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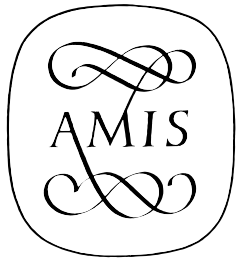

argument; it is well worth reading whole, as are a host of other essays in this compendium.

I am unable to accept Crowell's understanding of two quotations (p. 58) describing keyboard technique. One is Burney's description of Handel's playing, the other a translation of Forkel's description of J. S. Bach's. In both cases, Crowell takes the absence of visible hand motion to imply that arm motion is used to press the keys. I take both authors to mean that finger motion is hidden by the hand. Except for this caveat, I find Crowell's essay utterly compelling. Of course, I became convinced of the value of clavichords more than thirty years ago through comments made by the modern organists Harald Vogel and the late Klaas Boldt, both of whom emphasized the importance of clavichord practice in achieving an idiomatic style for early organ music.

I hope readers will be sufficiently tantalized by my words that they will look for *De Clavicordio VI,* and that they will enjoy it as much as I did.

Rodney Myrvaagnes
New York, New York

Gerhard Doderer and John Henry van der Meer. *Cordofones de tecla portugueses do século XVIII: Clavicordios, cravos, pianofortes e espinetas / Portuguese String Keyboard Instruments of the Eighteenth Century: Clavichords, Harpsichords, Fortepianos and Spinets.* Lisbon, Fundação Calouste Gulbenkian, 2005. 489 pp: 109 plates (88 color photographs, 21 black-and-white photographs), 20 silhouettes. ISBN: 972-666-077-7. €35,00 (paper).

Studies of stringed keyboard instruments of the Iberian peninsula have been few and far between, most likely due to the difficulty of accessing the few instruments that have survived to the present day. This volume is the most important source of information in existence today about Portuguese stringed keyboard instruments of the eighteenth century and the only survey on the subject to appear since Gerhard Doderer's *Clavicórdios portugueses do século XVIII / Portugiesische Klavichorde des 18. Jahrhunderts* was published in 1971, over thirty years ago. The authors do not claim this new publication to be a systematic organological study, but rather a summary of information about instruments with which they are familiar. However, it contains enough information to keep even the most meticulous of organologists happy. The instruments in the study include

clavichords, harpsichords, fortepianos, and bentside spinets, all constructed in Portugal during the eighteenth or early nineteenth centuries.

The book is written in both Portuguese and English, with the Portuguese text appearing first. In between the two texts are an illustrated list of moldings, with silhouettes depicting each component for twenty of the instruments discussed; a glossary of terms in both languages; and 109 photographs, most in color, illustrating the instruments. An exhaustive bibliography on Portuguese keyboard instrument making concludes the volume.

The opening chapter in both the Portuguese and English versions consists of three sections. The first offers a historical overview of Portuguese stringed keyboard instruments from the Renaissance to the Romantic era, drawing on original documents and twentieth-century studies. We learn that the clavichord was present at the Portuguese court as early as 1428, and that harpsichords and clavichords made their way to Portuguese overseas territories in the sixteenth century. There is even an account of harpsichords finding their way to Japan through Portuguese sources. Names are known of instrument makers in Lisbon from the beginning of the sixteenth century onward, but they cannot be associated with particular instruments.

The second section is concerned with Portuguese instrument makers of the eighteenth century. Information on Portuguese makers and professional guilds is still scarce, but the authors provide the latest biographical research on eleven makers, most of whom are otherwise known only by extant instruments from their workshops. In some of the biographical sketches, historical documentation, such as official licenses, broadsheets, and wills, is presented in sidebars. These provide interesting insights into the daily life and cultural norms of eighteenth-century Portugal as well as information on the makers.

The third section discusses the orientation of the keyboards and development of the keyboard compasses of the instruments, and categorizes them according to their lowest note: C, G or F. Subcategories list the various compasses, including the short octave; the approximate dates in which these compasses started appearing in Portugal; and the keyboards in the study that fall into each subcategory.

The rest of the volume is dedicated to description of the instruments themselves. Each category is assigned a different chapter heading: “Clavichords and Square Pianos,” “Wing-Shaped Instruments with Strings Running in the Direction of the Key Levers,” and “Bentside

Spinets." Each chapter begins with an introduction that compares and contrasts information about general construction, color schemes, decorations, moldings, materials, and other data for all the instruments in the category, allowing the authors to draw conclusions about stylistic similarities and differences among the instruments. Following the introduction, each instrument is given its own section with more detailed description, including measurements. Alterations and restorations are also noted. Headings include ownership and provenance, bibliography, and restoration and discography, if applicable.

Clavichords make up the largest category of the instruments in this survey. Seventeen instruments are included, although only four have dates or signatures, or both. The authors briefly discuss the remains of three other clavichords found in the Colégio de Nossa Senhora de Saúde da Vila de Redondo, but do not include these in the detailed descriptions. One of the most interesting facts of this study is that in Portugal clavichords were manufactured until the middle of the nineteenth century, perhaps even as late as 1855. Makers continued to use older techniques that had been abandoned in Germany and Sweden decades earlier. As a result, all known Portuguese clavichords are fretted, and fretting was used in clavichord manufacture right up to the very end.

Only one square piano, from the workshop of Tataros in Coimbra, is discussed in detail. Although this maker, whose first name is unknown, also built clavichords in the old style, he incorporated more modern elements into his 1824 square piano, which is based on an English design. Another square piano, preserved in the Colégio de Nossa Senhora de Saúde da Vila de Redondo, is anonymous and of uncertain provenance. The authors provide a brief description of it to allow readers to make their own judgment as to its origin.

Harpsichords and fortepianos are grouped together in chapter three (chapter nine in the English version) because of the similarities in their construction and the fact that makers in the second half of the eighteenth century built both types of instrument. The authors distinguish three types of Portuguese harpsichords: those showing a direct Italian influence; those revealing a definite Portuguese national style; and those built in a national style but with English influences. Only one example of the first type exists—an octave harpsichord in the Musikinstrumenten-Museum SIMPK, Berlin. Although the origin of this instrument is unclear and it has prominent Italian features, the authors ascribe it to a

Portuguese maker due to the presence of Portuguese characteristics. These include the fixing of the bottom plank to the underside of the case walls, the use of rosewood veneer on the keyboard end blocks, a C–d''' compass, and other details. Portuguese attribution is also based on an inscription (albeit nearly illegible) on the highest key of the instrument and the fact that it was purchased from someone in Portugal.

There are eight instruments in the national style category: five harpsichords and three fortepianos converted from harpsichords. Since only instruments from after the middle of the eighteenth century are dated, it is difficult to say when the national style first started to develop. Based on the compass of the instruments thought to be earlier (C–d''') and the keyboard compositions of Domenico Scarlatti and Carlos Seixas from the first half of the century, the authors fix 1720 as a possible reference point for the beginning of the national style. All of the instruments in this section have a fairly similar construction. Several workshops were active in Lisbon during the period 1720 to ca. 1790, but there do not seem to be specific characteristics by which each maker may be identified.

Only one instrument is identified as having some English features—a harpsichord by Mathias Bostem from 1789, later converted to a fortepiano. Although it is little more than a shell, with the nut, bridge, keyboard, and action missing, it still provides valuable information: it includes many of the features of the national-style instruments. Dissimilarities that may be attributed to an English influence include a completely veneered case, a stand unlike the Portuguese type, and a "swell" section added to the lid, with a pedal to operate it. The pedal was probably used to raise the dampers when the instrument was converted to a fortepiano.

In an appendix to this chapter, the authors describe yet another instrument, an octave harpsichord that appears to have been built in the Southern Netherlands in 1724. It was later exported to Portugal, where typically Portuguese changes were effected: these include alterations in the mounts for the front slide and in the layout and compass of the keyboard; the addition of arcaded fronts for the naturals; and paintings on the case. These changes document the Portuguese style, even if the instrument itself is not of Portuguese origin.

The second section of chapter three deals with four wing-shaped fortepianos that are of certain Portuguese provenance, all dating from a period of about thirty years, ca. 1750–77. Two further instruments are mentioned, but not included in the detailed study, the one having too

few original features left after undergoing extensive repair, and the second being more likely of Spanish provenance. The four fortepianos include one each by Henrique van Casteel, the brothers Manuel and Joaquim José Antunes, and Mathias Bostem. The fourth instrument, although similar in timbre to the Antunes instrument, is anonymous and possibly the earliest of the group. This is a fairly homogeneous grouping, and it is clear that the makers based their cases, soundboards, wrest planks, nuts, bridges, and hitch-pin rails on their harpsichord-building practices. A special feature of Portuguese fortepianos is the grouping of the stringing into divisions of 4 x 10 + 11, or 14 + 3 x 13, which is continued in the grouping of key levers. Portuguese fortepianos have an action modeled on that of the Cristofori piano, and there is concrete evidence that Cristofori-type pianos were known at the Portuguese court as early as 1732, if not earlier.

The last chapter deals with bentside spinets, giving a general history of the instrument and detailed descriptions of two instruments of Portuguese provenance. One, by Mathias Bostem, is in the Museu Imperial in Petrópolis, Brazil; the second, an anonymous instrument later converted into a fortepiano, is in private hands in Switzerland.

Obviously, this book is aimed primarily at those interested in technical data about Portuguese stringed keyboard instruments, and the exhaustive descriptions make it invaluable as a reference volume. Other readers will find something of interest here as well, particularly in regard to the history and development of Portuguese keyboard instruments. The beautiful photographs enable the reader to visualize the features described in the text, although it would have been helpful to have labels, identifying the various parts for those unfamiliar with the anatomy of the instruments. This is a very small criticism for a work that will serve as a landmark document on Portuguese stringed keyboard instrument making for years to come.

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John Henry van der Meer et al. ***Alla ricerca dei suoni perduti: Arte e musica negli strumenti della collezione di Fernanda Giulini / In Search of Lost Sounds: Art and Music in the Instruments Collection of Fernanda Giulini.*** **Briosco, Italy: Villa Medici Giulini, 2006. 716 pp.: ca. 709 color photographs, 72 black-and-white photographs, 25 drawings, 81 facsimiles, 33 diagrams, 7 graphs, 4 family trees, 81 tables, 1 musical ex., 2 CDs. ISBN: 978-88-95325-00-2. €150,00 (hardcover).**