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different spellings in such examples as: "Flûte a neuf trous 2' (?) (recorder)" (p. 9) and "Flutes à neuf trous 4' or 2'? (recorder)" (p. 11). Although these kinds of editorial irregularity demonstrate that the goal of absolute consistency is difficult to attain, more careful editing should have provided greater concordance.

While the kinds of flaws mentioned above may pose a distraction to the reader, they nevertheless do not seriously diminish the achievement of the work. In this book, Barbara Owen has created a rich resource of historical information coupled with strategies for interpreting that information on today's instruments. *The Registration of Baroque Organ Music* is the first work in the English language to survey this central aspect of organ literature. It makes an original and essential contribution to the history and practice of Baroque organ music.

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Robert F. Gellerman. *The American Reed Organ and the Harmonium: A Treatise on Its History, Restoration and Tuning, with Descriptions of Some Outstanding Collections, Including a Stop Dictionary and a Directory of Reed Organs.* Vestal, N.Y.: The Vestal Press, Ltd., 1996. ix, 303 pp.: 437 black-and-white illus., diagrams, charts. ISBN: 1-879511-07-X cloth; 1-879511-12-6 paper. \$39.95 cloth, \$29.95 paper.

Robert R. [i.e., F.] Gellerman. *Gellerman's International Reed Organ Atlas.* Second edition. Lanham, Md.: Vestal Press, Inc., 1998. xiii, 316 pp.: 190 black-and-white illus. ISBN: 1-879511-34-7. \$35.00 (cloth).

Robert Gellerman pioneered in the field of reed organ research with the publication of *The American Reed Organ* in 1973. That work served as an impetus for the formation of the Reed Organ Society as well as encouraging new research concerning the reed organ. His 1996 volume is described by the publisher as "more than just a new edition" in light of the substantial additions of information, along with photographs, diagrams, and drawings. Indeed, the collection of photographs and company advertisements is what makes the 1996 *American Reed Organ* a worthy complement to one's research library. Gellerman has assembled a remarkable compilation of manufacturers' advertisements and contemporary descriptions of the instruments that tell the story of the reed organ as

only primary documents can. These documents not only provide a fascinating glimpse into another time and place, but are indispensable evidence of the importance of the reed organ in turn-of-the-century society.

Unfortunately, organizational problems make this truly valuable compilation of illustrations difficult to use efficiently. While the acknowledgments section at the end of the book serves as an adequate index to the 437 figures, gaps appear where perhaps the source is unknown: for example, figures 433–37 are completely unidentified. Moreover, “figure” includes everything from period and modern photographs to diagrams, charts, and reproductions of letters, invitations, and reed organ music. All of these are estimable tools, but failure to classify the types more precisely or to provide a complete index of the types makes for cumbersome use.

The captions present another set of problems, since many of the figures remain undated, forcing one to resort to educated guesswork. Additionally, many of the captions of modern photographs do not indicate the instrument’s current location, thus creating a sizeable impediment to further investigation. Despite these difficulties, the figures remain Gellerman’s most significant contribution to scholars researching the reed organ.

Organizational problems also mar the chapter on the history of the reed organ. Subheadings would help readers navigate the dense and detail-laden text, and the addition of charts to plot chronological progression would help them avoid confusion amidst series of numbers piled up in the prose. Grammatical errors such as incorrect subject-verb agreement, along with style concerns such as layered prepositional phrases and excess verbiage, are distracting; these should have been corrected by an editor prior to publication. On the other hand, the chapter on stops and voices offers an excellent explanation of technical mechanical matters, complete with diagrams of various reed types and stop mechanisms, as well as a stop dictionary for American organs. Several of the appendixes provide practical assistance such as reproducible stop faces, instructions for constructing a manometer with which to tune a reed organ, and tuning charts for F- and C-scale organs.

The text of *The American Reed Organ and the Harmonium* provides adequate information for readers to gain a general understanding of the reed organ and reed organ manufacturers, but it leaves too many questions unanswered to be considered anything approaching a definitive work on the instrument. While it is a good introduction for someone just

becoming interested in reed organs, scholars will recognize the need for something more thorough. For instance, Gellerman makes quite a point of the longevity of the Scandinavian reed organ business (p. 37), but the obvious question “why?” is never broached. Nor does he attempt to explain the startling statement that in 1897 Estey’s production dropped suddenly to half its previous yearly average and never recovered (p. 81) or the interesting observation that “Jacob Estey himself never built an organ and couldn’t play the organ. He was the first of a new breed in the reed organ business in the United States—the professional manager and entrepreneur” (p. 23). An exploration of the phenomena engendering the appearance of the professional manager and entrepreneur in the reed organ world would have produced a significant, original piece of scholarship of potentially greater use than, for example, twelve pages taken to reproduce portions of George Bent’s *Four Score and More* (Los Angeles, 1929)—interesting material but information available elsewhere.

Documentation is scarce within the body of the text, and even the bibliography lacks thoroughness. More importantly, the reader is done a disservice by Gellerman’s having excluded general musical instrument collections from the list of reed organ collections, since many historically important, beautifully-preserved reed organs are housed in such general collections.

Despite its deficiencies, *The American Reed Organ and Harmonium* is a fine source for amateurs seeking basic information about the reed organ and for reed organ owners who want practical help in learning to maintain their organs. The assemblage of photographs, drawings, and advertisements alone makes the book worth owning.

The second edition of *Gellerman’s International Reed Organ Atlas* continues the objective of the first edition—to present “a complete listing of all reed organ manufacturers in the world, from the beginnings of the instrument in the early nineteenth century to the present” (p. xi). If the author has not been entirely successful in that endeavor, it is difficult to imagine arriving any closer to that goal than he has, in light of his representation of thirty-five countries with a total of more than two thousand entries. The *Reed Organ Atlas* provides an excellent starting point for scholarly research and contains precisely the sort of information sought by reed organ owners around the world when they decide to find out about the lovely instrument they inherited or could not resist buying at an estate sale.

Where such information is available, Gellerman provides brief sketches of company history and includes lists of instrument serial numbers and dates to aid in determining the age of an instrument or its city of manufacture. Especially helpful is the inclusion of trade suppliers. These entries, along with extensive cross-referencing furnished by indexes, are a boon for the researcher seeking to compile the often multi-faceted record of the numerous companies and individuals involved in manufacturing a single instrument.

As in *The American Reed Organ and the Harmonium*, the photographs and drawings included in the *Reed Organ Atlas* are of particular value. Moreover, they are not simply reproductions of those that appear in *The American Reed Organ*, but rather they extend the already capacious offering of the earlier work. Not only can the illustrations be enjoyed as charming or amusing—a North Dakota farm girl perched on a dictionary to play her reed organ; advertisements showing sweethearts together at the reed organ (including one with a caption that proclaims “The HIM she likes best”)—they are also immensely instructive of the important cultural and societal position held by the reed organ.

One must be careful not to consider the *Reed Organ Atlas* a final research source, as the bibliography lacks recently produced material that would be essential to a thorough research project. However, the extent of its basic data and cross-referencing makes it an invaluable informational tool for the reed organ buff and an excellent starting point for the more serious researcher.

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Trevor Herbert and John Wallace, editors. *The Cambridge Companion to Brass Instruments*. Cambridge: Cambridge University Press, 1997. xix, 341 pp.: 42 black-and-white illus., 5 tables, 23 musical exx. ISBN: 0-521-56343-7 cloth; ISBN: 0-521-56522-7 paper. \$59.95 cloth; \$19.95 paper.

The challenge to the editors of a volume that has fifteen authors, such as *The Cambridge Companion to Brass Instruments*, is to create a cohesive whole that, while making full use of the most recent scholarship, does not read like a group of unrelated journal articles. Trevor Herbert and John Wallace have done an admirable job meeting this challenge, and in