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tensive labor, not to mention a deep knowledge of flute making and talent with a camera. Besides the author, we have also to thank Tony Bingham for commissioning and publishing such high-quality work.

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Mary Cyr. *Style and Performance for Bowed String Instruments in French Baroque Music*, Surrey: Ashgate Publishing Limited, 2012. 256pp.; 16 black-and-white illustrations including cover; 32 tables and excerpts of musical scores. ISBN 978-1-4094-0569-6. \$104.95.

Perhaps best known for her book, *Performing Baroque Music*, Mary Cyr provides yet another superb piece of literature that gives string players a useful reference on performance practice—specifically, French Baroque music. In the United States, this repertoire is not as familiar to audiences and performers as the regularly performed compositions of the Italian and German masters. Not a concert season goes by without numerous performances of Handel's *Messiah*, one or both of Bach's Passions, and Vivaldi's *Four Seasons*. More often than not, the French masters and their works are overlooked or shortchanged, and confusion or lack of knowledge about this meticulous style of music remains. Mary Cyr fills the void in the form of an insightful and instructive manual on the challenges and artistic demands of French Baroque music, complete with a plethora of cited sources, scores, and iconography.

Cyr begins her book with the explanation of French facsimiles, their texts, interpretations, and the performance practice challenges during the height of the Baroque era, 1680–1760. She also gives an account of the historical setting as a backdrop to show the prominent tastes reigning at that time. The second chapter compares the French and Italian national styles (the two most influential national styles of the Baroque era) and includes the French perspective of Italian music and vice versa. This comparison is particularly helpful to both modern and period string players, as the majority of string players first encounter the works of the Italian and German masters prior to those of the French masters. Even in universities and colleges where Baroque performance practice is taught, the most referenced treatises are usually those by Quantz, C. P. E. Bach, Leopold Mozart, Geminiani, and, specific to strings, Tartini's *Art of the Bow*. Equally important with regard to the knowledge a string player

should possess, Cyr devotes most of chapter 3 and all of chapter 4 to instrumentation in regards to the inner parts and bass section of an ensemble. While the chapter seemed to give more press to the contrebasse, Cyr's exhaustive list of sources for each instrument and its role in the ensemble, is a pertinent resource to consult for those sorts of artistic decisions. This chapter also clearly outlines the expectation of the performers, the reductions that were often realized spontaneously—though sometimes notated—and the distinction between the viols as solo and continuo instruments in contrast to the Italians' similar use of the violoncello.

Another important aspect and issue confronted in French Baroque music is explored in great detail in the chapter entitled "Basse Continue, Pitch, and Temperament." Cyr is careful to properly state and emphasize the reason for the accepted pitch standard in today's increasingly globalized world, while informing her readers of the regional pitch differences that existed in France, much like in the rest of Europe at the time. However, the section in chapter six pertaining to rhythmic inequality was disappointingly unclear and meandered in the hypotheses of its origin and general use outside of French music. These tangential speculations could be shortened and possibly omitted so as to more effectively highlight and reinforce the explanation of the French practice performers simply refer to as *inégaie*—the understood convention of performing unequally the passages of stepwise motion (as dictated by the meter of the piece) that are notated as equal notes in a score. The brief mention of how to articulate with the bow should also include the important distinction of "on" vs. "off" the string in the description of its utilization. When executing the kind of *inégaie* specific to French music, a string player must not lift the bow completely off the string during the passage but instead leave the bow on the string with slow down bows and quick, light up bows so as to keep the bow either in the same place or to let it travel during the sequence of *inégaie* notes depending on the length of the passage and what precedes or follows it. In the same way, the difference should also be clearly made between the bowed articulations of notated dotted rhythms vs. *inégaie*. The dotted rhythms usually require more air or taper in the sound on the dotted note and thus require a string player to lift the bow more often from the string, as opposed to passages of *inégaie* that stay nearly entirely on the string.

Each of the composer profiles offers further insight to the violin, viol, and cello as both solo and accompaniment instruments. As a string

player, one can appreciate the book's fair and equally distributed representation of the upper and lower voices of the typical French ensemble in their various roles. In particular, the chapter profiling Elisabeth Jacquet de La Guerre and her suggested designation of the violin as an accompaniment to the keyboard analyzes this trend as it might have been used in her 1707 collection *Pièces de clavecin qui peuvent se jouer sur le violon* and as it appeared in subsequent composers, demonstrating its stark contrast to the typical solo violin sonata.

Overall, string players have much to garner from this book. The sources are thorough and plentiful, and the excerpts of the French text that follow immediately after the English translation are a valuable asset and should serve as an example for performance practice literature of this century.

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Bernard Brauchli, Alberto Galazzo, and Judith Wardman, eds. *De Clavicordio IX: Proceedings of the IX International Clavichord Symposium*. Magnano: Musica Antica a Magnano, 2010. 198 pages, many ill. (many in color), tables, musical examples, and index. ISBN 978-88-900269-6-6. €55.

Bernard Brauchli, Alberto Galazzo, and Judith Wardman, eds. *De Clavicordio X: Proceedings of the X International Clavichord Symposium*. Magnano: Musica Antica a Magnano, 2012. 283 pages, many ill. (many in color), tables, musical examples, and index. ISBN 978-88-907624-1-3. €55.

Ever since the first Magnano clavichord symposium two decades ago, Bernard Brauchli and his colleagues have, with a regularity unmatched by many periodicals, issued each following year a volume of proceedings, in effect a biennial journal devoted to the clavichord and its repertoire. With the first eight volumes amounting to more than two thousand pages, one might wonder how long this can continue for what some might regard as a marginal instrument. (Notably, there is no corresponding series of symposia about the harpsichord.) Nevertheless, the present volumes demonstrate that the enterprise remains viable. Moreover, even if some unevenness in the quality of the contributions is to be expected in unrefereed conference proceedings, the overall quality is comparable