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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

less success during the third quarter. In the Winchester years, Graves' woodwinds excelled, and the manufacture of noteworthy brasses emerged. The following two decades in Boston, devoted solely to the production of brasses, were less fruitful, less imaginative, and less successful.

The historical research for the creation of this publication involved the study of many pertinent records in New England and personal interviews with a genealogically-minded descendent. For musical sources, Eliason depended on a fine representation of Graves' production throughout the half-century of manufacture. The pamphlet includes information on the family, the firm, and the present ownership of extant instruments. The essay on the history of the enterprise is well illustrated and includes an evaluation of the place of Graves' instruments in relation to those of contemporaneous manufacture. Its value is enhanced by the relative neglect of coverage on instruments of American manufacture in the standard works on the subject. Eliason must be congratulated on another well-written, exemplary study, which provides much useful information to curators, collectors, and students of musical instruments.

ROBERT AUSTIN WARNER

E. A. K. Ridley. *Wind Instruments of European Art Music*. Foreword by David M. Boston. Photographs by Bernard Brandham. London: Inner London Educational Authority, 1974. 107 pp. plus 20 black-and-white plates. Available from Horniman Museum and Library, Forest Hills, London SE23 3PQ. 45p.

Walter Nef. *Alte Musikinstrumente in Basel / Instruments de musique anciens à Bâle / Ancient Musical Instruments in Basle*. Photographs by Peter Heman. Basle: Stiftung für das Historische Museum Basel, 1974. 47 unnumbered pp., incl. 20 plates, 15 in color. No price given.

Ridley's handbook to the Horniman Museum's collections of wind instruments concerns itself with "wind instruments proper" according to the Hornbostel-Sachs classification and thus includes