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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; Döbel: 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 braccio": Beobachtungen zum Problemerkis '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 Correns" 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.

JOHN MORAN

PEABODY CONSERVATORY OF MUSIC

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-