers, in the shape of a peacock, by William Southwell.

The pictorial gallery of pianos is a bit disappointing, mostly because it lacks clarity. It would have been helpful to have this section organized in a more consistent manner, with each instrument described according to a uniform scheme, as is customary in museum catalogs. In appendix 2 the reader searches in vain for the source references for the wills of Burkat Shudi and John Broadwood. Considering the importance of John Broadwood's British patent no. 1379 of July 17, 1783, which Cole describes, it would have been nice to include a copy of the beautiful drawing with Broadwood's own explanations in the appendix.

Cole hypothesizes that Broadwood started building square pianos later than Wainwright assumed; his argument rests partly on the questionable authenticity of a square piano with the date 1774 at Fenton House in London. Considering the significance of this hypothesis, it is surprising that the discussion of this instrument is pushed into the appendix. Also, more photos would be necessary to convince the reader that the author's argument is reasonable. From the information given here, I am convinced only that the nameboard is slightly questionable, not that the authenticity of the whole instrument can be doubted.

All in all, Michael Cole's *Broadwood Square Pianos* is a valuable contribution to our understanding of piano history, and certainly a much-needed

publication, raising awareness of the importance of the square piano and its various designs in England. Whoever picks up this book will enjoy reading it, whether or not he or she agrees with its hypotheses.

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Ralf Leenen and Barry Pratt. *The Embergher Mandolin.* [Antwerp and Oxford]: Ralf Leenen and Barry Pratt, 2004. 149 pp.: ca. 200 color illus., 54 black-and-white illus., 2 tables. ISBN: 9-073838-31-2. €32 (paper).

A century ago, the classical mandolin was enormously popular and used widely, not just as a solo instrument, but also as the foundation of orchestras comprised almost entirely of fretted instruments of different sizes and ranges, corresponding to the instruments of the violin family. Its best music, much of it performed in more recent times by the late British mandolin virtuoso Hugo d'Alton, consisted of virtuoso sonatas, character pieces, quartets, and concertos by such European and American composers as Carlo Munier, Silvio Ranieri, Raffaele Calace, Samuel Adelstein, and Samuel Siegel. Contemporary popular music and opera arias were also staples of the many hundreds of mandolin clubs, orchestras, and individual players around the world. The instruments they used were predominantly of the classical, Neapolitan type, with a round lute-like back and a soundboard bent inward about three quarters of the distance from the neck. This bend acted as a counter-pressure device for the four pairs of metal strings, which were tuned to the same notes as the violin.

Today the world of the mandolin has become a great deal smaller, and most listeners know the instrument mainly in connection with folk or country music, such as American bluegrass. However, a resurgence of interest in the classical instrument and its music on an international scale has been well documented by Paul Sparks in his book *The Classical Mandolin* (Oxford: Clarendon Press, 1995; 2nd ed., 2006). *The Embergher Mandolin* is a welcome supplement to the research of Sparks and others.

The authors—a Belgian, Ralf Leenen, and an Englishman, Barry Pratt —are not only excellent players, but also first-rate researchers, and their book presents a detailed account of a most important maker and his influence on the mandolin world. The instruments of Luigi Embergher

(1856–ca. 1943) and his workshop in Arpino, near Rome, are considered to be among the finest of their type.

The book is excellently produced and lavishly illustrated with around 200 top-quality color photographs showing all the various grades and models of Embergher's instruments, as well as those of his followers and successors. These instruments, displaying various refinements of the standard Neapolitan mandolin, have come to be known as "Roman" mandolins. The detailed photographs illustrate the most minute structural and developmental changes made by Embergher. Combined with the authors' astute commentary, they provide ideal documentation not only for the normal size mandolin, but also for the *mandolinetto, quartino, terzino, mandoliola, mandola, mandoloncello,* and *mandolbasso* sizes. In addition to several period photographs of makers and players of the late nineteenth and early twentieth centuries, there is a reproduction of the entire Embergher illustrated catalog, ca. 1925.

Given the amount of technical detail, the authors probably should have provided an index for convenient reference. The bibliography should have been more comprehensive as well. For example, there is no mention of the print and online articles of Alex Timmerman, who also specializes in the work of Embergher. Further, Leenen and Pratt probably should have provided more background on the world of mandolin making during Embergher's time, to place his work in better context. While Embergher may have been the greatest refiner of the Roman-style instrument of his day, there were other fine makers associated with that school. Perhaps more importantly, there were also other great makers working in different traditions of mandolin making and playing, such as the Neapolitan, Genovese, and other regional types. The particular focus of Roman mandolin makers was to facilitate the playing of mandolin music that was composed in a violinistic style, as well as actual violin music. The details and construction of the neck, for example, encourage the use of a very violinistic left-hand technique. In contrast, many players around the world preferred the more broadly constructed neck and wider string spacings of the standard Neapolitan and other types of mandolin, which allowed for more ease in chordal as well as melodic playing.

The authors' work is highly recommended to music libraries, organologists, and musicians alike. In addition to providing a detailed study of the work of one of the most important mandolin makers of his day, this book will perhaps inspire a similar study of the contrasting approaches to construction of Embergher's contemporaries, such as the Italian and

Swedish makers at the Boston workshop of the Vega company who made beautifully crafted Giuseppe Pettine model mandolins with broad fingerboards and semi-vaulted backs.

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John Ogasapian, Scot L. Huntington, Len Levasseur, and N. Lee Orr, editors. *Litterae Organi: Essays in Honor of Barbara Owen.* Richmond, VA: OHS Press, 2005. xxi, 388 pp.: 60 black-and-white photographs. ISBN: 0-913499-22-6. $55.00 (hardcover).

Barbara Owen has enjoyed a long and diversified career as an organ performer, builder, and historian. She has traveled widely in North America and in Europe studying organs and building techniques, and has investigated and reported on many unknown instruments. She also worked for eighteen years in the workshop of the C. B. Fisk organ-building firm.

The nature and range of the contributions in this *Festschrift* amply reflect the breadth of Owens's own work. Included are several essays on historical aspects of the world of organs: John L. Speller's "Aspects of the Old English Transposing Organ"; Nicholas Thistlethwaite's "Organs and Arminians in Seventeenth-Century Cambridge"; and N. Lee Orr's "Dudley Buck and the Coming of Age of the American Organ." Several essays deal with discovering and restoring organs. Dana J. Hull's "Organ Restoration Odyssey" relates her adventures (and occasional *mis*adventures) as an organist and music librarian turned pipe-organ rescuer and restorer. Laurence Libin describes an instrument in Pavlovsk, the St. Petersburg palace of Paul I, in "Johann Gabrahn's Organized Piano in Context." "Oaxaca's Amazing Organ Culture" by Susan Tattershall is a tale of the discovery and subsequent restoration of an organ in Mexico. Stephen L. Pinel's research, encouraged by Owen, on a little-known American builder is reported in "Giles Beach and the American Church Organ Works." Rounding out the collection are essays devoted to specific aspects of performance: for example, Peter Williams's analytical consideration of music by Frescobaldi, J. S. Bach, and Domenico Scarlatti, and Lynn Edwards Butler's essay, "Manual Designations as Registration Indicators."

Other essays give welcome attention to subjects not often addressed. Jonathan Ambrosino evaluates several instances of organ builders returning to alter their own work in "Winds of Change," a far-ranging look

at the work and re-work of Ernest M. Skinner, G. Donald Harrison, Charles Fisk, John Brombaugh, and Bruce Fowkes. Uwe Pape discusses techniques and principles for the restoration of the neglected pneumatic instruments of the last century in "Restoration of Tubular-Pneumatic Organs in Northern Germany." In "The Bad Tempered Organ," Stephen Bicknell tells of his adventures in the tricky world of temperament, particularly with respect to music for organ and voices.

This is a handsome book, lavishly and richly illustrated, but the glossy paper that well suits the photographs makes the print difficult to read. Editing is somewhat uneven; one wonders if it was left to the individual authors. On page 370, "facit" should be "facet." Tatershall's fascinating—yes, exciting—tale of resurrecting a beautiful lifeless organ in Oaxaca is marred by infelicities that detract from the reader's pleasure: "a four-foot open principals" (p. 98), "There exists . . . two organs," and "the projects completion" (p. 99). In addition, this essay has an informal, often anecdotal quality that hints at not-quite-adequate conversion from an oral presentation.

On the positive side, the essays are so varied in subject matter and approach that almost every reader will find a topic of interest, whether it is the sad life of the unappreciated Eugene Thayer, the work of Dudley Buck, the earliest recordings of American organs, or Manuel Rosales's work as an organ-builder in Los Angeles. With its broad spectrum of material, this volume is a welcome addition to the literature about the organ, its history, its music, and its vicissitudes as a musical instrument uniquely subjected to the requirements of collective—i.e., congregational—taste. *Litterae organi* forms a fine and lasting tribute to the manifold achievements of Barbara Owen.

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John R. Watson, editor. *Organ Restoration Reconsidered: Proceedings of a Colloquium.* Detroit Monographs in Musicology/Studies in Music, no. 44. Warren, MI: Harmonie Park Press, 2005. xix, 176 pp.: 58 black-and-white photographs, 6 figures, 6 musical exx., 9 tables. ISBN: 0-89990-128-X. $35.00 (paper).

The colloquium of the title took place in 1999, hosted by Historic St. Luke's Church in Smithfield, Virginia. Thirty-four specialists—from England, Canada, the Netherlands, Sweden, Scotland, Australia, and the

United States—were invited to participate in this gathering, titled "Historic Organs Reconsidered: Restoration and Conservation for a New Century." From the nature and quality of the thirteen papers presented, we can only regret that the lively discussions that must have followed each reading are not also included in the published proceedings.

Following a helpful introduction, which summarizes the contents, are four sections: "Conservation and Restoration in Context"; "Conservation and Organs"; "The Historic St. Luke's Organ: A Case Study"; and "European and American Case Studies." The issues and problems of organ restoration are surveyed in the first part. Laurence Libin's clear and incisive essay lays out the broad arguments for conservation versus restoration before moving to his recommendations for the object at hand: Historic St. Luke's organ. This English chamber organ, dating from 1630, arrived in Smithfield in 1957, coming almost directly from the English manor house of the LeStrange family, for whom it seems to have been built. The following three papers discuss conservation and restoration in terms of techniques: What is to be learned from building techniques of the seventeenth century? (This essay includes a discussion of historical fidelity versus pursuit of musical qualities.) What is the value of using the instrument as a model to copy? Can restoration in fact negate the value of the original? In the latter paper, R. L. Barclay relates the amusing but sad tale of Glenn Gould's favorite Steinway, which was returned by Ottawa restorer Kenneth Lauzon to its full beauty of appearance and of sound, but in the process lost almost all resemblance to the instrument Gould had so loved.

Part II consists of an overview by David Blanchfield of techniques used to clean and restore organs and a description by David Goist of cleaning and preserving the painted surfaces of the St. Luke's organ. Both papers, though readily understandable by the non-specialist, will provide information of value to other technicians.

Part III centers on the organ at Historic St. Luke's. Barbara Owen provides a biography of the instrument, together with an insightful discussion of its prospects—restoration to its original state or preservation in its present condition. Owen makes a good case for the second in this interesting and well-written account. The essay by Christopher Kent attempts to establish the instrument's original voicing and temperament by examining the chamber music in which it was presumably used. Much of this repertoire for violins or viols plus basses was by John Jenkins (1592–1678), who was resident in the LeStrange house from 1644 to

1660. The final essay in this section, by Dominic Gwynn, investigates the context of the instrument, i.e., chamber organs used in the decades before and after 1630 (when the organ was bought for the LeStrange family), providing tables of stops, key compasses, and pitch, and discussing the organ's role in string chamber ensembles.

Having moved from the general to the specific in Parts I to III, we return in Part IV to the more general: the consideration of other historic organs. George Taylor and Bruce Shull relate the dramatic history of the Salem Tannenberg organ. The passion of these authors—revealed in such colorful language as "resurrecting," "forlorn heap of parts," and "an execrable modern wind system"—is positively endearing, and prepares us for their statement that "the organ fairly begged to be saved" (p. 126). Their love for their craft and its subjects resonates in their description of the sound of the pre-Silbermann Saxon instruments: "these organs express the pietistic musical ideal of *Lieblichkeit*, or loveliness and sweetness, qualities so desperately lacking in our society today" (p. 134). They are enthusiastic about the didactic value of studying these instruments: "Through our privileged interaction with instruments from periods more aesthetically astute than our own, we have found the organs themselves to be the real teachers who continually surprise us by expanding our horizons" (p. 135).

Essays by Raymond Brunner and Göran Grahn give further case studies of restoring organs in Pennsylvania and the Baltic, respectively. Brunner relates hair-raising stories of well-intentioned efforts at bringing organs into line with "modern" aesthetics, and in the course of it mixing up principal ranks, installing pipes anywhere they could be made to fit, raising pitch, changing stop action, wind pressure, etc. He summarizes his own principles: preserve as much original material as possible; avoid what he terms "nonreversible procedures"; do too little, rather than too much (p. 145).

Grahn presents an interesting account of the organ situation in the Baltic countries at the end of the twentieth century. Churches that had been used as factories or for other non-religious purposes during the Soviet years are once again functioning as originally intended. The organs, which, fortunately, were often left alone, are now in demand for religious services. The author gives us an example of an instrument in Edole built by Christoph Wilhelm Braveleit in 1784, "romanticized" around 1852 (but without irrevocably eliminating the original materials), and again rebuilt in 1902. Would it be best to restore this organ to

its original state or to preserve the altered instrument? Since the basic instrument is still viable, his recommendation is to preserve as much as possible of the Braveleit material, and he defines the steps to be taken.

A second instrument, in Kihelkonna, Estonia, was built in 1805 by Johann Andreas Stein (1752–after 1821). Stein, not to be confused with Mozart's Johann Andreas Stein (1728–1792) in Augsburg, had apprenticed in Thuringia with Heinrich Andreas Contius (1708–1792). Around the middle of the century both Stein and Contius (now Stein's father-in-law) moved to the Baltic region. After Contius's death Stein established his workshop in Pärnu (Estonia). The Kihelkonna instrument was rebuilt in 1890, at which time a second manual was added, a new console provided, and the pipework rearranged. The recommendation in this case is to preserve the 1890 changes, which were professionally and well done, on two grounds. First, the congregation would not have liked to return to the original one-manual instrument. Second, there is extant no console by either Stein or Contius, so no specific model is available. The two stories neatly illustrate the conflict of the museum principle of restoring and playing infrequently or not at all, with the church's pragmatic need for an instrument to be used regularly.

This section and the book conclude with Darcy Kuronen's description of an organized piano dating from 1828–29, now in the Museum of Fine Arts, Boston. The instrument, by Alpheus Babcock, was never used in a church and was thus not altered to please congregational tastes. It did, however, suffer damage from improper storage—probably in a barn, since evidence of rodent infestation abounds. The recommendation in this case is not to restore the instrument to playing condition (although the casework will be cleaned to make it an effective exhibit in the MFA collection), but rather to use it as a model from which a copy may be built. Thus the original Babcock instrument will be preserved for all that it can teach us today about the art of the past.

What emerges from all the essays is a sense of the importance of treating each case in an individual way, of the need to assess each example in all possible contexts instead of making categorical statements. Barclay says it well: "Each historic instrument must be allowed to dictate its own future, unencumbered by misinterpretations and rigid stances." He calls for an end to the battles between "conservation and restoration at opposite poles of an imaginary spectrum" (p. 48).

Illustrations are numerous and well-reproduced, and add appropriately to the content of the essays, which are themselves of uniformly high

quality: well-written, informative, and thought-provoking. In sum, this collection has the highly desirable result of awakening in the reader a feeling of loss at not having taken part in the original colloquium. We can be grateful therefore to have the studies available in print.

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Monika Lustig, ed. *Geschichte, Bauweise und Spieltechnik der tiefen Streichinstrumente: 21. Musikinstrumentenbau-Symposium Michaelstein, 17. bis 19. November 2000.* Michaelsteiner Konferenzberichte 64. Blankenburg am Harz: Stiftung Kloster Michaelstein, 2004; Dößel: Janos Stekovics, 2004. 228 pp.: 91 black-and-white illus., 33 figures, 6 musical exx., 4 tables. ISBN: 3-89512-123-1, 3-89923-058-2. €29,80 (hardcover).

So much of what we know or wish we knew about historical bass instruments depends on the interpretation of terminology that varied greatly over time and place. Confusion arises from the fact that terms still (or again) in use do not necessarily correlate with one specific historic use. Contrary to modern practice, in the seventeenth and eighteenth centuries it was common to use *basso, basse, bass,* or even *base* to indicate the musical function of an instrument without regard for its specific organological identity. For example, in many sets of sonatas for *violoncello* and *basso* it is clear from the music that both parts would have been played by what is organologically the same instrument, but the two words differentiate between the soloistic and accompanimental characters of the two parts. The double stops and chords in the bass part of sonatas often show that the part is conceived for the violoncello; an example can be found in the first movement of Salvatore Lanzetti's Sonata in C major, op. 1, no. 4, from his *XII Sonate à violoncello solo e basso continuo* (Amsterdam, 1736). Any meaningful discussion of historical bowed basses must take great pains to be clear in its use of terminology and in its interpretation of the terms used in historical sources.

Monika Lustig points out in her foreword to this volume that the bass instruments of the bowed string family, despite their greater size and diversity, have been the victims of a relative state of scholarly neglect when compared with their smaller cousins, the violins. The twenty-first Michaelstein symposium on musical instrument construction, which gathered an impressive array of prominent scholars and performers for four days in November 2000, was a laudable beginning to redressing this

imbalance. The conference included round-table discussions, presentation of fifteen papers, musical performances, and an instrument exhibition. *Geschichte, Bauweise und Spieltechnik der tiefen Streichinstrumente* includes fourteen papers, three of them in English, and gives a general overview of the proceedings, including concert programs, descriptions of the instruments exhibited, and an index. In conjunction with the 250th anniversary of the birth of Johannes Sperger (1750–1812), topics relating to Sperger and the Viennese double bass were the focus of a third of the papers presented.

While there is much of value here, the contributions are uneven in their quality, and the overall presentation is often incomplete. Significant details that would have required little additional paper are neglected, and the photographs of instruments are small and not especially well reproduced. It is odd, for example, at a conference concerned with the many ways in which bass instruments varied over time and place, that the concert programs are mostly too vague in their descriptions of instruments for a reader to know the size, shape, number of strings, or tunings used in most cases. The opening performance is titled "Violone-Musik des 17. Jahrhunderts," but readers of this journal or anyone who attended this conference will realize how ambiguous the term *violone* is. The specification at the end of this program that Armin Bereuter's *violone* was a *basso di viola* does little to clarify the situation. A similarly frustrating vagueness was typical of the other programs. Detailed information about the bass instruments played, including how they were tuned, would be useful for readers who did not have the benefit of attending the concerts. It also would have been nice if this report included biographies of the participants.

Two interesting papers deal with aspects of the confusion surrounding the term *violone*. As its parodying title suggests, Johannes Loescher's brief paper, "Vom Violone zum Violoncello—wirklich eine Frage der Saiten?" takes on Stephen Bonta's ideas, principally those expressed in his widely respected 1977 article, "From Violone to Violoncello: A Question of Strings?" (this JOURNAL 3 [1977]: 64–99), but also those of several other articles (all of which are included in Bonta, *Studies in Italian Sacred and Instrumental Music in the 17th Century*, Variorum Collected Studies [Aldershot, UK: Ashgate, 2003]). While Loescher agrees with Bonta on many points, he convincingly disputes Bonta's claim that the smaller instrument would have immediately replaced the larger one and that the two would never have been used side by side. He also suggests that Bonta's

concentration on the violoncello in Bologna obscures the fact that overwound strings were being used on a variety of different instruments in different places around this time. Thomas Drescher's "Giovanni Battista Vitali—'Sonatore di violone da brazzo': Beobachtungen zum Problemkreis 'Violone' und 'Violoncello,' " with its observations on the problems surrounding the terms "violone" and "violoncello," is an excellent overview of the complexities in translating seventeenth- and eighteenth-century terms into modern concepts, often named by the same or similar terms, though not necessarily understood or delimited in the same ways. Drescher helpfully reminds readers that the "augmentative *violone* says nothing more than that a large-sized bowed string instrument is meant, whereas the question remains: large relative to what size?" (p. 57: reviewer's translation). Buttressing the conclusions of Gregory Barnett (in "The Violoncello da Spalla: Shouldering the Cello in the Baroque Era," this JOURNAL 24 [1998]: 81–106), Drescher suggests an even more widespread use of the practice of playing smaller bass instruments on the shoulder in Italy, Germany, and even France.

Xosé Crisanto Gándara's "Origins and Development of the Double Bass in Spain," the opening essay in this collection, deals extensively with a fascinating topic about which the author is apparently highly knowledgeable. However, the English is riddled with impenetrable idiosyncrasies, which frequently make it impossible to understand just what conclusions the author would wish the reader to reach. Included are many untranslated quotes from sources in Spanish where the interpretation of specific terms could be problematic. For example, a portion of one of Gándara's quoted sources states: "La Vihuela de arco se distingue del Violón, solo en dos accidentes, el uno es, que tiene las distancias de los puntos formadas con trastes, y en el Violón, no. La otra diferencia es que la Vihuela tiene el mismo temple que la Guitarra Española con cinco cuerdas, y el Violón tiene el mismo que el del Violín, estando las quatro cuerdas que llevan en quinta unas de otras" (Pablo Nassarre, *Escuela Música según la práctica moderna* [Parte primera: Zaragoza, 1724; facs., Zaragoza, 1980], 465; here cited on p. 32). This could roughly be translated: "The *vihuela de arco* distinguishes itself from the *violón* in only two features. One is that the former marks the intervals with frets and the *violón* does not. The other difference is that the *vihuela* has the same tuning as the *guitarra española* with five strings and the *violón* is the same as the violin, four strings tuned in fifths." While this instance supports an interpretation of *violón* as similar to "bass violin" or *basse de violon,* it is not

clear that this interpretation should be applied in all instances. Many of the problems revolve around the frequent use of the term *violón,* without Gándara's ever clarifying how he interprets or uses this term, or whether he believes it had a standardized meaning. It seems reasonable to assume that *violón,* like *violone,* could cover any large bowed instrument, designating a wide range of different instruments in different instances.

Annette Otterstedt is a particularly imaginative thinker and writer. Her wide-ranging "Consort bass—Kontrabass" addresses diverse points, including our modern obsession with categorizing instruments as either of the *da braccio* or the *da gamba* family, despite the survival of so many hybrids. Without belittling the efforts of musicologists, she is conscious of the important role that performers play in making discoveries about historical instruments. She looks at different sizes of instruments, weighing their merits from a practical point of view, and points out the obvious, but normally not considered point, that considerably less work is required to build a large instrument with a flat back than one with a carved back.

Karel Moens's "Tiefe Streichinstrumente aus dem Bestand der venezianischen Sammlung Correrś" overlaps significantly with his previously published "Problems of Authenticity in Sixteenth-Century Italian Viols and the Brussels Collection" (in Susan Orlando, ed., *The Italian Viola da Gamba* [Solignac: Ensemble Baroque de Limoges; Turin: A. Manzoni, 2002]: 97–114; reviewed in this JOURNAL 31 [2005]: 191–95). As he has done in other cases, Moens here questions assumptions about the authenticity of old instruments, this time focusing on the double basses in the Correr Collection of the Museum of Musical Instruments in Brussels. He convincingly shows that it is impossible to really learn much about seventeenth-century double basses from the instruments in this collection because of the numerous problems with their provenance. Like so many other large instruments of this age, they also have undergone too much alteration to determine much about their original form.

Hans Reiners, who has extensive experience working with iconography to make reconstructions of Baroque bows, is convinced that "fundamentally all Baroque bows were clip-in frog bows" (p. 123). His very short essay on Baroque bass bows, which includes a useful selective list of iconographical documents of bass bows, deals with length, shape of tip, and wood selection, exploring the likely use of European woods such as plum, mountain maple, beech, and yew.

Four of the papers deal with different aspects of the Viennese double bass. "Historische Facetten des Wiener Kontrabasses" by Josef Focht, author of *Der Wiener Kontrabaß: Spieltechnik und Aufführungspraxis: Musik und Instrumente* (Tübinger Beiträge zur Musikwissenschaft 20 [Tutzing: Hans Schneider, 1999]; reviewed in this JOURNAL 28 [2002]: 222–27), gives a good, brief overview of the instrument. Focht points out that no single term was used to specify unambiguously the use of the Viennese double bass. It was variously referred to as *Violon* (usually before ca. 1780), or thereafter as *Contrabasso,* but neither term necessarily rules out other double bass instruments (p. 134). Igor Pecevski's "Double Bass Playing Technique of Johann Matthias Sperger" explains why much of the music written for the Viennese double bass is better suited to that instrument and its playing technique than to its modern cousin. He raises interesting questions about tempo that merit further consideration (p. 140). Oskar Kappelmeyer, "Der Wiener Kontrabass im 18. Jahrhundert—bautechnische Merkmale und Besonderheiten," briefly discusses the characteristics of Viennese instruments in reference to an eighteenth-century instrument by Antony Posch, restored in the author's workshop. Thomas Schiegnitz, "Der Kontrabass von Andreas Jais (Tölz 1736) in Original und Nachbau," discusses an unusually well-preserved instrument in the Musikinstrumenten-Museum in Berlin (inventory no. 1410) and the process of constructing a copy. An interesting-sounding paper read by Clive Fletcher, "The Classical Viennese Double Bass as a Solo Instrument and Its Music in the Schwerin Archive and the Gesellschaft der Musikfreunde—With Special Reference to the Works of Johannes Sperger," was not available for publication in this collection.

The remaining articles deal with the modern double bass. Dietrich Holz, "Frühere und heutige Materialprobleme beim Bau von Streichinstrumenten der tieferen Lagen," deals primarily with the appropriate selection of woods for double basses. Anders Askenfelt, "On the Acoustics of the Double Bass," addresses questions of sound radiation; these had earlier been asked most often in relation to the violin. Jobst P. Fricke's "Wie erfüllt der Kontrabass seine Bassfunktion?" starts from the idea that people frequently claim not to hear the double bass in the orchestra, but notice its lack when it is not there. Fricke looks at how an instrument, theoretically too small to propagate such long wavelengths, uses fluctuations in waveform rather than formants to create its distinctive presence. Gunter Ziegenhals, "Akustik und Geometrie von

Kontrabässen," considers the way different resonant frequencies interact to produce "live spots," "dead spots," and wolf tones, and how these frequencies, either through structural alterations or specific playing techniques, can be adjusted to improve the tone of the instrument and enhance sound projection.

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Jonathan Wainwright and Peter Holman, editors. *From Renaissance to Baroque: Change in Instruments and Instrumental Music in the Seventeenth Century*. Aldershot, Hampshire: Ashgate, 2005. xx, 321 pp.: 44 black-and-white illus., 1 figure, 14 musical exx., 12 tables. ISBN: 0-7546-0403-9. $105.00 (cloth).

A marker on the time line of European music is customarily placed at or near the year 1600, dividing Renaissance musical style from Baroque. Jonathan Wainwright observes, in his introduction to this volume, that the traditional dating of this division is based on stylistic changes in Italian vocal music, and especially on the tardily printed editions of such music; it does little justice to the history of European musical instruments and instrumental music. In *From Renaissance to Baroque,* he and other contributors attempt to correct this long-held but one-sided view by exploring changes, first evident in England and France around 1630, that led to the emergence of the Baroque orchestra, among other important developments.

The sixteen chapters in this volume originated as papers presented at a conference of the National Early Music Association, held in July 1999 at the University College of Ripon and York St. John, York, United Kingdom. A complete list of the authors and titles is available at the publisher's web site, www.ashgate.com.

There are chapters on keyboard, bowed string, and plucked string instruments, but wind instruments receive most of the attention, and for good reason. The combining of wind instruments with violin bands, first documented at the courts of James I and Louis XIII in the early seventeenth century, was a decisive step, writes Peter Holman. Most wind instruments, built for use in like consorts, were tuned to one another rather than to a broader-based standard of pitch. "The differences in pitch [among different families of instruments] could only have been re-

solved in one of three ways," Holman explains. "The strings could have tuned up to the prevailing wind pitch, wind instruments could have been constructed that played at the prevailing string pitch, or the winds and strings could have played at their own pitches in different keys" (p. 250). The first of these expedients was used as early as the late sixteenth century (in Italian churches), and as late as the 1670s (in works of Schmelzer and Biber). The second, begun "in the 1650s and 1660s in Paris" (p. 252), entailed four changes, all to the woodwinds: the pitch was lowered, the instruments were made tunable (within limits) by multipiece construction, the tone was made suitable for orchestral use, and the instruments were made in favored sizes (no longer in complete sets). The third remedy for conflicting pitch standards is observable in Bach's cantatas BWV 131 and 150 (1707–9), where the wind and string parts were written in different keys.

Holman also surveys many technical aspects of bowed string instruments, including their stringing, tuning, disposition, doublings, and idiomatic writing, at the French court and elsewhere. "By the 1680s, the transition from Renaissance violin band to Baroque orchestra was largely complete," he writes. "[I]t was becoming routine for French composers to use oboes and bassoons to double the outer string parts, for flutes or recorders to be used as solo instruments, and for trumpets and drums to reinforce warlike and heroic passages" (p. 254). This was true not only in Lully's orchestra, but in the odes and verse anthems Purcell and Blow composed for the English court, where a group of French wind players had arrived in the 1680s.

The English court was perhaps the most conspicuous importer of French Baroque woodwinds and orchestral practices, but such importation was widespread. Samantha Owens presents a case study of the arrival of Lullian orchestral practices at the ducal court of Württemberg. Archival documents describe the adoption of French oboes and the hiring of French musicians, including some who had studied or worked under Lully during the 1680s. By the time of a 1718 inventory, "the court's substantial collection of Renaissance instruments (mostly in consort sets) had been relegated to storage and replaced by others which later formed the basis of the standard Baroque orchestra. . . . The transition from consort to orchestra had been accomplished" (pp. 227–28).

Why, after more than a century of peaceful coexistence, were various string and wind consorts suddenly combined? Or, to put it more bluntly, why did the Baroque orchestra spring into existence? The question

seems basic and practical, but Holman's answer is unexpectedly intellectual and antiquarian: ". . . Lully wanted to add wind instruments to the court violin bands he directed . . . to exploit their affective associations in dramatic music" (p. 252). The recorder was associated with shepherds, sleep, erotic passion, and birds; the transverse flute with death or erotic passion; the oboe with the Greek aulos, Bacchus, and jollity; trumpets and drums with war or regal power. Ancient Greece and Rome were the ultimate sources for these latter-day notions. But exactly how various associations of the aulos and panpipe were redistributed among three newer woodwinds is not addressed in this volume, even by Anthony Rowland-Jones, who explains many classical allusions in the iconography of the seventeenth-century recorder.

One striking aspect of Baroque instrumental composition was the rapid development of idiomatic writing for the various instruments. Matthew Spring argues that this may have occurred even before the orchestra's rise—with French lutenists, whose preoccupation with their instrument's sonority led them to develop a strongly idiomatic style by 1630. Nancy Hadden notes that the new idioms of instrumental writing were at times borrowed: "The Renaissance flute could not 'speak' in that particular French Baroque 'sighing' manner, which [the court composer Bénigne de] Bacilly describes in vocal terms as 'monosyllables which seem to require that you stop short, such as "Qui," "Non," "Va," and other similar ones . . .' " (p. 138). But the new Baroque flute, with its rich-toned lower register, excelled at these quasi-vocal effects.

The chapters range widely in length and approach, from heavily documented arguments to two brief reports on workshops in which works of J. S. Bach, Lully, Charpentier, and François Couperin were performed. Some authors took advantage of the six-year interval between conference and publication to update or expand their papers. Bruce Haynes's chapter on the metamorphosis from shawm to Baroque oboe in France, for example, discusses a few points not covered in the corresponding chapter in his *The Eloquent Oboe* (Oxford: Oxford University Press, 2001; reviewed in this JOURNAL 29 [2003]: 245–49).

Specialists will of course find issues to debate in this or any other book. At the heart of many of the changes examined here are French woodwind makers, the best known being the Hotteterre family. "Least obscure" is probably an apter phrase, but still, more is known about these makers than the contributors sometimes reveal. Graham Lyndon-Jones, for example, writes: "There is no evidence that the Hotteterres

ever made a bassoon!" (p. 76). This is not true; at least three Hotteterres owned bassoon parts or bassoon-making tools, as shown in various shop inventories: Nicholas II (1694), Colin or Nicholas III (1708), and Martin (1711). Both Lyndon-Jones (p. 74) and Jan Bouterse (p. 70, n. 26) write that various Hotteterres had workshops at La Couture, their ancestral home about thirty-five miles (ca. 56 km) west of Paris. Neither author mentions that up to five different Hotteterre workshops were simultaneously active in Paris or Versailles during the later seventeenth century. Haynes describes Jean I Hotteterre (*père*), the most widely noted innovator of the family, as having been appointed to the king's *Douze grands hautbois* in 1664, a year of abrupt changes of both personnel and performing pitch level in that flagship ensemble (p. 35; no source cited). But according to Marcelle Benoit, *Musiques de cour: Chapelle, chambre, écurie, 1661–1733* (Paris: Picard, 1971): 13–17, it was Jean I's short-lived brother Jean Hotteterre *le jeune* (not known as a maker) who served in the *Douze grands hautbois*, from 1666 until his death in 1669. He was succeeded by his nephew Jean III; as far as we know, Jean I was never a member.

Marc Ecochard, in his critique of Michel La Barre's "Mémoire sur les musettes et haubois," writes that "Mersenne distinguished three closely associated types of reed instruments: . . . the *musette de Poitou,* which was a bagpipe with one drone. . . . the *grand hautbois* [or shawm, and] . . . the cornemuse, called *chalemie* by Mersenne, which is a bagpipe with two drones played at the court. . . ." (pp. 54–55). This is misleading. Marin Mersenne describes a cornemuse (the aforementioned bagpipe with one drone, possibly from Poitou, in *Harmonie universelle* [Paris, 1636]: 305–7 and 284), but he never mentions a *musette de Poitou;* payroll records, however, make clear that the *musette de Poitou* was a distinct instrument (possibly a detached chanter from the cornemuse). Meanwhile, Mersenne described the *chalemie* as "the bagpipe of shepherds" (ibid., p. 283), but made no reference to its use at court.

One notable achievement of this volume is to explain how and why the Baroque orchestra arose. Such a feat invites comparison with portions of John Spitzer and Neal Zaslaw, *The Birth of the Orchestra: History of an Institution, 1650–1815* (Oxford: Oxford University Press, 2004). Spitzer and Zaslaw's discussion is more integrated and less centrifugal than that of *From Renaissance to Baroque,* but it offers no insight into the broad and consequential issue of conflicting pitch standards in the seventeenth century, making the present discussion all the more valuable.

Bruce Haynes discusses the issue here, but he has explored it at greater length in *A History of Performing Pitch: The Story of "A"* (Lanham, MD: Scarecrow Press, 2002; reviewed in this JOURNAL 32 [2006]: 194–96), where he linked it to "the instrumental revolution of ca. 1670" (pp. vi and 115–58).

The Western orchestra, both symphonic and operatic, of the last three centuries is inseparable from the organization and instrumental types first seen in the Baroque opera orchestra. This enduring legacy apparently seemed so self-evident to the various authors that not one of them alluded to it. What *From Renaissance to Baroque* occasionally lacks in this sort of long perspective is offset by its unique insights into a century of abrupt changes in musical instruments and instrumental music. The fuller digestion and appreciation of this information—not exactly raw here, but sometimes only lightly contextualized—will be the task and opportunity of authors to come.

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