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authorities as Dirk Flentrop and Albert Schweitzer. Although one can only speculate on what Holtkamp's reactions might be to today's aesthetic, it is interesting to note that the present Holtkamp firm, under the direction of Walter Holtkamp, Jr., has built a few encased instruments with tracker action along with numerous organs in the older style.

Ferguson points out that Holtkamp built a few small tracker action organs in the late thirties, nearly three decades before any other American builder would consider taking such a risk. Except in his late instruments, Holtkamp also made use of key-channel (slider) wind-chests, more commonly associated with tracker action. His early experimentation with tracker action was not revived during the post-war years. In explaining Holtkamp's unwillingness to follow the trend toward tracker action in the late fifties, Ferguson suggests age and success as the factors discouraging new ventures. After all, Holtkamp had finally achieved the vindication and recognition he had sought for so many years. Today's idealistic builders seem to be unanimous in their appreciation of Walter Holtkamp's idealism, which continues to be an inspiration in spirit if not substance. It is most appropriate that John Ferguson has made it possible to look at Walter Holtkamp's philosophy in a perspective possible only some twenty years after Holtkamp's death.

ROBERT CLARK

Arend Jan Gierveld. *Het Nederlandse huisorgel in de 17de en 18de eeuw*. Vereniging voor Nederlandse muziekgeschiedenis, 1977. 501 pp.; 102 black-and-white plates. Hfl 100.

This weighty volume was written to satisfy requirements for the Doctorate of Letters at the University of Utrecht; the degree was awarded in 1977, and the author's thesis adviser was Dr. M. A. Vente. It is the first work to offer an overview of the development and the variety of the domestic organ in the Netherlands from 1600 to about 1820; it lays a solid foundation on which all further work in this field will gratefully build.

The book consists for the largest part of an alphabetical catalog of builders who made house-organs in or for the Netherlands, and a list of extant anonymous Dutch house-organs. Descriptions of over four hundred instruments which still exist or are known to have existed are included under their respective makers' names, while more than a hundred photographs provide an invaluable visual supplement. The catalog includes builders of whom no work is extant as well as those from whose workshops examples are known, and it is supported by reference to archives, secondary sources, and recordings. The photographs show the instruments in a great variety of poses: in their customary disguise as cabinets, open for business, and in details of keyboards, woodwork, pipes, and action. The photographs are also conveniently keyed to the catalog in which the instruments are described.

The author's researches have unearthed hundreds of advertisements for house-organs in seventeenth-, eighteenth-, and nineteenth-century newspapers. He gives these in their entirety, filling over forty pages with very small print, and offering as much proof as one could wish of the vitality of the market for these instruments. Some of the ads will make your mouth water: for example, one from the *Amsterdamsche courant*, 29 April 1732, in which Schnitger's widow offers for sale two positive organs, one with eight and the other with six registers.

Of particular interest to the builder of historical instruments are the inventories of the workshops of two important builders, Mitterreither (1800) and Strumphler (1810). The drawings of keyboard endblocks from several instruments by a number of builders may be useful for the identification of anonymous instruments which may yet come to light. Detailed pipe scales are given for seventeen signed instruments.

Composed on the basis of the information described above is the sixty-page description and history of the Dutch house-organ which opens the work and which is summarized in English, Dutch, and German. In this part of the dissertation the author distinguishes the various sorts of domestic organs and discusses their characteristics, their development, and the various schools of builders. He also considers the social background and its influence on the remarkable rise and fall of the instrument, deals with its musical function, compares

the Dutch instrument with its foreign analogues, and describes the wind system, action, and pipework of the instrument. The reader need not fear the Dutch language, for not only the summaries but also the fairly compact and systematic presentation, with now and then a list of numbered conclusions in the text, make the whole quite usable. (This section is also supported by copious footnotes.)

It should be clear from the above what one can expect to find in the book, but it may also be in order here to mention a few things that one can expect not to find. There is no subject index to help readers in their search for specific information on pipe scales, for example, or wind pressure, or pipe material. There is also no index of places—only of names—so that if one wants to look up the instrument purchased some years ago by the University of California, Berkeley, but can't remember the name of the builder, one is simply out of luck. A carefully compiled and complete list of *errata* is also missing: a sheet with some errors is included, but, unlike the errors themselves, the list stops halfway through the English summary, omitting the advertisements, the inventories, the tables of scales, the bibliography, and the index. (Are the scales printed more accurately than the summary? One fears the worst.)

Simultaneously with the publication of the dissertation, a recording was released under the title "Het nieuwe Hollandse speelhuys." Compositions by Colizzi, Radecker, Ruppe, Groneman (important names in Dutch musical history), and Mozart are performed by Gert Oost and Jaap Spigt on five house-organs and harpsichord. The record cannot be recommended to a wide public, since not only the music (mostly) but also the performances are terribly dull. And after hearing the combination of harpsichord and house-organ, one is not surprised to learn that there is very little historical evidence for its use; there is equally little musical justification, if one may judge from this record. In fact, the harpsichord obscures the sounds of the organs on the recording, making it much less useful for the specialist than it might otherwise have been. More useful is an older recording entitled "Die Kleinorgel" (Telefunken SAWT 9409B), which, however, is not restricted to the Dutch house-organ.

My criticism of "Het nieuwe Hollandse speelhuys" should of course not be taken to reflect adversely on the quality of Gierveld's work. On

the contrary, one can only hope that the book will find a wide circle of users, and that we may in the future welcome equally valuable works on chamber organs of other regions, for which Gierveld's book can serve as a most useful model.

DALE CARR

Robert E. Eliason. *Early American Brass Makers*. Brass Research Series, no. 10. Nashville: The Brass Press, 1979. 56 pp.; numerous black-and-white plates. \$6.00.

Lovers of brass band music have to concede that the current haven for such music is the United Kingdom and that the British have surely and purposely developed the brass band to amazing heights. A parallel brass band movement during the nineteenth century in America had the makings of such development but fizzled out near the end of the century owing to renewed interest in the mixed wind-brass type of band. A study of the American brass band is most interesting, and Robert Eliason here tells us about four of our early brass instrument makers who helped shape the movement and supply the needs of early American bandsmen. Their products show great inventiveness, fortunately unhampered by various traditions that sometimes hindered European makers, and their craftsmanship was often superb even though they may have been to some extent self-taught.

It is fortunate that Dr. Eliason has taken the trouble to investigate the careers of such makers as Thomas Paine, J. L. Allen, E. G. Wright, and Isaac Fiske. He has described their lives and work in a very entertaining way, and I must say that I find those matters often more interesting than much of the repertoire their customers played.

One criticism I might venture concerns photography or, rather, the fitting of an object with proper accessories for its photograph. On page 40, for example, a Fiske helicon cornet is displayed without its detachable tuning shank, and a mouthpiece is simply inserted in its place. When photographs are supplied by uncontrollable sources (private collectors, other museums, etc.), one has to publish them as they are. But this instrument is apparently in the author's museum,