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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-

board instruments), Morales has emerged in recent years as a leading Spanish scholar of stringed keyboard instruments.

A word on the title seems in order, since it does not really reflect or do justice to the volume's content. Apart from an introductory essay by Morales that reviews the outlines of Domenico's peripatetic life (a veritable symbol of the internationalism of his time, Scarlatti was born in Naples and died in Madrid after making important stopovers in Rome and Lisbon and visits to Paris and perhaps London) and Gerhard Doderer's essay on Scarlatti (and Carlos Seixas) in Lisbon, the book has less to do with the composer's activities than with his milieu. Doderer's essay does present important new information on Scarlatti's career and creative output, but not in Spain. Indeed, the research topics are not geographically limited to what modern readers might think of as Spain. Of course we must remember here the complicated history that made Naples and Sicily (as well as at times various other parts of what since 1861 constitutes the nation of Italy) part of the Spanish empire. Still, studies on Scarlatti's trip to Florence, instrument building in Rome, or his Portuguese period exceed the announced purview. In fact, seven of the volume's eleven organological studies belong to the chapter entitled "Keyboard Instruments: From Naples to Lisbon." In short, it might have been better simply to have left "Spain" out of the title and instead made a virtue of the wide geographic scope of the information presented.

It also seems worthwhile to remember that the eighteenth century saw a kind of "colonization" of Spain and Portugal by Italy in the form of an intense "Italianization" of musical cultures there. So that in spite of the modern tendency to think in terms of the nation-state and national identity (to identify and distinguish surviving instruments as "Spanish," "Italian," "Portuguese," etc.), such notions are often less than helpful when applied to earlier periods when boundaries were shifting and often more porous—sometimes with political, economic, religious, and cultural ramifications that could be profound for local populations. Giuliana Montanari's essay clarifies the problem of thinking along the lines of national schools when she points out that of the twenty-two harpsichords in Ferdinando de' Medici's collection in 1700 only nine conform to the stereotypical registration of two sets of 8' strings. And John Phillips wrestles with the identification of a piano that has some characteristics considered typically Spanish and others that are unique.

Readers of this journal will be happy to hear that the book—apart from one main section, “Sonatas,” that focuses on Scarlatti’s music (along with that of Sebastián Albero) and most of Doderer’s essay—emphasizes organological investigation. Topics include the construction of stringed keyboard instruments in what is now Italy (Naples, Rome, Sicily) and a Florentine instrument collection visited by Domenico and his father Alessandro. Naples is of special interest here, since Scarlatti presumably spent his formative years there and was employed as organist in the Royal Chapel from 1701 until he left for Venice and then Rome. Alessandro was born in Palermo, and the two studies of instrument building in Sicily included in the volume offer fascinating insights into a little-explored field.

The recent work of both John Koster and Francesco Nocerino has been central to the identification of a Neapolitan school of instrument building and to recognition of that city’s importance as a center for the manufacture and exportation of instruments. Koster’s essay summarizes the construction characteristics (instrument shapes, layouts and scalings, choice of construction materials, molding forms, bracing strategies, rose construction, decorations, etc.) that identify the Neapolitan school (more fir was used there than elsewhere in Italy, for example). Importantly, the author also offers caveats concerning identifying instruments through a rigid application of geographically associated characteristics since, like Scarlatti, builders could also be peripatetic and take ideas and construction methods with them. At the same time, methods and ideas also lingered, making dating difficult at times. Nocerino’s study is based on the analysis of archival documentation from the period of Spanish influence and offers important proof of both the quantity and variety of instruments constructed in Naples. (Author’s note: Neapolitan positive organs were requested as far away as Mexico City Cathedral by chapelmaster Ignacio de Jerusalem in 1758.)

Focusing on Spanish string instruments, meanwhile, Cristina Bordas Ibáñez and Rafael Marijuán Adrián bring us up to date on instrument building in Valladolid (Palencia). Michael Latcham continues his investigation of the fascinating combination instruments (varied pairings of harpsichord, fortepiano, and organ as well as imitation stops), as they were constructed in the last part of the eighteenth century in Spain. Fortunately, there is also something of interest for organists and organ builders—Luciano Buono’s study of the impressive three-in-one

organ built between 1755 and 1767 for S. Nicolò l'Arena in Catania (Sicily) by the Neapolitan builder Donato del Piano. (The instrument was restored in 2004, and details can be found on the organ builder's web page: <http://www.mascioni-organs.com/restauridemo/cataniaasnic.htm>.) Although the article lacks the technical details (even the disposition) that organists or builders would seek, it presents numerous photographs and constitutes a fascinating glimpse into an unfamiliar, even surprising, facet of Italian organ building that merits more rigorous investigation. One does wonder, however, why the article indicates fifty-note, short-octave compasses while the website gives fifty-four-note compasses with chromatic bass octaves.

Although the articles vary considerably in quality and clarity, and some seem to be mere accumulations of data, the material presented is of undeniable interest and should do much to advance investigation. Unlike so many Spanish publications, the volume includes a good index.

EDWARD PEPE

OAXACA, MEXICO

Stewart Pollens. *Stradivari. Musical performance and reception* [series]. New York: Cambridge University Press, 2010. 335 pp.: 16 color photographs, 122 black-and-white photographs and diagrams, 32 tables. ISBN: 978-0-521-87304-8. £90.00 (hardcover).

Antonio Stradivari is certainly the musical-instrument maker who has been the subject of the largest number of publications in the history of organology, beginning with François-Joseph Fétis and Jean-Baptiste Vuillaume's biographical booklet of 1856 (to my knowledge the first study of a musical-instrument maker). From the last decade of the nineteenth century there has been a continuous tradition of publications, ranging from authoritative research to fiction; these have included technical and stylistic studies of Stradivari's instruments, but also writings focused on his house, his handwriting, and even the etymology of his surname. Among this myriad of publications, three have become classics: *Antonio Stradivari: His Life and Work, 1644–1737*, published by the Hills in 1902, the first comprehensive study of the maker's style; Simone F. Sacconi's *I "segreti" di Stradivari*, published in 1972, which analyzes Stradivari's construction methods from a technical point of view; and Herbert K. Goodkind's *Violin Iconography of Antonio Stradivari*, also published in 1972. In a field where the most important