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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.

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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

individual styles that depart in varying degrees from Stainer's, while Geissenhof in Vienna turned to Stradivari for inspiration. Aided by photos, X-rays, and CT scans, Hopfner summarizes constructional details of the instruments and related bows.

Clive Brown follows with a critical look at the relevance of Leopold Mozart's *Violinschule* for understanding his son's violin music. With many musical examples, Brown argues that Leopold's didactic treatise offers only a starting point, and that matters of bowing, articulation, portamento, tremolo, and other vital aspects of Mozartian performance are better comprehended through a wider range of evidence, including notational conventions and early twentieth-century recordings (notably of the Klinger Quartet); the latter, Brown believes, might convey aspects of classical practice more accurately than do some present-day "authentic" renditions. Next, Michelle Garnier-Panafieu widens the focus by examining the phenomenal growth of classical string quartet music, mostly intended for amateur performance. She places this development in geopolitical context, taking account of the diffusion of the genre and its stylistic diversity in central Europe, Italy, France, and England.

Florence Gétreau then surveys portraits of Mozart at the keyboard, essentially providing a well-illustrated catalogue of the extant pictures, a thorough bibliographic apparatus, and reflections on the identification, purpose, and significance of these images. The original art works vary considerably in quality and level of detail, but taken together they provide a contemporary glimpse of Mozart, especially as a child prodigy, that transcends written accounts.

Roughly three-quarters of this profusely illustrated book concerns keyboard instruments. Richard Maunder sets the scene by recapitulating the salient points of his book *Keyboard Instruments in Eighteenth-Century Vienna* (Oxford: Clarendon Press, 1998), with a nod to subsequent research by Michael Latcham and Alfons Huber. Maunder's explanations of different keyboard types, Viennese short-octave arrangement, representative piano actions, and special tonal effects will be helpful to readers unfamiliar with the surprising range of instruments available in Mozart's day.

Michael Latcham's eighty-page essay "Johann Andreas Stein and the Search for the Expressive *Clavier*" describes and analyses the two surviving harpsichord-pianos of this innovative, versatile builder, who was highly regarded by Mozart and very influential on the future course of

Viennese piano making. Latcham summarizes Stein's career, his output, and his fascinating efforts toward expanding possibilities for tonal and dynamic expression. One wishes for more discussion of Stein's organs, but relatively little material survives. Instead, Latcham concentrates on stringed keyboards, showing how Stein's work both synthesized and departed from established models, leading him to such inventions as the Poly-tono-clavichordium and Melodica, his hybrid claviorgan in Göteborg, and culminating, so far as practical music making is concerned, with the remarkable vis-à-vis instruments in Verona and Naples. The restored Verona example, heard here on the CD, is remarkable for its dual nature, sparkly and incisive yet dynamically nuanced; yet one can imagine that the effort of keeping it in tune, and its bulk, would have limited its usefulness.

Reinhardt Menger introduces two other instruments featured at the conference: a tangent piano by Johann Wilhelm Berner (Hamburg, 1796) and a 1783 Stein grand. Jean-Claude Battault delves more deeply into the pianos of Pascal Taskin, providing a biographical summary, analysis of construction, lengthy descriptions from the *Mercure de France* and the Académie des Sciences, and a handy bibliography and discography. While Taskin's approach to the piano seems both imaginative and tentative, his pianos testify to France's tardy acceptance of this newcomer.

Equally interesting is Daniel Piollet's treatment (based on his study published in 1988) of the little-known Parisian organ builder Jean-Baptiste Schweickart (1751–1819), whose chamber organs and organized pianos represent types that appealed to an aristocratic clientele. Judging from the surprising number of extant examples and those mentioned in inventories and advertisements, such instruments were more widely used in domestic circumstances than is generally recognized. Unfortunately, few have been restored or copied, leaving us with a still-unbalanced appreciation of classical keyboard resources.

Writing from the complementary standpoints of musician and scientist, Stephen Birkett presents two moderately technical but enlightening studies. The first explores the dynamic behavior of piano-action models typical of Stein's and Walter's instruments. Using ultrafast video, Birkett demonstrates that assumptions deduced from static relationships and measurements of parts are inadequate for explaining how these actions feel in performance and how they relate to diverse approaches to eighteenth-century piano technique. In the second,

Birkett extends previous studies of “iron” music wire and reports on his progress toward replicating it commercially according to historical practices. The scope of his inquiry extends into the nineteenth century, and touches on methods of dating wire samples.

The book concludes with catalogue descriptions and clear detail photos of eight keyboard instruments (two of them modern copies) featured at the conference, and biographical statements of the authors, whose contributions (in German, French, and English) are provided with summaries in the other languages. An index would have been useful.

The CD, entitled *Claviers mozartiens* (Lyrinx strumenti, LYR 2251), records stylish performances by Pierre Goy (president of the *harmoniques* Foundation) of seven works by Mozart, using the 1777 Stein vis-à-vis harpsichord-piano, a copy by Thomas Steiner of a 1772 Hubert clavichord, and square pianos by Baumann (1782) and Beck (1773). The accompanying trilingual booklet with text by Christopher Clarke gives additional photos and essential data about these instruments, including temperaments and pitch levels. The whole package is highly commendable, attractively produced, and well worth its price.

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Luisa Morales, editor. *Domenico Scarlatti en España: Actas de los Symposia FIMTE 2006–2007*, Estudios de música de tecla española, no. 2 / *Domenico Scarlatti in Spain: Proceedings of FIMTE Symposia 2006–2007*, Studies in Spanish Keyboard Music, no. 2. Garrucha, Almería: Asociación Cultural LEAL, 2009. 384 pp.: 136 black-and-white illus., 28 tables, 27 musical exx., index. ISBN: 978-84-613-1806-3. €85,00 (paper).

The present volume follows *Cinco siglos de música de tecla española*, which functioned as a kind of proceedings for symposia held between 2002 and 2004 during the Festival Internacional de Música de Tecla Española (FIMTE) directed by Luisa Morales. *Domenico Scarlatti in Spain* includes studies presented in the symposia of 2006 and 2007, the 250th anniversary of that composer's death. Also responsible for *Claves y pianos españoles: Interpretación y repertorio hasta 1830: Actas del I y II Symposium Internacional Diego Fernández de Música de Tecla Española, Vera-Mojácar, 2000–2001* (Almería: Instituto de Estudios Almerienses; LEAL, 2003) (containing an important catalogue of surviving Spanish key-