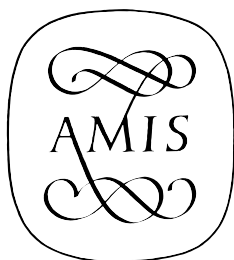


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A remarkable summing-up of nearly thirty years of research by Barbieri, *Enharmonic Instruments* is crammed full of minutely detailed information on enharmonicism, with the matters dealt with in this review representing only a portion of the total. Formulae, tables, charts, and mathematical explanations abound; but the material is accessible, and although not an easy read, it represents an exhaustive discussion of this arcane corner of our tonal system.

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Luisa Morales, editor. *Cinco siglos de música de tecla española / Five Centuries of Spanish Keyboard Music: Proceedings of FIMTE Symposia 2002–2004*. Garrucha, Almería: Asociación Cultural LEAL, 2007. 460 pp.: 9 color plates, 13 black-and-white plates, 62 illus., 52 musical exx. ISBN: 978-84-611-8235. €75,00 (paper).

This volume, the second in a series of publications from the Festival Internacional de Música de Tecla Española (FIMTE), contains selected papers in Spanish and English from the FIMTE symposia of 2002, 2003, and 2004. Several items are of interest to organologists and this review will focus on them.

During the 2002 FIMTE Symposium an exhibition entitled “The Origins of Spanish Keyboard Music” was on display at the Parador of Mojácar. A catalog corresponding to that exhibition is included in this volume. Twenty-two photographic plates depict keyboard instruments in Spain from the last decades of the thirteenth century to the end of the sixteenth century. Sixteen of these are iconographic representations of clavichords, harpsichords (one of which may be a keyed psaltery), and a virginal, all from Spanish sources. The other six photos are of Flemish stringed keyboard instruments related historically to Spain. These include the only extant instrument by Hans Bos, a virginal (1578) at the female monastery of Santa Clara in Tordesillas; a double virginal (1581) by Hans Ruckers the Elder found near Cusco, Peru, and now at the Metropolitan Museum of Art, New York; and a harpsichord (1601) by Andreas Ruckers in the Cathedral of Segovia. This pictorial catalog complements that of known historical Spanish keyboard instruments in Morales’s first publication, *Claves y pianos españoles: Interpretación y repertorio hasta 1830* (Almería: Instituto de Estudios Amerienses, 2003).

"An Early Keyboard by Raymundo Truchado: An Authentic Inscription, a Doubtful Instrument?" by Mia Awouters describes a seventeenth-century *Geigenwerk* purchased in 1902 for the Brussels Museum of Musical Instruments. It is signed *Fray Raymundo Truchado inventor 1625*. The instrument has undergone a number of restorations and adaptations and bears little resemblance to its original state. Awouters discusses these interventions and what is known of the history of this controversial instrument. The signature appears to be original, and it is known that a family of organ builders with the name Truchado existed as early as the first quarter of the seventeenth century in Spain. However, no firm conclusions about the instrument's origins can be made at present.

Michael Latham provides two thought-provoking essays about eighteenth-century stringed keyboard instruments in Spain and Italy. In "Four Eighteenth-Century *Cembali*," Latham draws on eighteenth-century documents: Queen Maria Barbara's inventory of instruments appended to her will in 1758; an inventory of Farinelli's possessions from 1783 and his 1784 biography by Giovenale Sacchi; and announcements of instruments by their makers. The first instrument discussed is a *cembalo a martelletti* from 1730 by Ferrini of Florence. Farinelli owned such an instrument, bequeathed to him by the queen. His remark that the queen had left him her "three best" instruments gives Latham reason to believe that Farinelli's Ferrini piano is the first one in Maria Barbara's inventory, described as a "*clavicordio de Piano* made in Florence." He cites other sources, such as Charles Burney's description of a Florentine *cembalo a martelli* of 1730 in Farinelli's house and Sacchi's description of a *cembalo* with little hammers by Ferrini. Latham believes that the Ferrini piano could have been in Maria Barbara's possession before she moved to Spain and that it had the approval and recommendation of Scarlatti.

The second instrument, a *cembalo a penna* with registers by Diego Fernandez dating between 1746 and 1756, is second on the queen's list of instruments. Described in detail in Farinelli's inventory, it had four sets of strings (three metal and one gut) and a series of foot pommels or *Bottoni* that operated five stops. These produced changes or additions to the set of metal 8-foot strings that was probably normally always in use. These stops included an octave register (4-foot metal strings), archlute, harp, a second 8-foot register of metal strings, and a flute sound, produced by jacks with leather plectra. The *Bottoni* could be used singly or in combinations. With them the player could change registration instantaneously from loud to soft or vice versa, or achieve a crescendo or de-

crescendo effect by gradually depressing or releasing certain *Bottoni*. The instrument was thus capable of dynamic variations. Farinelli considered it his “second best” instrument after the Ferrini, his favorite. According to Sacchi, Farinelli consulted with Fernandez to create this harpsichord as a surprise for the queen, after she expressed a desire for an instrument with varied voices.

The third instrument is a 1775 *cembalo a martelli* by Paolo Morellati of Vicenza with twelve registers and a Cristofori-style action. The hammers were likely solid wood with no covering. Morellati examined the instruments by Ferrini and Fernandez at Farinelli’s house, according to Sacchi, but Latham believes that his *cembalo* with “twelve distinctly different *registri*” may have been inspired by the German *Tangentenflügel*. Morellati described the various stops as producing the sounds of the harpsichord, *vox humana*, brass- and gut-strung mandolin, glasses, *sordino*, *spinettina*, clarinet, harp, harp with *sordino*, *chittarone*, and a full orchestra. This was indeed an expressive instrument, especially since in addition to the stops the player could vary the dynamics of the instrument through touch.

The fourth instrument, the *Cembalo Angelico* announced in an anonymous publication in Rome in 1775, is not a single instrument, but a description of improvements made to a harpsichord. Chief among these was the replacement of the quill on the jack with a piece of leather. This had the effect of stroking the string, creating a sound described as being like that of a violin or recorder. According to the inventor’s description, the volume could be varied by the player’s touch. A pedal was provided to change between the quilled plectra and those with the leather coverings. There was also a *sordino* pedal that engaged a roll of cloth, which damped the strings near the nut. The *sordino* could be engaged on only the bass, only the treble, or on both registers, depending on which area of the pedal was depressed. All of these additions were intended mainly to provide different dynamic levels for the *Cembalo Angelico*; however the description implies that its maker was also interested in producing imitations of other instruments, such as lute, recorder, or horn.

Latham argues that keyboards provided with stops were not merely intended to compete with the new, expressive piano. Harpsichords and pianos coexisted for most of the century, and either instrument could be equipped with stops to imitate the other. It is likely that stops were not meant only for special effects, such as imitating another instrument, but that the eighteenth-century keyboard player would have routinely combined them with the distinctive sound produced by jacks or hammers to

create dynamic variation and a variety of timbres. Throughout the eighteenth century in most European countries, keyboards were classified generically (*cembalo*, *clavicordio*, *clavecin*, harpsichord) without regard to their type of action, and it is likely that eighteenth-century musicians made fewer distinctions among the various types of keyboard instruments than we do now.

Latcham's second article, "The Twelve *Clavicordios* Owned by Queen Maria Barbara of Spain and the Seven *Cembali* Owned by Carlo Broschi, Known as Farinelli: Facts and Speculation," reinforces this theory. Latcham describes the instruments, using sources from the eighteenth century: the 1758 inventory of Maria Barbara's instruments; her 1756 will; invoices from 1749 and 1757 from Diego Fernandez for a harpsichord stand and two harpsichords, respectively; Charles Burney's description of his visit to Farinelli in 1770; Farinelli's will from 1778; the 1783 inventory of Farinelli's instruments; and Sacchi's 1784 biography. Latcham proposes the intriguing possibility that the 1730 Ferrini piano, the first instrument on the queen's inventory list, was her preferred instrument, at least until later in her life. Alessandro and Domenico Scarlatti visited the Florentine court in 1702 and 1705, and Latcham speculates that they would have seen and played Cristofori's new *piano forte* there, and that Domenico could have introduced it to the Portuguese court after his arrival in Lisbon. There is evidence that King João V purchased Cristofori pianos, and it is likely that Maria Barbara was playing them from a very early age with the guidance and approval of Scarlatti. When Maria Barbara moved to Spain in 1729 to marry Crown Prince Fernando, she retained Scarlatti as her music master. In the 1730s and 1740s, there were *cembali a martelletti* at the Spanish royal residences of Aranjuez and San Lorenzo, as well as the Ferrini instrument at Buen Retiro, reason to suppose that these were the preferred instruments. If these were indeed Maria Barbara's (and by extension, Scarlatti's) favorites, it is possible that many of Scarlatti's sonatas could have been conceived and played on the piano. Latcham proposes that the arrival of a new sixty-one-note *cembalo a penne* around 1749 may have displaced the piano as the queen's favorite, because of its larger range and more brilliant sound. The larger-range Scarlatti sonatas were undoubtedly associated with this harpsichord.

The conversion of two pianos into harpsichords has long been held as evidence that the court preferred the plucked instrument. Latcham argues that with the ascension of Fernando to the throne and the arrival

of Farinelli as director of court operas, life at the court, particularly musical life, became much more extroverted. For his lavish operatic productions, Farinelli would have required a loud continuo instrument, and the harpsichord filled the bill better than the soft-voiced piano. A shortage of continuo instruments may have made it necessary to convert two of the Florentine pianos to harpsichords. Also, a harpsichord, with its simpler action, was much easier to transport than a piano, an important consideration for a court that was forever traveling between residences. In any case, one piano remained at Aranjuez, one at San Lorenzo, and the Ferrini piano at Buen Retiro. This seems good evidence that the queen and Scarlatti both enjoyed the piano as well as the harpsichord. Latham proposes that the modern-day preoccupation with finding the right instrument for a particular piece of music was not necessarily a concern in the eighteenth century; in those days instruments were likely chosen for the circumstances in which they were needed.

The final paper concerning instruments is Daniel Codina's "El Velacordio." Named for its soundboard in the shape of a sail, this plucked keyboard instrument was invented by Father Mauro Ametller, a monk from Montserrat. With this invention, he hoped to save musicians the annoyance of having to constantly change the crow-quill plectra, which quickly wore out due to the friction of plucking the strings of a harpsichord and from the humidity in churches and concert halls. He also hoped to create an instrument that had enough power to be heard in a full orchestra. The *velacordio* had steel plectra instead of quills, with each plectrum being held by a small piece of baleen to give it the flexibility to return. There were three strings per note; the soundboard had no lid and sat vertically behind the keyboard. A pedal could make the sound immediately or gradually softer. The keyboard had a fast and easy action. No examples of the *velacordio* have survived, and information about Father Ametller is limited to oral history, due to the destruction of the Montserrat library and archives during the Napoleonic wars. In 1988, Codina discovered a presentation that Father Ametller had made to the Real Junta de Comercio of Barcelona in 1817 when he sought admittance to the Royal Academy of Sciences and Art. This document included a description of the *velacordio* and two drawings, a general view of the instrument and a detail of the mechanism. It seems that experts in physics and music were impressed by the sonority and durability of the instrument, and its inventor was admitted into the Academy, earning an allowance for life as a reward.

Other articles in this volume deal with Spanish keyboard music and related topics from the sixteenth, seventeenth, and eighteenth centuries. (For a review of the complete volume, see John Koster, "Five Centuries of Spanish Keyboard Music," *Early Music* 36 [August 2008]: 460–63.) It is heartening to see so much information coming from Spain and being made available to the public. We look forward to forthcoming publications from FIMTE and Luisa Morales.

SUSANNE SKYRM

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Bernard Brauchli, Alberto Galazzo, and Judith Wardman, editors. *De clavicordio VIII: The Clavichord on the Iberian Peninsula; Proceedings of the VIII International Clavichord Symposium, Magnano, 5–8 September 2007. Magnano: Musica Antica a Magnano, 2008. 250 pp.: 56 color illus., 29 black-and-white illus., 24 tables. ISBN: 978-88-900269-5-9. €55,00 (soft cover).*

Biennial conferences held in the village of Magnano under the auspices of the International Centre for Clavichord Studies bring together musicologists, instrument builders, performers, collectors, and enthusiasts in ideal circumstances for sharing information and insights. The resulting *Proceedings*, which do not take account of the regularly accompanying recitals and instrument exhibitions, are an invaluable resource for everyone concerned with clavichords and historical keyboards generally. While focused nominally on Iberian topics, the 2007 symposium also touched on other regions as well as on current technical research projects. Lavishly illustrated, mostly with clear color photographs, and furnished with ample bibliographies and an index of names (with a redundant, misprinted entry for Hanserik [sic] Svensson, p. 249), the present volume expands upon subjects broached in previous issues and opens new areas for further investigation.

A survey of its contents discloses wide diversity among the nineteen major contributions (all in English, with Italian abstracts; some are translated from other languages). Celebrating the 150th anniversary of the birth of the pioneer early-instrument builder and performer Arnold Dolmetsch, Uta Henning gathers personal impressions of Dolmetsch and his so-called Bach clavichord, and Peter Bavington describes Dolmetsch's impressive clavichord output before 1914; he errs, though,