

despite the exhortation of others, according to Schütz, that he put them aside and later took up the project as ‘a comforter in his sorrow’ on the death of his wife in 1625. Likewise, Schütz had not ‘apologised for overstepping the bounds of the old church tones’, as stated by Varwig (p.172); he says this as a matter of fact in his preface to the reader and states moreover that by making adjustments ‘in accordance with today’s music’, the psalms are actually more animated, the text better understood and more likely to be sung to the end, and they lose nothing of their dignity thereby. Whatever anxieties and misgivings Schütz may have had about novelty, one is hard pressed to find evidence of it in his published writings.

Varwig writes of Schütz that ‘on the rare occasions when he used the term “new”, he mostly communicated a pejorative attitude, as in his dismissal of Italians and their “new style” in the 1640s (p.172). Again, putting this into a broader context, Schütz’s complaints about things that are ‘new’, his laments about being too old, no longer fitting in, unable to keep pace or to fulfil his duties, and his gripes about the privileged Italians—all of these are in his letters to the Dresden court. But is this not in large measure a rhetorical tactic on the part of Schütz? He is old in 17th-century terms, no doubt, but he portrayed himself as superannuated, outdated, frail, obsolete and useless because he desperately wanted to leave the derelict *Hofkapelle* to retire quietly to Weissenfels where he could focus exclusively on composition. But to do this without forfeiting his all-important pension and court title, he needed a formal dismissal from the court, and Schütz was at pains to give the court reason to release him. His correspondence with the courts of Wolfenbüttel and Zeitz, on the other hand, written during the same period as his complaints to the Dresden court, show a different side of him—energetic, positive and ready to take on new tasks, obligations and even new court appointments elsewhere, despite his signing off (in one reference only) as a faithful old servant.

Also in this particular ‘history’ of Heinrich Schütz, if only to allow it as an exception to Varwig’s argument about old Schütz’s ambivalence and anxieties about the modern world, it would have been appropriate, even reasonably expected of her, to consider Schütz’s *Historia der Geburt Jesu Christi* (Christmas Story) of 1664. Although the work is mentioned a couple of times in passing in the early pages of the book, it would have been informative for the reader to see what the 79-year-old composer had to say in what would be his last published commentary on music:

And the author leaves it otherwise to prudent musicians to judge freely from it to what extent he has succeeded or failed in this

novel [manner of] composition for the Evangelist in the recitative style [*stilo recitativo*], to his knowledge never seen in print in Germany before now, both as regards the melody [*Modulation*] above the text and the measure [*Mensur*].

Schütz nonetheless acknowledges and makes concessions to earlier practices in his comments on the traditional notation included by him in the print:

Should one prefer to make use of the old *choraliter* speaking style (in which the evangelists in the Passion as well as other sacred stories have customarily sung without organ up to now in our churches), this setting of his hopefully would not stray too far from the mark.

For those not already well-acquainted with Schütz’s music and with the biographical details of his life, there may not be enough *Sagittariana* to connect the dots that would bring the four chapters and paraphrases together as a whole. Still, there is a good deal of useful information in this volume, and the author is to be applauded in particular for nudging casual readers and specialists alike towards alternative modes of critical thinking with regard to Schütz, his music and his times.

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Lucy Robinson

The viol displayed

Friedmann Hellwig and Barbara Hellwig, *Joachim Tielke: Kunstvolle Musikinstrumente des Barock* (Berlin and Munich: Deutscher Kunstverlag, 2011), €78

Catharina Meints Caldwell, *The Caldwell collection of viols: a life in the pursuit of beauty* (Hudson, NY: Music Word Media, 2012), \$54

In 1980 the Lübeck-based luthier Günther Hellwig published *Joachim Tielke: Ein Hamburger Lauten- und Violenmacher der Barockzeit*; he dedicated it to his son and daughter-in-law, Friedemann and Barbara Hellwig, who had assisted him with his project. It was rightly heralded as an impressive piece of work and immediately furthered our knowledge of this important Hamburg maker. And it soon sold out. This greater understanding of Tielke also led to new information and more instruments coming to light. Friedemann Hellwig, a luthier like

his father, and a leading specialist in the conservation of musical instruments waited until his retirement in 2003 to set about creating a new edition of his father's book, assisted by his wife.

Joachim Tielke: Kunstvolle Musikinstrumente des Barock is completely rethought and rewritten, with 512 illustrations relating to the current known total of 169 instruments and fragments. Whilst the book is written in German, the Hellwigs have taken great care to make it approachable for the English reader: thus they have written a pithy two-page summary (excellently translated by Colin Tilney) and they give a glossary in German, English and French. There is also an English translation of the chapter headings on their website www.tielke-hamburg.de. The beautiful illustrations speak for themselves and the Hellwigs ingeniously only portray Tielke's original material, so a new neck on a viol will not appear.

Joachim Tielke (1641–1719), we learn in the first part of the book, was the son of a judge and went to Leiden University to read medicine and philosophy. He appears to have moved to Hamburg in 1666 and the following year married Catharina Fleischer, the daughter of Christoph Fleischer, another Hamburg instrument-maker. A further daughter of Fleischer married the luthier Lucas Goldt; thus all three instrument-making families of Hamburg were linked by marriage. Tielke's first surviving instrument, a bass viol, was built in 1669. The organization of Tielke's shop is scrutinized in detail: Tielke and the guilds, the carvers, the supply of materials, its productivity and clients as well as his disciples and imitators as discussed in early and more recent sources. The different signatures on the instruments are examined: handwritten labels on the earliest, followed by printed labels, engraving and stamps. Tielke's instruments are famous for their extraordinarily skilful decoration and the reader is meticulously taken through the different forms of edges and purfling, sound-holes and roses, marquetry (including the original sources for Tielke's allegorical representations) and his carvings. Famously, Tielke cut his marquetry in pairs, which results in a remarkable number of paired instruments with light and dark reversed, which in the book appear on adjacent pages. Most surprisingly, much of Tielke's varnish has not stood the test of time.

Three-quarters of the book is devoted to a wonderfully thorough catalogue of Tielke's instruments: guitars, Hamburg *Cithrinchens* (highly popular bell-shaped citterns), *pochettes* (made by Jacques Regnault in Paris but bearing Tielke's labels), members of the violin family, violæ d'amore, bass viols and barytons. Due to the addition of 34 instruments since the 1980 book, the Hellwigs have

renumbered Tielke's entire output with TieWV numbers. Viols account for about half of Tielke's surviving production; indeed Tielke's eldest son Gottfried was a professional viol player who succeeded August Kühnel at Cassel. This 464-page monograph concludes with a list of Tielke's instruments in public collections by country and an impeccable and fascinating bibliography. Its presentation has been given deep thought and navigation is excellently managed, despite its density. I like the approximately A4 format which makes this goldmine of information physically easy to handle.

TieWV35 (a bass viol of around 1685), TieWV63 (a bass viol dated 1691) and TieWV38 (a viola d'amore of 1686) also appear in Catharina Meints Caldwell's celebration of the Caldwell Collection of Viols. Under 'Building the collection' Catharina Meints records in detail meeting Jim Caldwell in 1966; both were members of the newly formed Chamber Symphony of Philadelphia: she was the assistant principal cellist and he the principal oboist. Caldwell was a natural collector: in 1966 he owned 3,000 LPs and many Lorée oboes as well as six modern viols—six so that he could encourage others to play them with him. He espied Meints as a potential viol convert and they were married within six months. In 1967 the pair attended a course by August Wenzinger; the sound of his 1673 Stainer viol whetted Caldwell's appetite for antique viols. In September 1967 they purchased their first early viol; it was anonymous and in need of restoration—within a year they realized that they had bought a Tielke (TieWV35). In 1968 the Caldwells purchased a bass viol by Johann Hasert, Eisenach, 1726—their first antique viol in playing condition. Having been used to making his own reeds, Caldwell applied his hands-on, pragmatic approach to caring for their growing collection of viols. In the early days gut for strings was ordered from a surgical gut-maker next to the Chicago stockyards; Caldwell also spent several weeks in Switzerland studying bridge building with Paul Reichlin. The instruments became an important source for makers to study and in the mid-70s the Caldwells started making a series of recordings.

Having set the context, two-thirds of this 158-page book is devoted to a description of the instruments in the collection: 12 bass viols (three English, seven German/Bohemian, two French), three treble viols (the Hellwigs argue that the Tielke is a viola d'amore), two *pardessus* and a *quinton*, four cellos and a portrait of a viol player thought to be Carl Friedrich Abel; the distinctive bow-hold of the latter is indeed identical to the famous Gainsborough portrait in the National Portrait Gallery, London. Generous photographs for each instrument in its current restored

form are provided. Meints describes the process of buying each instrument (often with a facsimile of relevant letters concerning the purchase) while John Pringle writes on the instrument and Thomas G. MacCracken on the makers. As having the instruments in playing condition is an important criterion of the collection, Meints has made excellent recordings of all the instruments performing music of their appropriate country and date on two CDs found in plastic pockets on the inside back cover, which fittingly completes the documentation of this unique collection. An electronic version is also available as an Apple iPad app (\$17.99) under 'custos-caldwell-violis'.

Both these books are the product of a lifetime's passion, created with great care and are exceptionally good value.

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Jane Gower

The bassoonist's welcome companion

James B. Kopp, *The bassoon* (New Haven: Yale University Press, 2012), \$40

It has been with great anticipation that bassoonists and bassoon enthusiasts awaited this release. Not since Lyndesay G. Langwill's great opus, *The bassoon and contra-bassoon* (London, 1965), has an equivalent compendium and comprehensive history of our instrument been published. For many years our hopes lay with the esteemed bassoonist, teacher and collector William Waterhouse, and for good reason. His scholarly and pedagogical output and his contribution to every area of the bassoon world were unparalleled. His article for the 2001 *New Grove Dictionary of Music and Musicians* is an indispensable reference source, and his *Bassoon* for the Yehudi Menuhin Guides (London, 2003) is a fascinating and enlightening personal guide for the performer in particular. However, Waterhouse's book for the Yale Musical Instrument Series, which would have been a crowning glory to a magnificent career, remained unfinished at his death. Most fortunately he was already cooperating with its present author, James B. Kopp, who was given access to the notes, research,

collection and archive of the Waterhouse Estate in order to bring their efforts to fruition.

Previous releases from Yale, such as Eric Hoeprich's *The clarinet* (2008) and Geoffrey Burgess and Bruce Haynes's *The oboe* (2004), have set the bar very high, being impeccably researched and argued, yet also entertaining and anecdotal. For the most part, Kopp succeeds admirably in producing a worthy successor to the existing volumes in the series, and bassoonists worldwide should unreservedly be encouraged to obtain a copy. All aspects of the bassoon's history are covered and discussed in encyclopaedic and exhaustive detail, also including some new discoveries. Much of the more recent research has been inaccessible to the generally time-scarce performer or layman, by dint of its being in a foreign language or simply too difficult to lay hands upon; and it is invaluable to have it now contained in a thorough compendium. The bassoon enthusiast seeking the answer to a niggling historical question or uncertainty about the instrument will probably find the answer within, and learn many new facts as well.

Many bassoonists feel somewhat neglected and overshadowed by their higher woodwind colleagues as far as repertory is concerned, and the same may be said to some degree about academic research into the instrument. A positive aspect thereby may be that scholarly contributions have been on the whole very respectful and amiable in tone, free from some of the more combative territoriality and academic pugilism which sometimes stains the debate surrounding other instruments. Kopp's book continues very much in this gentlemanly vein, and is striking in its humility not only to the Waterhouse and Langwill legacy but in the manner in which it embraces and thoroughly acknowledges the contributions of other scholars and performers.

Perhaps the downside of this all-inclusiveness is a missing narrative flow, an ungainliness and lack of cohesion which occasionally mar the first six chapters in particular. These deal with the early history of the bassoon family, its predecessors, varying terminologies, and its development through to the late 19th century. Kopp uses a copious number of quotations and references, all painstakingly endnoted. In themselves these observations are fascinating and comprehensive, but for the reader it can become somewhat wearying to follow the train of discussion through what becomes a list of facts and details presented in a somewhat dry