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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-

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 multi-piece 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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