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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 Yanhuítlán, 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

is included in the chapter on organ restoration and comprises a major part of the writing. Other chapters deal with historical and musical background, the characteristics of the organs and their cases, and the dispositions of the instruments. Four appendices provide valuable reference material and occupy nearly as many pages as the text itself. These are: a checklist of organs in Mexico, Peru, and Ecuador; a provisional list of organ builders; documents related to organ building; and a glossary. A bibliography and index complete the written portion of the book, the printing of which is handsomely and accurately executed.

A large selection of photographs, the majority of which are by Mr. Odell, complements the text and provides visual material heretofore unavailable in print. Case design and interior mechanical detail alike are treated. The reproduction quality for both the color and black-and-white plates varies, but is generally good.

This is a well-written book, one which should be valuable as a reference work, especially since the field has not been extensively treated. As a summary of the present knowledge of organ building in Mexico from the beginning of the colonial period through the nineteenth century, it is a unique work.

ARTHUR LAWRENCE

Herbert W. Myers. *The Practical Acoustics of Early Woodwinds*. D.M.A. dissertation, Stanford University, 1981. Ann Arbor: University Microfilms International, order no. 8109026. 140 pp.

M. Castellengo, F. Drouin, and P. Sechet. *La flûte traversière à une clef*. Bulletin du Groupe d'Acoustique Musicale. University of Paris, 1978. 58 pp. (Available from Librairie La Flûte de Pan, Attn: M. Monier, 55 Rue de Rome, 75008 Paris). 40 F.

Both of these works deal with the physical acoustics of early woodwinds, a subject very sparsely represented in the literature. Myers, who has devoted many years to the study and design of antique wind instruments, presents in his thesis a summation of his accumulated knowledge of the effects of design variations, and an explication of why the instruments were designed as they were. The work deals with the principal woodwinds of the renaissance and baroque periods, with the major emphasis on the former. Included are the transverse flute and recorder, capped and uncapped cane-reed instruments of the renaissance