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chapter). The next section meticulously describes the removal and restoration of the label (p. 167). Addressing a specialized audience, it presents an interesting conservation treatment designed to prevent further degradation of the label. Unfortunately the poor-quality photographs illustrating the “before” and “after” of the treatment (p. 121), do not show an actual improvement, but rather a slight damage to the label in comparison to its previous condition. The chapter concludes with a proposal of the optimal circumstances in which the double bass should be preserved.

That the audience changes from section to section of this book is particularly noticeable in the appendix dedicated to the “technology of materials employed for the construction of bowed musical instruments” (p. 170). The remarkably basic language and content address an audience not only non-specialized, but likely without any understanding of the study of musical instruments.

This collection of separate articles on a common subject, written by specialists with different backgrounds, aims to offer content of significant importance to the authors’ respective specialties. It attempts to set a precedent for the publication of conservation procedures of specific musical instruments, a goal only imperfectly realized.

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Carol A. Gartrell. *A History of the Baryton and Its Music: King of Instruments, Instrument of Kings*. Lanham, MD: Scarecrow Press, 2009. xxii, 281 pp.: 29 illus., 7 tables, 18 musical exx., 24 musical transcriptions, bibliography, discography. ISBN: 978-0-8108-6917-2 (0-8108-6917-9). \$150.00 (hardbound).

Carl Ferdinand Pohl, the noted biographer of Haydn, recounted an anecdote concerning Anton Kraft, who joined the *Kapelle* of Prince Nikolaus Esterházy as principal cellist in 1778:

In order to gain the Prince’s favor [Kraft] also learned the baryton and composed several trios for two barytons and cello, in which he always played the second baryton. Once he had achieved what he believed was the necessary skill, he wrote a trio with a solo for the second baryton too. Barely had he begun the solo when the Prince interrupted him, “Give me that part.” Then the prince started to play but got stuck in the middle. Annoyed about it, he

broke off and said to Kraft, "From now on you will only write solos for my part, for it is no surprise that you play better than I, but rather your duty."

C. F. Pohl, *Joseph Haydn*, vol. 1 (Berlin: A. Sasso Nachfolger, 1875; repr., Leipzig: Breitkopf und Härtel, 1878), 252, my translation.

The baryton was the Prince's favorite instrument. He assembled around himself a collection of brilliant musicians who could play it (and write for it), including the bass singer Joseph Burgksteiner, the violinist and *Konzertmeister* Luigi Tomasini, the horn player Carl Franz, the acclaimed baryton virtuoso Andreas Lidl, the cellist Joseph Weigl, the cellist and viol player Xavier Hammer (Marteau), Kraft, and Joseph Haydn himself, who wrote 175 pieces for his patron's favorite instrument. The bulk of Haydn's oeuvre for the instrument consists of 126 trios for baryton, viola, and cello, musically innovative pieces that Haydn used as incubators for new ideas that he would later incorporate into his string quartets and symphonies. The baryton would seem to have been at the height of its powers at the Esterházy court.

In *A History of the Baryton and Its Music: King of Instruments, Instrument of Kings*, Carol Gartrell presents a broader view of this neglected instrument, showing, for example, that the intense baryton activity at Eszterháza did not coincide with the golden era of baryton virtuosity. (The Esterházy repertory, for example, uses only a limited number of keys and makes little use of the second-manual plucked brass strings.) She builds this work on her own dissertation ("The Baryton: The Instrument and Its Music" [PhD diss., University of Surrey, 1983]); that of Terence Pamplin ("The Baroque Baryton" [PhD diss., Kingston University, 2000]), who would have been the co-author of this book had he not died tragically in 2004; and subsequent work they both did, as well as the work of Efrim Fruchtmán, János Liebner, Carol Ann Davies, Fred Flassig, and, especially, Peter Holman.

Gartrell organizes the book into ten chapters, which range from defining the baryton (chapter 1) and tracing its origins in England in the first decade of the seventeenth century (chapter 2), through "The Rise of the Solo, Self-Accompanying Baryton" (chapter 3) and "The Baryton at the Vienna Hofkapelle" (chapter 6), to the reawakening of interest in the twentieth century (chapter 10). She divides all the chapters into smaller sections with useful subheadings, dealing in turn with each major figure and stage in the development of the instrument, though not always able to resist duplicating information in different subsections. Gartrell is probably at her best when discussing the literature for the

instrument and the players who brought the music to life, for example Gottfried Finger, who earned an entire chapter to himself (chapter 5) and Vincenzo Hauschka (pp. 99–100). Following the ten chapters, Gartrell constructs a “Museum,” two extensive appendixes that she calls galleries, the first an “Inventory of Antique Barytons,” and the second an “Inventory of Extant Baryton Manuscripts,” which includes extensive transcriptions from most of the sources. With the exception of one added instrument made by Michael Ignaz Stadlmann in 1783 for which little other information is given (p. 139), the “Inventory of Antique Barytons” is a revised version of her article, “Towards an Inventory of Antique Barytons,” *Galpin Society Journal* 56 (2003): 116–31.

Aspects of the book, including occasionally counterintuitive organization, make it difficult to use. For example, the tuning of the baryton is not treated in a way that gives a good overview. Different tunings are mentioned at various points, usually in sections dealing with the relevant players. “The Inventory of Extant Baryton Manuscripts” does not include information about tunings for the sources, even for the first four transcriptions, which are in tablature; the latter is musically meaningless without knowing the tuning required. The tunings for transcriptions of “Swan” and “Kassel” manuscript pieces (pp. 146–50) can only laboriously be extrapolated from the text that discusses this repertory (pp. 20–24). It is odd not to clarify the tuning or tunings associated with each source in the inventory itself. At other points in the book Gartrell indicates tunings in the shorthand familiar to lyra viol players (e.g. *edfhf* for “harpway flat” tuning, p. 24, or various similarly given tunings for pieces by Gottfried Finger in a table on p. 44), but without explanation of what the letters in the shorthand mean. This will probably perplex the more general reader. A table of tunings, including information about who used which tunings when, would have been helpful.

The book exhibits little evidence of serious editorial oversight. It contains many typographical errors and is inconsistent in the forms of personal and geographical names used. For example, Gartrell uses Olomouc and Olmütz interchangeably without ever explaining that these are two names for the same place. Confusion also arises due to misreading of sources. The anecdote at the beginning of this review is quoted by Gartrell (p. 80) in a version that confuses who was playing which part, taken directly from a mangled paraphrase of Pohl’s original, which appeared in János Liebner, “The Baryton,” *Consort* 23 (1966): 109–28, at 117. (The name Liebner is misspelled “Leibner” on p. 80 and

other places in the book.) On page 101 she cites Pohl's description of a performance that took place in 1823 when Hauschka, on the baryton, played duets with "Frederick the Great on cello," the flute-playing King of Prussia who died almost four decades earlier in 1786. In fact, Pohl had written not about the king "Friedrich der Grosse" but rather a cellist named "Friedrich Gross."

A History of the Baryton and Its Music handily brings together much valuable information. Because of its comprehensive nature, it will likely remain a valuable resource for years to come. The book is a good starting point for questions pertaining to the baryton, its history, and its music, and the broader, more detailed perspective on the early baryton should help spread interest in the instrument. However, with the profusion of editorial and, sometimes, factual errors, it is hard to trust the accuracy of any given detail without independently crosschecking other sources. As in so many things, it is generally wise to seek a second opinion.

JOHN MORAN

PEABODY CONSERVATORY OF MUSIC

Peter H. Adams. *An Annotated Index to Selected Articles from The Musical Courier, 1880–1940.* Lanham, MD: The Scarecrow Press, Inc., 2009. 2 vols. x, 1611 pp. ISBN: 978-0-8108-6658-4 (0-8108-6658-7). \$225.00 (cloth).

A largely untold tale in the annals of musical activity in America during the second half of the nineteenth century is the role played by music trade journals, which began to appear before the middle of the century and increased in size and number by the century's end, matching the growth of the American music trades, principally the booming piano industry. Some started as general musical periodicals with a column or two devoted to the music trades, which expanded as the publications continued. Others progressed in the reverse order of emphasis, from trade-oriented to general. An example of the latter was the *Musical Courier* of New York, founded by editor William E. Nickerson as the *Musical and Sewing Machine Gazette* and first appearing on February 7, 1880. As was typical of periodicals, it went through a series of name changes before the title was chosen under which it would be published for almost seventy-nine years thereafter (January 3, 1883–October 1962), with the editorship