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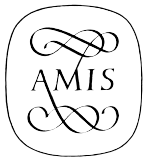

mainly to Broadwood instruments, especially grands. Characteristics such as makers' numbers, nameboard inscriptions, keyboard compass, stringing style, iron bracing, types of action, damping systems and materials, pedal types, casework woods and styles, leg styles, and music rest styles are all tied to specific time periods as an aid to dating an instrument. At the same time the author warns against placing too much importance on differences in some characteristics, since variances may occur even within the work of one maker.

The glossary contains definitions of forty-four technical piano terms. Some of the simple and commonly known terms like "key" and "string" hardly seem worthy of treatment, but the presence of the more specialized terms is helpful, particularly since the entries often include more than a simple definition.

The Early Piano concludes with acknowledgements of five basic books on piano history, John Broadwood and Sons, and a long list of performers, builders, museums, scholars, collectors, curators, patrons, universities, auction houses, exhibit galleries, and others. The list represents Mr. Colt's "lunatic fringe," as it were, his world-wide circle of friends who share his fascination with early pianos. To all of them, to Stainer & Bell, Sir Geoffrey Shackerly, and Antony Miall, and especially to Mr. C. F. Colt, we moonstruck lovers of early pianos and their lore are deeply indebted for this enriching gift.

FREDERICK K. GABLE

Fenner Douglass. *Cavaillé-Coll and the Musicians*. Raleigh, N.C.: Sunbury Press, 1980. 2 vols., x, 1,534 pp. $78.

Monsieur Jean Lapresté of Paris was a senior employee of the Mutin firm, successors to A. Cavaillé-Coll et Cie. His widow has preserved eight volumes of company correspondence and six of organ contracts, as well as hundreds of miscellaneous items. All this material documents the first twenty-six years of Aristide Cavaillé-Coll's career as organ builder (1833–59). Prof. Douglass' patient efforts won for him Mme. Lapresté's permission to photograph the manuscript collection: the present work transcribes a generous portion of the material, providing English translations of the most important letters and contracts. The microfilms are preserved in the Oberlin Conservatory Library, and a set of photocopies has been placed in the Duke University Music Department Library.

In a monograph prefacing the archival material, Prof. Douglass

traces the origins and apprenticeship of Aristide Cavaillé-Coll, his spectacular debut on the Paris scene with the organ for St. Denis, and his rise to fame as designer and builder of organs that reshaped the very notion of how an organ should sound. Where the mechanism and wind supply were concerned, Cavaillé-Coll followed principles of efficiency, reliability, and convenience; tonally, he moved away from traditional structure towards closer imitation of the orchestra and greater "expression." His contracts and his correspondence with critics and musicians show his thought evolving under the stimuli of harsh competition as well as a growing awareness not only of physics as applied to organ building but also of organ literature and different schools of performance. The result of his first quarter-century as a builder was the French Romantic or symphonic organ, which for a century dominated the thinking of builders, players, and audiences alike in Europe and America.

Prof. Douglass' study brings us down to the completion of the organ for Ste. Clotilde (1859), redefining César Franck's role in the specification. This instrument, like the colossal first venture of St. Denis (1833) and the *tour de force* of St. Vincent de Paul (1854), is documented at length as regards both specification and mechanical design. (Prof. Douglass does not go into scaling, as Cavaillé-Coll's innovations involve fundamental changes in wind supply, action, and specification.) Interwoven with chapters built around such technical data are sketches of the musical scene in France (particularly the quarrel over the Romantic organ and its use in churches) as well as Cavaillé-Coll's discovery of builders elsewhere in Europe and organists of a more learned, disciplined temper than his trusty Lefébure-Wély. This survey takes on its full color when read against the background of the letters, contracts, and outside source material contained in the five appendices, which constitute about five-sixths of the work. These documents illustrate the obstacles and handicaps Cavaillé-Coll overcame in becoming established: revolution, financial uncertainty, family crisis, and bitter polemic. From these trials emerged the prestige of A. Cavaillé-Coll et Cie. and the strong, kind personality fondly remembered as "papa Coll."

The Sunbury Press, which has already done great service to the organ world by publishing numerous essential texts, has spared no effort in making this fund of material available to the public. My only disappointment comes from routine editorial matters: typographical errors are frequent enough to be noticeable, the illustrations are not where the table of contents says they are, and there is confusion in referring

to the St. Vincent de Paul plates by number, as they retain the (different) numbers from the source from which they were reproduced. Apart from these minor concerns, the book is a solid contribution to Cavaillé-Coll's biography and the history of organ building in the nineteenth century. No research library or student of organ history should be without it.

CHARLES FERGUSON

John Fesperman. *Organs in Mexico*. Raleigh, N.C.: The Sunbury Press, 1980. viii, 109 pp.; 17 color, 47 black-and-white plates. $18.50.

The history of organs in Mexico has received relatively little study, despite the fact that organ-building traditions there date from a considerably earlier time than do those of the United States. Since the heritage of building organs in Mexico began with the Spanish conquest of the Aztec empire, it is not surprising that it followed the style indigenous to Iberia. As the Christianization of Indians began in Mexico, the first bishop decreed that music be taught and used as part of the conversion process. A music teacher was dispatched to the Mexico City area as early as 1523; choirs were established, and instruments, including organs, were used to accompany the singing. The first organ for the cathedral in Mexico City arrived from Seville in 1530. Splendid churches at Yanhuitlán, Cuilapan, Mérida, Huejotzingo, Acolman, and Yuriria were completed by the end of the sixteenth century and presumably were outfitted with organs. That such instruments, especially the vestiges of them that remain today, should be subjected to serious study is both worthwhile and overdue.

The volume at hand arose from a project of 1967 undertaken by members of the Division of Musical Instruments of the Smithsonian Institution in Washington. At that time, John Fesperman and photographer Scott Odell made an exploratory trip to Mexico to confirm the existence of large numbers of significant organs from the seventeenth century onward. The stated aims were "to accumulate information directly from the instruments themselves, which could then be made available to the inter-American cultural community; to arouse interest leading to the restoration of important instruments; and to provide conservation advice in collaboration with Mexican colleagues."

The second point is especially significant, since the restoration of the two important organs at the Mexico City Cathedral was completed under the direction of D. A. Flentrop in 1977. An account of that work