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for a reception-history of viol sound, and a case for the existence of simpler and more utilitarian forms of viol making away from London and the court.

Early English Viols is a magisterial and deeply interesting presentation of its subject, marked by the author's skepticism regarding physical evidence and antipathy to certain avenues of research. But with or without this grain of salt, the reader will find an enormous wealth of information and much food for thought in this engaging and well-written account.

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Christopher Page, *The Guitar in Stuart England: A Social and Musical History*. New York: Cambridge University Press, 2017. Musical Performance and Reception series, 288 pp., 24 black-and-white illus., 44 music exx. ISBN 978-1-108-41978-9. £75 (hardback).

During the twentieth century, accounts of the early history of the guitar in England were remarkable chiefly for their scarcity and brevity. Researchers investigating the instrument's history before the nineteenth century typically concentrated their efforts on Italy, France, Spain, and South America, where the gut-strung guitar was widely played at all levels of society, and where vast quantities of music survived in manuscript or printed form. Indeed, if England was occasionally referenced at all, it was merely to note that the Italian Francisco Corbetta had briefly popularized the guitar during the 1660s and 1670s at the London court of Charles II. Over the past two decades, Monica Hall, Peter Holman, and the late James Tyler have expanded our knowledge of the guitar's role in seventeenth-century English music. Readers might nevertheless have raised a quizzical eyebrow some five years ago, when the renowned musicologist and medievalist Christopher Page announced his intention to write a three-volume history of the guitar in England, commencing in the mid-sixteenth century and concluding in the early decades of the nineteenth. Would there be enough material to justify one volume, let alone three? However, with the publication of this present volume (devoted to the seventeenth), he is now two-thirds of the way through his ambitious project, and the fascinating wealth of material and social history he has so far unearthed indicates that those eyebrows may now safely be lowered again.

Page's 2015 volume on the four-course Tudor guitar was a masterclass in economy, supplementing the meager archive of surviving images and

musical sources with letters, diaries, and government importation records to create a vivid and authoritative picture of the instrument's role in sixteenth-century English music-making. This book's subject, the Stuart period, by contrast, offers a comparative profusion of iconography, music, and surviving five-course instruments, all of which are amply represented in this book's lists of figures and musical examples. The author divides the information into seven main chapters that trace the guitar's seventeenth-century history through its professional teachers and performers, its amateur enthusiasts, and its popularity at all levels of English society, as well as examining the lives and repertoires of its greatest exponents (above all, the virtuoso Corbetta). These chapters are augmented by four appendices, including a checklist of manuscript sources of five-course guitar music and a list of guitars in seventeenth-century probate inventories.

Page neatly interweaves extracts from private diaries, official documents, newspaper advertisements, and English-Italian phrase books in his central narrative, showing that the guitar was widely played in theaters (by actors such as Thomas Jevon and Joseph Haynes), by merchants, and in boarding schools, as well as by royalty and the aristocracy. The instrument often appears in seventeenth-century portraits, especially of women, and the series of fine paintings by Sir Peter Lely of female guitarists (reproduced between pp. 105 and 110) are representative of an era when young gentlewomen were encouraged by English society to become proficient on the guitar, not simply for its own sake, but as one of the skills that might improve their marriage prospects. The author devotes chapter four to exploring the complex social context behind this affinity between women and the guitar, concluding that the motivation often went beyond the mere desire for approval in a male-dominated culture, and suggesting "a companionable form of shared musical interest among women in which guitar-accompanied songs . . . could flourish" (p. 112).

A chapter on the Restoration Court inevitably centers on Francisco (Francesco) Corbetta of Pavia, whom Charles II had first encountered while in exile. Page accurately describes him as "a sophisticated opportunist in his use of the guitar fingerboard, rather than a contrapuntalist" (p. 73), and he was undoubtedly a charismatic musician whose dazzling virtuosity impressed everyone who heard him, although when he performed for Samuel Pepys in 1667, the diarist "was 'mightily troubled' to see him playing 'so bad an instrument'" (p. 75). However, Pepys's initial disdain for the guitar (which he once dismissed as "a

bauble”) was gradually tempered by experience, especially when a young Italian guitarist named Cesare Morelli entered his household ca. 1675. Pepys was won over by the instrument’s ability to support the voice, and together they compiled what is now the largest collection of guitar-accompanied songs to survive from baroque Europe.

Page notes that the English at this time regarded the guitar as primarily an Italian instrument, rather than Spanish or French, as had frequently been the case a century earlier. Guitar teachers in seventeenth-century London were almost invariably Italian (Pietro Reggio, Nicola Matteis, and Mr. Clement being among the most celebrated), and many English travelers to Italy sought guitar lessons while they were there, believing this to be the instrument’s authentic home. The latter part of chapter six focuses on Matteis, “an early example in Restoration England of a professional musician who exchanged court patronage for the support of London gentlemen such as Pepys, giving lessons, playing in private houses, and performing in public at various new forms of pre-arranged assembly” (p. 163). He also published (around 1680) *Le false consonanze della musica* (an English edition appeared in 1682), which Page rightly describes as “probably the most important treatise ever compiled on the art of guitar continuo” (p. 163).

One awkward problem facing any modern author when dealing with this period is how to present musical examples to the general reader. Almost all seventeenth-century guitar music was written in tablature (a system that makes perfect sense to players of plucked instruments, but little sense to some other readers), and therefore needs to be rendered into staff notation; but because various types of re-entrant tunings were widely used (with one or both of the fourth and fifth strings being tuned an octave higher than on a modern guitar), it is difficult—and sometimes impossible—to do this with certainty. Furthermore, various techniques of strumming and left-hand ornamentation are required to bring this music to life, and some of the dissonances and inversions used by seventeenth-century guitar composers can seem clumsy (as Page acknowledges) when written out as a dry succession of chords. So while the many music examples contained here are useful for the general reader, they can look simple, and sometimes even musically illiterate, needing the hands and mind of a good guitarist to animate them.

Although questions of technique, stringing, and ornamentation are discussed at length, the purpose of this book is *not* to teach the art of baroque guitar playing, nor to delve into the finer details of guitar con-

struction. Rather, it is to offer an unparalleled overview of the role of the guitar in seventeenth-century English society, at an amateur and domestic level, as well as in the hands of virtuosos like Corbetta. It would repay study not only by guitar specialists but by anyone with an interest in music and social history. Despite the occasionally unnerving breadth and depth of his erudition, Page writes in a simple, clear, and refreshingly engaging style, and is always anxious to inform his readers, not bamboozle them. Indeed, rather like the instrument he is writing about, he has a rare ability to convey a subtle and sophisticated message through deceptively simple means.

PAUL SPARKS

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Sabine Katharina Klaus. *Trumpets and Other High Brass: A History Inspired by the Joe R. and Joella E. Utley Collection. Volume 3: Valves Evolve.* Vermillion: National Music Museum, 2017. Howard Weiner, editor; Mark Olencki, principal photographer. 409 pp., ca. 800 photos, drawings, diagrams, mostly in color. ISBN: 978-0-9848269-5-7; enclosed DVD, ISBN: 978-0-9848269-6-4. \$120 (hard cover).

In 1999, the physicians and brass collectors Joe and Joella Utley donated their collection of over 600 mostly high brass instruments to the National Music Museum in Vermillion. Included in their donation was the endowment for a research institute, The Utley Institute for Brass Studies, and a curatorship. The Institute and the subsequently appointed curator, Sabine Katharina Klaus, conceived an ambitious research program which they planned to publish in five volumes. The third volume is the subject of this review.

The Utleys brought together a fine collection of valve trumpets, cornets, fluegelhorns, alto horns, and similar brasses, manufactured between about 1830 and 1930, of which those built prior to about 1845 are quite rare. In that early time, valve instruments were not yet generally accepted, and traditionalists even turned against them, citing inferior sound, sharp turns and angles of the windway in the valves, and poor technical operation. These alleged flaws prompted efforts to develop new variants of valves, windways, and tubing, which made the valve brasses an amazingly heterogeneous group of instruments. It was only toward the end of the nineteenth century that the fever of innovation calmed down and standardization of tubing, valves, and bore began.