

*Journal of the
American Musical
Instrument Society*

VOLUME XXXVII • 2011



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music often introduces percussion to distinguish it from other European repertoires. As a result, some interpreters of this music, and even that of the Renaissance and Baroque, have added unsystematic and capricious membranophones of all kinds and popular idiophones from North Africa.

This book is essential reading for organologists, iconographers, and players of medieval music. Moreover, the editorial quality of the book is very high, following in the tradition of other books published by Reichenberger in Kassel in their *De Musica* series edited by Mârius Bernadó and Juan Luis Milán.

CRISTINA BORDAS
MADRID, SPAIN

Günter Dullat. *Verzeichnis der Holz- und Metallblasinstrumentenmacher auf deutschsprachigem Gebiet von 1500 bis Mitte des 20. Jahrhunderts. Tutzing: Hans Schneider, 2010. 578 pp.: 2 color illus., 5 tables. ISBN: 978-3-7952-1285-8. €98,00.*

For those concerned with wind instruments, *The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors* by William Waterhouse (London: Tony Bingham, 1993) has become an indispensable reference book. However, as Waterhouse declares with a quote from Goethe's *Italienische Reise* in the preface to this dictionary, "such a work is never finished." In the eighteen years since the publication of *The New Langwill Index* (hereafter referred to as *TNLI*), research into the lives and work of brass and woodwind makers has continued. For the German-speaking regions, Günter Dullat has considerably expanded our knowledge through numerous publications. His *Verzeichnis der Holz- und Metallblasinstrumentenmacher auf deutschsprachigem Gebiet von 1500 bis Mitte des 20. Jahrhunderts* summarizes and expands on these earlier works and includes new information in a format that is inspired by *TNLI*.¹

1. These include: *Blasinstrumente und deutsche Patentschriften 1877–1970*, 3 vols. (Nauheim: author, 1985–1987); *Metallblasinstrumentenbau: Entwicklungsstufen und Technologie* (Frankfurt am Main: Bochinsky, 1989); *Holzblasinstrumentenbau: Entwicklungsstufen und Technologien* (Celle: Moeck, 1990); *Fast vergessene Blasinstrumente aus zwei Jahrhunderten: Vom Albisiphon zur Zugtrompete* (Nauheim: author, 1992); *Internationale Patentschriften im Holz- und Metallblasinstrumentenbau*, vol. 1, *Saxophone* (1): *Belgien, Deutschland, Frankreich, Großbritannien, Tschechoslowakei; 1846–1973*; vol. 2, *Saxophone* (2): *Vereinigte Staaten (USA); 1916–1973* (Nauheim: author, 1995); *Der Musikinstrumentenbau und die Musikfachschule in*

The *Verzeichnis* sets out to include the majority of woodwind and brasswind instrument makers in German-speaking areas from 1500 to the mid-twentieth century. But Dullat lists only makers recorded as independent craftsmen with a master's certificate or license to be self-employed. This choice is justified in one way, as the names of these masters are the ones likely to be found on signed instruments. Regrettably, he thus excludes many persons who may have made instruments in their homes, particularly in towns such as Graslitz and Markneukirchen and their vicinities, where the concept of instrument making as a cottage industry was widespread. Fortunately, he lists important suppliers of parts, such as specialized valve makers who were registered as masters or licensed to work independently.

Dullat utilizes primary sources such as address books, museum, firm and exhibition catalogues, and documents in municipal and church archives. He also incorporates important secondary literature that was not available to Waterhouse (at least not in a published format), including Erich Tremmel's *Blasinstrumentenbau im 19. Jahrhundert in Südbayern* (Augsburg: Wißner, 1993)—a substantial amount of Tremmel's work entered *TNLI* as "private communications"; Herbert Heyde's *Musikinstrumentenbau in Preußen* (Tutzing: Hans Schneider, 1994); Rudolf Hopfner's *Wiener Musikinstrumentenmacher 1766–1900: Adressenverzeichnis und Bibliographie* (Tutzing: Hans Schneider, 1999); and Enrico Weller's *Der Blasinstrumentenbau im Vogtland von den Anfängen bis zum Beginn des 20. Jahrhunderts* (Horb am Neckar: Geiger Verlag, 2004). Dullat includes all these regional studies but inconsistently excludes the German-speaking part of Switzerland with the argument that Walter R. Kälin's *Die Blasinstrumente in der Schweiz* (Zurich: Gesellschaft der Freunde alter Musikinstrumente, 2002) covers this region.

Following an explanation of how each maker is entered alphabetically, then chronologically among families, Dullat points out some problems with the material, such as changing orthography, and changes in the numbering systems of houses and names of streets. He then gives an overview of the development of wind musical-instrument

Graslitz von den Anfängen bis 1945 (Bad Nauheim: author, 1997); *Saxophone: Erfindung und Entwicklung einer Musikinstrumenten-Familie und ihre bedeutenden Hersteller*, 3rd ed. (Nauheim: author, 1999); *Klarinetten: Grundzüge ihrer Entwicklung; Systeme, Modelle, Patente, verwandte Instrumente, biographische Skizzen ausgewählter Klarinettenbauer* (Frankfurt am Main: Bochinsky, 2001); and *Holzblasinstrumente und Metallblasinstrumente auf Auktionen, 1981–2002* (Plau am See: author, 2002).

makers in the German-speaking regions. He starts this discussion with the earliest known Nuremberg trumpet maker, Hans Frank, who is first mentioned in 1427, leaving the reader slightly puzzled why the subtitle of the book commences with "1500" rather than the fifteenth century.

In a section that deals with Nuremberg's prominence as a center for wind-instrument production in the sixteenth and seventeenth centuries, Dullat points out that the craft organizations in Nuremberg were similar but not equivalent to guilds in other cities, as they were not self-controlled but rigidly regulated by the city council. He describes the dependency of the Nuremberg craftsmen on the dealers who sold their goods all over Europe, as trumpet makers were normally not allowed to leave the city. Dullat's comment that all types of wind instruments except cornetti were made in Nuremberg is incorrect; there is sufficient evidence that the turners as well as the *Pfeifenmacher* (woodwind makers) in Nuremberg offered cornetti among their assortment.

Dullat then describes the rise of wind-instrument makers in other German cities and towns from the seventeenth through the nineteenth century. He outlines the changes in the nineteenth century that led to mass production and a drop in quality standards. In Markneukirchen and its vicinity, important factors for the development of large factories were the availability of cheap labor, the use of steam engines and of electricity, and the development of the railway, which made possible the large-scale export of musical instruments from Saxony. Specialized crafts such as bell making, valve making or instrument assembly emerged as a result of improved training. In the second half of the nineteenth century, schools for musical-instrument makers and museums with collections of instruments that could be used as models, such as the Musikinstrumentenmuseum in Markneukirchen, were established to guarantee a high standard of education. However, during the nineteenth century the gap between rich and poor makers grew, because small workshops and untrained home workers depended on prosperous dealers, who not only had the capital to deliver the necessary materials but also dictated the prices of the manufactured goods.

Dullat concludes his overview with the twentieth century. During World War II some German musical-instrument makers, in particular those who manufactured brass instruments, were forced to convert their production to armament. After the war, important centers such as Markneukirchen and Graslitz were under Soviet rule and their factories were converted into large-scale communist operations. Some

smaller workshops managed to relocate to neighboring Bavaria, establishing new clusters for the manufacture of musical instruments, for example in Geretsried.

The historical overview is followed by a section on practices of signing wind musical instruments that does not add any substantial new information to Herbert Heyde's comprehensive study on "Makers' Marks on Wind Instruments" in the introduction to *TNLI*. Five tables follow the introductory chapters: a chronological overview of German patents between 1877 and 1967; German patents and utility models granted to foreign inventors after 1870; German utility models after 1970; German patents after 1970; and a list of trademarks. The same information can also be found in the main section of the dictionary under the names of the respective patentees, but these chronologically and alphabetically arranged tables increase the usefulness of this material considerably. However, the patents are not complete, but only excerpts from a larger work on the topic (Günter Dullat, *200 Jahre Patente, Privilegien und Gebrauchsmuster im internationalen Holz- und Metallblasinstrumentenbau* [Wilhelmshaven: Florian Noetzel, 2010]).

Systematically comparing *TNLI* with Dullat's entries under the letters A and B alone reveals over 150 new entries, demonstrating the immense wealth of new material. Many of the entries taken over from *TNLI* have been enriched by birth and death dates that were hitherto unknown, and by a considerable amount of information about the makers' families, such as marriages and births of children. However, one dearly misses references to surviving instruments, which make *TNLI* such a valuable reference book for further research. Also missing are the pictorial transcriptions of signatures and the family trees that make information in *TNLI* so accessible. Compared with *TNLI* the time frame is extended and some firms are traced further back or covered to the present. An example is the entry on the important firm of Alexander in Mainz. In *TNLI* the article begins with Franz Ambros Alexander as the family's first wind-instrument maker; Dullat goes back two more generations to the founder of the family, the tailor Dietrich Alexander, who moved to Mainz in 1662/63. One of Dietrich's sons, Franz Caspar (1729–1789), the father of Franz Ambros, was a turner, information not found in *TNLI* but important because it provides a clue as to Franz Ambros Alexander's likely training with his father. Also new is the fact that Franz Ambros was listed as a lute maker at his death. We learn also that Kaspar Anton, Franz Ambros's son, was for

several years a journeyman in Vienna, as confirmed by certificates with exact dates from the Viennese makers Wolfgang Küss (January 1, 1823) and Stephan Koch (May 1, 1824). According to *TNLI*, Kaspar Anton and his older brother Philipp were two of four brothers who founded the firm “Gebrüder Alexander,” the others being Claudius and Martin. Dullat does not mention the latter two, stating that Kaspar Anton and Philipp have to be considered the founders of the firm; and readers of both books will remain puzzled about the role of the other two brothers. While only Franz Ambros receives an individual entry in *TNLI*, Dullat devotes a separate section to each family member, giving new information on marriages, children, and court appointments. In *TNLI* information about the firm succession ceases with Friedrich Sebastian Anton, while we learn from Dullat that Friedrich Sebastian Anton’s brother Georg Philipp Jr. ran the firm with his widowed sister-in-law after her husband’s death, and that it was continued after Georg Philipp’s death by his widow, his sister-in-law and his uncle Franz Anton, the first member of the family to become a brass-instrument maker. Dullat also presents more facts on the members of the next two generations, Philipp Johann Christoph and his sons Anton Julius and Hans-Peter. Information on instrument designs is given as a list of patents and descriptions of improvements. Curiously, no mention is made of the destruction of the firm during World War II, nor is a list of addresses provided. Dullat’s new information on the firm comes from personal communication with Anton Julius Alexander and is partly based on material in the firm archives.

Reading *TNLI* and Dullat’s book side by side reveals the benefits of the newer work. It is clearly not meant to replace *TNLI*, but to update and expand it and is best used in conjunction with the older work. When reading both books side by side, the shortcomings of Dullat’s book are not felt, since one can look at *TNLI* family trees while filling in the additional information from the *Verzeichnis*.

A book of this scope is bound to show some minor problems. For example, in the entry for Gustav Adolf Wagner we are informed that this maker was trained by Albin Heckel in Dresden. Looking at the cross-reference, the reader is slightly puzzled as to whom this entry actually refers, as both August Albin Heckel Jr. and Robert Albin Heckel were active in Gera, not in Dresden. *TNLI* clarifies that Wagner trained with Friedrich Alwin Heckel, a fact that is amply supported by the style of Wagner’s instruments. Dullat’s mistake originates in an entry in

Herbert Heyde's Leipzig trumpet catalogue (*Trompeten, Posaunen, Tuben* [Leipzig, 1980]), which he uncritically adopted.

Some other shortcomings, such as slightly inconsistent cross-referencing (for example the cross-reference to Schott & Söhne in the entry on Carl August Müller leads to the entry on Bernhard Schott), a date lacking in one of the entries (Jakob, Hugo Moritz), and some missing secondary literature—such as Klaus Pechstein's very important article on Nuremberg master's marks, "Die Merkzeichentafel der Nürnberger Trompeten- und Posaunenmacher von 1640," *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg* 59 (1972)—do not reduce the tremendous value of Dullat's new book, as long as it is understood as complementary to *TNLI* rather than as a substitute. The *Verzeichnis* must be added to the library of all those who are concerned with wind musical instruments.

SABINE K. KLAUS

NATIONAL MUSIC MUSEUM

THE UNIVERSITY OF SOUTH DAKOTA

Thomas Steiner, editor. *Cordes et claviers au temps de Mozart: Actes des Rencontres Internationales harmoniques, Lausanne 2006 / Bowed and Keyboard Instruments in the Age of Mozart: Proceedings of the harmoniques International Congress, Lausanne 2006. Publikationen der Schweizerischen Musikforschenden Gesellschaft / Publications de la Société Suisse de Musicologie, Serie II, vol. 53.* Berne: Peter Lang, 2010. 376 pp.: 12 color plates, 105 black-and-white figs., 12 graphs, 5 diagrams, 4 tables, 42 musical exx., 79-minute CD with 27-p. illustrated booklet, 1 inserted errata p. ISSN: 1012-8441, ISBN: 978-3-0343-0396-5. \$58.95.

In the twenty-one years since the landmark exhibition *Die Klangwelt Mozarts* (Kunsthistorisches Museum, Vienna, 1991), our view of late eighteenth-century instruments and performance practice has expanded in important ways. Some of these are explored here by ten contributors to the conference *Cordes et claviers au temps de Mozart*, held in Lausanne in 2006 under sponsorship of the *harmoniques* Foundation.

Rudolf Hopfner's brief essay on violin making in Mozart's orbit offered a preview of a major exhibition on this topic, then in preparation. Using Stainer's work as a model, luthiers such as Stadlmann, Fichtl, and Thir in Vienna and Schorn and Mayr in Salzburg developed