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use under [Section 107 of the United States Copyright Act](#).
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Nevertheless *Die kleinen Flötentypen* is a successful book. It is not surprising that a work that brings together so many diverse kinds of material about matters that call for a good deal of speculation should have some weaknesses and suggest interpretations that differ from the author's. On balance I find it much more often sound and revealing than open to question, and the marvelous detail it contains provides its readers with about all the sources they need to come to their own conclusions, a situation that speaks well for the excellence of research and objectivity of the author. Not only because it stands unique in its field, but also because it is comprehensive and thoughtful, it will be indispensable for anyone interested in the small flute types, whether they be instrument specialists, instrument makers, musicologists dealing with the repertoire that calls for these instruments, or performers seeking to perform the same.

JANE BOWERS

Orpha Ochse. *The History of the Organ in the United States*. Bloomington: Indiana University Press, 1975. 494 pp. \$22.50.

This book is invaluable to all students of the history of organ design. Not only is it comprehensive in scope, it is also overwhelmingly well documented. Written from a broadly informed historical perspective, it is organized in a manner that elucidated the cultural and economic contexts within which the construction and use of organs took place, from the beginnings of this country to the present.

It appropriately begins with a survey of what is known about the earliest instruments that appeared in what is now the United States: those built for the Spanish missions of the West. The almost total disappearance of numbers of small Spanish and Mexican organs which came to the Western missions before 1700 is properly lamented; this loss is also a comment on the "American" disregard for the past, an attitude only beginning to dissipate in the second half of the present century.

Documentation of organ history, especially of the recent past, is

notably difficult, both because the organ is a technically complicated instrument and because American journals dealing with the subject (the old *Diapason*, for instance) were by no means noted for discrimination, much less "scholarly objectivity." Separating fact from fancy is a formidable task, and Ochse is to be congratulated for her cautious citing of statements which often were based more on opinion or fad than on either fact or artistic integrity.

Impressive samples of painstaking inclusion of accurate data include her treatment of the earliest twentieth-century revivals of mechanical-action organ building (pp. 415ff.); the citing of early records describing the first organs at King's Chapel and Christ Church, Boston (pp. 20-26); and a discussion of the problems inherent in relating different styles of organ design to organ music (pp. 402-403) in the "Neo-Baroque Organ" chapter. The amount of information included about nineteenth-century builders is staggering.

We are, however, presented with a welter of conflicting opinions, from which experienced readers must draw their own conclusions. Ochse's book would be even more useful, in my opinion, had the author permitted herself a concluding, clearly personal evaluation of the various currents which have affected organ design, especially in the last fifty years. Such an "epilogue" would make the book more helpful to students and historians not versed in the technicalities of organ history. It would also inevitably mar the author's admirable attempt to present only documented information; but it would enhance our understanding of a complicated series of controversies by separating sense from nonsense. What would be helpful, in other words, is a brief and clear discussion of the nature of the instrument, seen from the perspective, however limiting, of its repertoire. Such a discussion should not shrink from singling out the masterpieces among recently built organs, and identifying the disasters (of which some are included).

A few observations about items which might bear scrutiny in the event of a second edition are: the organ in Mount Calvary Church, Baltimore, while well described, has had a more pivotal influence in recent history than Ochse recognizes; a photograph ought to be included, as well as some indication that this instrument was really

the first successful large organ made in the United States (1961) in the "classic" style. The quibbling about the importance of the 1933 Positif for the old Cleveland Museum organ by Walter Holtkamp (p. 387)—since it appeared before any similar attempt in its day—ought to be excised. (Ochse notes that an 1840 Firth and Pond instrument in St. John's Chapel, as well as other nineteenth-century instruments, had choir divisions on the gallery rail. Though true, this is confusing, since these examples are essentially unrelated to Holtkamp's "first" in this century.) Also the statement that facade reeds on Spanish organs "were integral members of the ensemble" (p. 397) is insupportable; the discussion which ensues, about the "spectacular" antiphonal reed stops of recent organs, leaves the impression that these extravagances have some musical importance, which in terms of the repertoire they do not.

Nevertheless, Ochse has produced a useful and extensive work which should have encyclopedic use for years to come. Its bibliography is excellent and its coverage of detail is generally first-rate and relevant. It should certainly be made available wherever there are students of organ-playing or of the history of organ design.

JOHN FESPERMAN

Robert E. Eliason. *Graves & Company: Musical Instrument Makers*. Dearborn, Michigan: Greenfield Village and Henry Ford Museum, 1975. 21 pp. \$1.25.

Greenfield Village and Henry Ford Museum exist to preserve the American scene of earlier times and the products of its industry. It is not surprising, then, that Robert Eliason, curator of musical instruments, has devoted his recent research to the Graves Company, an outstanding and progressive New England manufacturer of wind instruments, whose products are well represented in the museum. Samuel Graves, along with certain members of his family and at times various other business partners, maintained the business mostly in Winchester, New Hampshire, during the second quarter of the nineteenth century and in Boston with somewhat