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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

to that of some more formally academic journals. Only a broad overview of these volumes, which include a smattering of articles on the musical repertoire and performance practice but mainly deal with the clavichord *per se*, can be given here.

The two not entirely unrelated subjects of the ninth symposium were "Haydn and the Clavichord" and "From Clavichord to Fortepiano," but the contents are heavily weighted towards the latter. One of the more significant articles, however, has nothing to do with either stated topic: Peter Bavington's "Clavichords Made in Latin America: Updates and New Discoveries," ends with a checklist of surviving instruments, many of which, although made much later, must reflect Spanish instruments of the Renaissance, none of which is known to survive. Thomas Donahue's "Safety Factors for Replicas of the 1784 Hubert Fretted Clavichord in Edinburgh," about modern makers' choices of pitch related to the tensile strength of the wire used, is at least tangentially related to clavichords of Haydn's time. May one make a probably futile plea that those referring to copies of historical instruments not refer to them as "replicas"? In accepted art-historical terminology, "replicas" are copies of work made by the artists themselves or at least under their direct supervision. The version of Jan van Eyck's *St. Francis Receiving the Stigmata* in Philadelphia, for example, is his own replica of the work in Turin. If someone today could paint a reproduction it should be called just that, or a copy, but not a replica.

The title of Eva Helenius's article, "The Reception of Hammer Instruments into Swedish Clavichord Culture—from Clavichord to Square Piano," belies the importance of one of the instruments she discusses, an upright hammer instrument thought to have been made in the 1750s. Paul Simonds contributes an article about a presumably Saxon clavichord with a pantalon device (analogous to the damper-raising mechanism of pianos), and Lothar Bemmman offers a list of 161 historical makers recorded as having made both clavichords and pianos. Christophe D'Alessandro, exploring the differences between the striking of strings by clavichord tangents and pianos hammers, makes the interesting—if in retrospect obvious observation—that, with loudness dependent on the velocity of the striking medium, clavichord tangents inherently strike less forcefully than piano hammers, which move much faster because of the additional leverage between them and the player's finger.

Hanserik Svensson's "Clavichords and Squares from Pehr Lindholm's Workshop—a Comparison" is an informative treatment of this leading Swedish maker's oeuvre, in which the square pianos curiously are more frequent earlier, clavichords later. Michael Günther offers a useful compilation of sources relating to *Claviere* in Franconian sources of the latter half of the eighteenth century. Some of his interpretations, however, might be taken with caution. For example, is there any real reason to assume that the *Pantolon* made for Prince Regent of Württemberg in 1745 was a keyboard instrument, or, if it was, that it was rectangular rather than in the form of a harpsichord? Finally, in volume IX, Koen Vermeij, the leading authority on the great late-eighteenth-century clavichord maker Christian Gottlob Hubert, confirms, through painstaking comparison of fine constructional details with his clavichords, the authenticity of a unique square piano in the English style made by Hubert in 1787.

Volume X treats three unrelated subjects: the early clavichord up to the first surviving instruments in the sixteenth century, the pedal clavichord, and the clavichord in the nineteenth century. Once again, however, Peter Bavington's worthy contribution, "Reconstructing Mersenne's Clavichord," has nothing to do with the stated topics. Lothar Bemmman's study of an early nineteenth-century clavichord attributable to C. F. Schmahl, successor to and son-in-law of the Regensburg maker F. J. Spath, includes useful information about this family's clavichord-making activities in general. Eva Helenius, a leading authority on Swedish clavichords, explores the relationships between these instruments, their makers, and their repertoire with the "Swedish lute," really a type of cittern, in the late eighteenth and early nineteenth centuries. To a great extent the clavichord and Swedish lute influenced each other, and their repertoires, together with that of the harp, were, at least to some degree, interchangeable. Helenius's study significantly advances our understanding of the context within which the magnificent large Swedish clavichords were made into the second decade of the nineteenth century.

The contribution by Alfons Huber and Ina Hoheisel, "Early Clavichord Making between Technological, Aesthetic and Cosmological Constraints," might have been more effective in its original form as a lecture to an audience of specialists familiar with the relevant literature and concepts (e.g., "the string-length = pipe length rule"), which, not adequately explained in the published article, will baffle non-specialist readers. Since no real justification is offered for what one might call the

cosmological belief that the 14:3 length-width ratio found in Henry Arnault of Zwolle's design for a clavichord was "not randomly chosen—within them the two first perfect numbers of 6 and 28 are concealed," the authors' related proposition that the ratios of 5:1 and 9:2 were simplifications of 14:3 is not sufficiently argued. (It should be noted that the present reviewer has proposed, to the contrary, that the original ratio was 5:1, with 9:2 and 14:3 being later elaborations, and that some instruments might just have been made with the convenient length of one ell, equivalent in some cities to 28 inches. But enough of angels on pinpoints!) This is not to say that one should not entertain Huber and Hoheisel's ideas as serious possibilities—just that a proper presentation of all they attempt is beyond the scope of their relatively brief paper.

Less speculatively with regard to fifteenth-century clavichords, Pierre Verbeek presents his careful analysis of the "real" clavichord depicted with strict Albertian perspective in the famous intarisia in the studiolo of the Ducal Palace in Urbino. Closely related historically to these fifteenth-century instruments are the earliest surviving clavichords, made in Italy, particularly in Naples, in the mid-sixteenth century. In "The 'Regole di Marancio': New Documents on the Clavichord in Naples," Francesco Nocerino discusses a set of tuning instructions clearly related to these early Neapolitan clavichords. Equally valuable is Nocerino's suggestion that an inscription on the outer case of one of the instruments (cat. no. 2 in the Leipzig University collection) is plausibly that of Alfonso Ciccarello, known as a clavichord maker from Neapolitan documents.

Barend Kraal's "Thoughts on the Pedal Clavichord by Claas Douwes," i.e., on the pedal instrument mentioned in Douwes's book *Grondig Onderzoek van de Toonen der Musijk* (Franeker, 1699), includes the invaluable observation that previous English-language writings dealing with this important source on Netherlandish keyboards have mistranslated *viijfdehalf*, *vierdehalf*, etc. (referring to the lengths of instruments in feet) as "five-and-a-half," "four-and-a-half," etc., which are correctly "four-and-a-half," "three-and-a-half," etc. Also on the subject of pedal clavichords, Joel Speerstra contributes a comparison of the two surviving historical examples. In the volume's final paper, Bernard Winkler reports on his acoustical and physical analyses of three modern clavichords in "Physical and Acoustical Properties of the Clavichord: Experiments on Selected Instruments." Although the methodology seems promising, one might question the significance of results gained from such an unusual assortment of instruments—a copy of a small traveling clavichord by Johann

Andreas Stein and two reconstructions made after fifteenth-century treatises—none really suitable for performing the major repertoire fit for the clavichord.

The first volume of Magnano proceedings, issued in 1994, concluded with Bernard Brauchli's twelve-page "Comprehensive List of Iconographical Documents on the Clavichord" covering the fifteenth to twentieth centuries, and each subsequent volume, including the ninth, has included extensive addenda. Volume five and now volume ten conclude with updated comprehensive lists, this latest of twenty-eight pages compiled by Brauchli with the collaboration of Uta Henning. These lists, which include illustrations of recent discoveries, are, needless to say, valuable finding aids for researchers even if the occasional item (e.g., the earliest printed representation of a clavichord, in a Netherlandish block book of about 1460, as illustrated in an article by this reviewer in *Early Keyboard Journal* 18 [2000]) has escaped the compilers' net or if a few items might not be clavichords (e.g., the instrument clearly with the jack rail of a virginal in a Venetian depiction of about 1700 reproduced on p. 270). The usefulness of the list would have been enhanced by the provision of more references to publications or internet resources with reproductions of the images.

Despite these few quibbles, the two latest volumes of the Magnano proceedings maintain the promise and momentum of the previous eight. Certainly the entire series, most of which is still in print, belongs in the libraries of institutions affording any attention to organology and in the personal collections of all those seriously interested in early keyboard instruments.

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Sumi Gunji and Henry Johnson. *A Dictionary of Traditional Japanese Musical Instruments: From Prehistory to the Edo Period.* Tokyo: Eideru Kenkyūjo, 2012. 350 pp.: many line-drawings, bibliography, classification index. ISBN 978-4-87168-513-9. ¥14,286 (\$158, cloth).

This book lists alphabetically what appears to be every known name for a Japanese musical instrument from around 8000 BC to 1868 AD (there is a useful table of Periods and Eras with their dates in the front). While many are alternative names or pronunciations of certain Japanese