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Professor of Organ at the Oberlin College Conservatory and organist-choirmaster at the Euclid Avenue Christian Church and later at Calvary Presbyterian Church in Cleveland, Ohio. From 1921 to 1947 he served as Professor of Music and Director of the School of Music at the University of Illinois in Urbana.

During his years abroad, Stiven kept a journal, and it was his impressions and recollections recorded there that became the substance for his 1923 book, *In the Organ Lofts of Paris*. Each Sunday he visited organs and organists in the City of Light, and his endearing descriptions form the basis of this attractive little book. The present reprint has been copiously annotated by Rollin Smith, who consulted Stiven's original journals in the archives of the University of Illinois at Urbana-Champaign. Smith has also taken this publication as a welcome opportunity to make available many of his immense collection of period photographs to illustrate the text. The reader not only visits the churches of Saint Eustache, La Madeleine, and Saint Clotilde — among others — but also such musicians as Henri Dallier, Charles Tournemire, and Charles Quef in portraits as well as in words. One of the more touching entries, "The Last Days of Guilmant," tells of Stiven's final visit to *le maître* in late February 1911. He was the last student Guilmant taught. Stiven's account of that visit was published in *The Etude* (June 23, 1923, p. 420) and is reprinted here as an Appendix.

This Golden Age of the Organ in Paris extended from the final decades of the nineteenth century into the first decades of the twentieth century and has fascinated many. Except for the larger characters of the period, relatively little is known about the details of the churches and organs. This text, an eyewitness account, is a valuable resource, not only for researchers but for all musicians. Furthermore, it is entertaining to read. The book is well designed and painstakingly produced. It is highly recommended to all friends of the organ and French music, in particular.

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ALTAMONT, NEW YORK

David Lasocki. *The Recorder and Other Members of the Flute Family in Writings from 1100 to 1500.* Portland, OR: Instant Harmony, 2012. iv, 88 pp. ISBN 978-0-9834048-4-2. \$12 (Ebook); \$19 (softbound).

With a publication record dating back to 1967, David Lasocki is well known for his extensive body of historical and bibliographical scholarly

work concentrating almost exclusively on the recorder. In fact, when he was awarded the AMIS Frances Densmore Prize in 2012 for his article "New Light on the History of the Keyed Bugle," *Historic Brass Society Journal* 21 and 22 (2009 and 2010), his statement of thanks, presented at the banquet of our 2012 annual meeting in New York City, made reference to the irony that he had spent his career writing about the recorder, but was being rewarded in this case for his less-accustomed venture into the history of brass instruments. Of course, he should also be recognized for his many publications concerning his acknowledged specialty, including the article on the recorder in *The New Grove Dictionary of Music and Musicians*, 2nd ed. (2001), and the book that is the subject of the present review.

Lasocki's title might also have begun as "Names of the Recorder and Other Members of the Flute Family . . .," for although he gives historical information about the instruments, it is their nomenclature that receives the primary focus; if any instrument deserves a dedicated study of this kind, it is the one that is known (only) in English as the recorder—unique in its multiplicity of names referring to its many attributes over the course of its documented history from the twelfth century to the present. The names by which the instrument has been known at various times during this nine-century period are listed below and can be multiplied by numerous variants in several languages. They have referred to such aspects as the recorder's generic identity with similar instruments (fistula, tibia, frestel, flageol, flute, whistle, and Pfeife), its association with speaking or singing (recorder), its playing position (flauto dirito, Längsflöte), its acoustical design (flûte à neuf trous), its soft tone (flauto dolce), its fipple (Blockflöte), its beaked mouthpiece (flûte à bec, Schnabelflöte), its supposed association with England (flûte d'Angleterre), its supposed association with Italy (flauto italiano), and even its convenient size (handfluit). Earlier writers have delved into this subject to some extent; for example, Curt Sachs provided etymological commentary on some of the names of the recorder in his *Handbuch der Musik-instrumentenkunde* (1919, 2nd ed. 1930). Lasocki's book, however, is by far the most thorough study of the subject, drawing information largely from historical literary sources and making use of the most recent interpretive scholarship. Fulfilling the stated chronological parameters of his study, the years 1100 to 1500, he presents the first eight of the terms listed above (i.e., those pertaining to generic identity and association with speaking or singing), presenting and discussing a large number of

historical quotations that show these terms in context. While the last ten names quoted above as examples come from beyond Lasocki's stated terminus ad quem and are, therefore, not given specific treatment in his book, he nevertheless mentions several important sources and terms from the sixteenth and early seventeenth centuries, and this may cause the reader to wish he had extended his study at least through that period as well.

Lasocki's table of contents defines the linguistic scope of his research. Following an introduction and presentation of names linked to a description or depiction, he devotes the largest part of his book to detailed discussions of names in Greek and Latin, French, Occitan (Provençal), Catalan and Spanish, Italian, German, Dutch, Old English, Anglo-French, and Middle English. It is noticeable that these languages are limited to Europe and do not include the Scandinavian and Slavic languages, as well as Hungarian and others representing smaller ethnic groups. His title might also have been changed to give a more precise identification of the cultures whose vocabularies he investigated.

A matter worth considering in the history of the recorder is why its name in English is different from those found in other languages, and, in fact, what it means. Lasocki reports the first appearance of the name ("Recordour") in a document of 1388 and, citing several authorities and a number of pertinent sources, he lays out a cogent explanation. England had an extremely complex language situation as a result of the merging of Old English and Old French to form Middle English, which coexisted with Anglo-French. These languages all had existing names for recorder-like instruments, but their use was typically not consistent. "Perhaps for this reason, when the new type of duct flute with a thumb-hole and seven finger-holes arrived in England by 1388, a new term was invented for it, 'recordour,' presumably derived from the Anglo-French verb '*recorder*,' meaning (in this case) to recite" (p. 54). Elsewhere Lasocki states that one meaning of the same verb in Old French also refers to singing (p. 48).

A few weaknesses in the book detract little from its value, but should be mentioned nonetheless. A few misprints need correction. The title page bears a photograph of two ancient instruments that are not identified, although Lasocki credits their owner and the photographer. It is difficult to understand Lasocki's policy (stated on p. 1) of presenting quotations in Middle English in modern spellings (although originals are quoted in the notes), while he does not follow this procedure in

other languages. Finally, separate lists of the numerous terms he presents, each devoted to a specific language, might have been of aid to readers as guides to the contents of the chapters.

What's in a name? A great deal, when it concerns the nomenclature of the recorder, and David Lasocki is to be commended for his study of this subject, which is of great importance to the history of the instrument to which he has devoted some forty-five years of his scholarly career.

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