

Journal of the American Musical Instrument Society

VOLUME XXXV • 2009



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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,

in remarking (p. 40) that John Challis's clavichords made after about 1930 have two bridges on the soundboard, because Challis's later models have just one.

Macario Santiago Kastner's centenary is marked by tributes from persons who knew this scholarly musician and pedagogue well: family members offer biographical reminiscences, Joan Benson warmly recalls her study with Kastner a half-century ago, and Bernard Brauchli transcribes his interview with a somewhat reticent Kastner in 1984 (p. 67: Brauchli: "How did you manage to continue your activities during the Civil War and during the Second World War?" Kastner: "In spite of the many difficulties I continued working.") and compiles Kastner's extensive bibliography of books and articles, collaborations, and editions of early keyboard music.

Further in keeping with Kastner's Iberian interests, Gerhard Doderer characterizes clavichords in Portugal after 1800, amply illustrating their relationship to Portuguese square pianos; one might doubt, though, Doderer's assertion that square pianos first appeared in Lisbon as late as 1800, since the quoted newspaper account of "some square pianofortes, newly invented, with a metal mechanism . . ." (p. 84) could simply refer to a particular novel model.

From a player's perspective, Ilton Wjuniski briefly analyzes a seventeenth-century keyboard manuscript in the library of Oporto in terms of function and polyphonic compositional techniques. Also dealing with music, Michael Tsalka's fresh appreciation of Daniel Gottlob Türk's little-known sonatas persuasively argues that the best of these forty-eight works deserve a place in the modern repertoire; the manuscript of one sonata, in A major, appears here in perfectly legible photographic reproduction.

Turning to sixteenth-century cittern fingerboards as evidence for contemporary temperaments, Alfons Huber shows with measurements, photos, and graphs that fret placement on these plucked instruments (mostly Italian in his sample) has implications for understanding the equally critical placement of clavichord tangents. Farther afield, Dorothea Demel draws on the recent *Muzykalnyi Peterburg: entsiklopedicheskii slovar* (Encyclopedia of musical St. Petersburg), edited by A. L. Porfireva (St. Petersburg: Rossiiskiy Institut Istorii Iskusstv, 1996–2003), and other published sources to reveal the former availability of clavichords in that city and identify some makers. Demel's largely second-hand data are usefully gathered here in English (sometimes strangely

transliterated) but her statements that Frantz Kirschnigk (1741–1802) invented both the accordion and a free-reed organ register (p. 115) lack corroboration.

Georgian England, like imperial Russia, is not noted for clavichords, but Derek Adlam presents fascinating glimpses of the instrument in the milieu of Handel and the Granville family, chiefly through references in Mary Delany Granville's correspondence. Adlam speculates that several Hass clavichords in British collections were imported in the eighteenth century, perhaps for use among the Handel-Granville circle. Other substantial contributions include Lothar Bemmman's article on the hitherto obscure 1724 workshop manual of Johannes Creuzburg, who was primarily an organ builder. Most intriguingly (in that no clavichord of his survives), Creuzburg gave two sets of dimensions, for small and medium-size instruments, and directions for stringing at both choir and chamber pitches, leaving open the question of intended string gauges. A typographical slip (p. 147 n. 24) thrice replaces the intended sign for foot (') with the inch sign ("), producing a very miniature instrument indeed.

HansErik Svensson's analysis of Swedish construction practices deals largely with problems of accurate measurement. Svensson applies his painstaking methodology to twelve clavichords by Pehr Lindholm (or Lindholm and Söderström) dating between 1785 and 1813 and uses the results to posit Lindholm's workshop procedures. Eva Helenius approaches the process from a different direction, viewing Swedish clavichord traditions in relation to Gottfried Silbermann's models (with special attention to the oddly-shaped *cembal d'amour*), and concluding with an appeal for an international research project on Silbermann as a maker of stringed keyboards who trained a generation of followers. Further in this historical vein, Pierre Verbeek offers an exemplary dissection of the 1670 Israel Gellinger clavichord in Namur, Belgium. Damaged but essentially unaltered, this instrument comes from the same hands as the well-known two-manual octave spinet in Leipzig, these apparently being Gellinger's only extant complete instruments. Verbeek's study adds to Gellinger's reputation as an organist and organ builder, and, like other articles here, appeals also to readers outside the clavichord sphere. Some might stumble momentarily over the translation of *Werkzoll* as "work-suinch" (p. 227), *recte* "work-inch."

Two papers demonstrate the application of computer technologies to broad fields of clavichord research. Simon Field's plan for a comprehensive, global keyboard instrument database cites advantages of XML

(Extensible Markup Language) platforms, as employed by the Edinburgh University Collection of Historic Musical Instruments in partnership with the British Clavichord Society; their combined database holds more than 1,200 harpsichords and clavichords, and represents the future of instrument cataloging and collection management. Of interest especially to makers, detailed, graphic acoustical portraits by a team of French investigators of four modern clavichords, concentrating on tangent velocity, loudness, and decay time, reveal markedly distinct profiles that can be related to physical features of the instruments. These objective findings, to be expanded to encompass timbre and the acoustic effects of individual playing techniques, add an important dimension to discussions of how instruments actually work.

A handful of attractive additions and some corrections to Bernard Brauchli's ongoing clavichord iconography round out the contents of this handsomely produced volume.

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RAMSEY, NEW JERSEY

Christian Ahrens. *Valved Brass: The History of an Invention*. Translated by Steven Plank. Bucina 6. Hillsdale, NY: Pendragon, 2008. Originally published as *Eine Erfindung und ihre Folgen: Blechblasinstrumente mit Ventilen* (An invention and its effects: Brass instruments with valves). Kassel and New York: Bärenreiter, 1986. xiii, 135 pp: 10 illus., 11 tables, 18 musical exx. ISBN: 978-1576471371. \$42.00 (paper).

Steven Plank, co-translator of Edward Tarr's *The Trumpet* (Portland, OR: Amadeus Press, 1988), has now translated another important book on brass instruments. The English title is misleading: this book does not, as you might expect, present new details of the various attempts and successes of valve inventors, but traces the sometimes rapid, but often painfully slow, acceptance of these inventions by composers, musicians, and the public. The book's unique value lies in showing the uneven acceptance and the social and economic implications of the invention.

Valved Brass begins with a ten-page introductory chapter on the history of valves. Chapter 2 discusses "Valved Instruments in the Judgment of Musicians." In chapters 3 through 5, on valved instruments in art music, military music, and *Volksmusik* (popular music), Ahrens shows that the squabble over the use of valved trumpets and horns in the orchestra was