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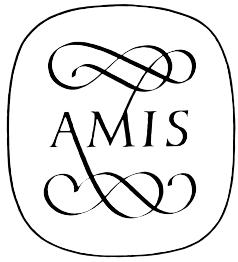

BOOK REVIEWS

Alison Arnold, editor. *South Asia: The Indian Subcontinent.* The Garland Encyclopedia of World Music, Vol. 5. New York and London: Garland Publishing, Inc., 2000. xxv, 1077 pp.: black-and-white photographs, line drawings, tables, musical exx., maps; CD with 34 audio examples. ISBN: 0-8240-4964-2. $195.00 (cloth).

The editor and other authors of this volume are to be congratulated for their contributions to our understanding of musical thought and practice among the many peoples from the Indian subcontinent. Especially praiseworthy are the scope, clarity, and sensitivity that these distinguished scholars bring to this enormous undertaking. Regarding the work's scope, it is the first overview of this region to present a broad spectrum of music making that includes, along with the "great tradition," a sampling of "little traditions" in folk, tribal, and popular idioms. The volume covers, furthermore, an unprecedentedly wide geographic range: in addition to the seven nation states that comprise the Indian subcontinent—Afghanistan, Bangladesh, Bhutan, India, Nepal, Pakistan, and Sri Lanka—readers may visit selected South Asian communities in diaspora: in the United Kingdom, North America, Trinidad, Martinique, Guyana, Réunion Island, Fiji, and South Africa. In terms of clarity, I find that the authors have, for the most part, successfully synopsized their highly complex subjects for specialist and non-specialist alike. With regard to sensitivity, I admire the truthfulness, tact, and empathy with which most contributors have handled pertinent social issues related to religion, caste, and gender—issues that have not always received due consideration.

These praiseworthy qualities—scope, clarity, and sensitivity—benefit the study of musical instruments, making the volume an invaluable resource for organologists. Of its seventy-six chapters, four deal specifically with musical instruments: "Visual Sources" (Bonnie C. Wade), "Classification of Musical Instruments" (Reis Flora), "Musical Instruments: Northern Area" (Allyn Miner), and "Musical Instruments: Southern Area" (David B. Reck). I suggest that organologists peruse the illustrations from cover to cover before reading these chapters. This activity will demonstrate that the subject of musical instruments figures prominently throughout the entire work. Indeed, the pictures themselves, with their

captions, offer valuable information and insight into the rich varieties of instruments and their uses in the Indian subcontinent.

A second approach to our topic might be to consult the index. Looking under the term *aerophones,* for example, one finds a full-page, three-column list. *Chordophones* yields four columns, *idiophones* a bit more than two, and *membranophones* almost five. While individual instruments have no listings in the index, they do in the glossary—itself another valuable research tool. A caveat about using the index: to find an instrument, you must know its category in the Hornbostel-Sachs system. In the glossary, however, you will find each instrument listed on its own, with page references. A further caveat is needed with regard to the glossary: the name of an instrument in the text does not always agree with the name as defined in the glossary. For example, for "vina," a term that has connoted different instruments at different times in a history that stretches back more than two millennia, only the modern meaning of "South Indian fretted plucked lute" is given. The term is not cross-referenced to *sarasvatī vīṇā,* the name of this instrument on the compact disk that accompanies the book. Nor is *sarasvatī vīṇā* cross-referenced to "vina." Confusing, indeed, unless you happen to know that these terms are equivalent.

A third approach is to listen to those instruments that are included on the accompanying CD. For example, plucked chordophones are illustrated by a *vicitra vīṇā* on tracks 2 and 3 (see pp. 80–81 and the similar *citrā vīṇā,* or *goṭṭuvādyam,* on p. 233) and a South Indian vina (*sarasvatī vīṇā*) on track 5 (see pp. 211, 233, 353); simple chordophones by *villādi vādyam* (musical bow) on track 15 (see p. 367); bowed chordophones by *sāraṅgī,* track 7 (see pp. 123, 297, 335, 338); membranophones by *tabla,* track 7 (see pp. 62, 122, 134, 339–41), and *mridangam,* track 8 (see pp. 152, 233, 357). Unfortunately, no references to the book are given in the liner notes of the CD.

Of the four chapters on musical instruments in the book, I recommend beginning with Reis Flora's "Classification of Musical Instruments," which places this topic nicely in historical, theoretical, and geographical perspective. Noting a recently discovered lithophone in eastern India dating from ca. 1000 B.C.E.—in this case a set of twenty resonant stone slabs, each of which produces a different pitch when struck—Flora posits an east-west route of transfer to eastern India from Southeast Asia and China, since the instrument is similar to ones in China from an earlier period. Evidence from small pellet rattles found

in western India, on the other hand, points to links between this region and West Asia. Flora takes us through the five systems of classification found in *Nāṭyaśāstra*, the Sanskrit treatise on drama, dance, and music dating from around the turn of the Common Era. The first, categorization based on mode of sound production, influenced Western organologists of the twentieth century. Other taxonomies in this work derive from an instrument's musical function (melody, rhythm, or meter); its association with the social class of characters in a drama (high, medium, or low); its degree of complexity in construction and, by implication, in the musical style it is capable of producing; and, lastly, how and how well it picks up the capabilities of the primary instrument, the human voice. Happily, Flora also introduces early non-Sanskritic Tamil sources and concludes the chapter with fascinating conjectures as to meanings of categories in Buddhist texts.

In her chapter on "Musical Instruments: Northern Area," Allyn Miner leads us expertly through the modern instrumentarium of Hindustani music, categorizing instruments according to musical function as well as mode of sound production. In addition to sitar, sarod, *sāraṅgī*, and their relatives, Miner considers several recent additions to the family of chordophones in North Indian classical music—namely, slide guitar, violin, and hammered dulcimer. Among aerophones, the keyboard-activated, reed harmonium of Western origin merits mention. Miner is most eloquent when relating the history, functions, and cultural heritage of the various instruments and their players. She is on especially solid ground with regard to the many chordophones and membranophones of North India, in both folk and classical music. Miner's chapter closes with consideration of instruments in the most popular musical genre in India today—film music.

David B. Reck does a splendid job with the highly complex subject of "Musical Instruments: Southern Area." South Indian classical music has its own distinct tradition, including instrumentarium, ensembles, repertoire, theoretical system, and social structure. A South Indian concert ensemble, for example, often consists of two melody instrumentalists (rather than one, as is typical in North India): the main artist and an accompanist, usually a violinist. Likewise, the rhythm section ideally consists of two players—the main percussionist on mridangam and the secondary player on a clay pot called *ghaṭam* (or on the frame drum called *kañjīrā* or on the mouth harp called *morsing*). Reck lists all of these, then goes on to the various temple ensembles and dance troupes that

abound, each with its own specific group of instruments. To this plethora of musical instruments belonging to the classical traditions, Reck adds some of the large number that are used in folk music, dance, and theater. Among these, he does well to point out the unusual group-played *villādi vādyam* (an eight-foot-long musical bow) that accompanies a sermon delivered in alternating speech, verse, and song. South India has, moreover, incorporated instruments from North India as well as from the West (mandolin and saxophone, for example). Like Miner, Reck ends with consideration of movie music; as is true for North India, discussing the instrumental soundscape of the South would be incomplete without acknowledging the rich potpourri of instrumental timbres —from South, North, East, and West—that makes up India's most listened-to instrumental ensemble, the orchestra of the film studio.

My most serious criticism of this volume concerns one of its greatest assets: the pictures. A large number of photographs and reproductions are deficient in legibility. Many are too small to read well; others lack sufficient clarity to discern details of importance to organologists. None are in color, as many must have been before being converted to black and white, perhaps the reason for their deterioration in quality. Historic plates can be forgiven their fuzziness; indeed, their inclusion is one of the best features of the book. Despite these shortcomings, there are nevertheless some excellent photographs of instruments, notably by Carol S. Reck, Stephen Slawek, Amy Caitlin, and Richard Wolf, among others. Several other aspects of the illustrations require comment. Firstly, captions, too, can disappoint a researcher. For example, the caption for figure 3 (p. 115) lists only those instruments relevant to the chapter; the three membranophones are acknowledged, but the other instruments shown (*śahnāī*, trumpet, and cymbals) are omitted. Secondly, of the line drawings, some help in conveying an image of an instrument, while others detract (for example, the confusing rendition of the ghaṭam on page 150). Thirdly, I wish that Allyn Miner and David Reck had been able to include depictions of the instruments they describe but do not illustrate. Sufficient space would have been available in the margins.

I rejoice that iconographical research receives a place of honor as the initial chapter, "Visual Sources" by Bonnie Wade, under the heading "Musical Material Culture." After a breathtakingly brief two-page overview of more than four thousand years of art from the region, Wade turns to defining the terms "iconography" (study of symbolic meanings conveyed in art), "iconology" (contextual study of works of art, includ-

ing bringing texts together with pictures), "organology" (study of musical instruments), and "musicology" (study of historical documents, including visual ones, to learn about performance practices). Wade offers examples from her own researches, primarily miniatures from the court of the great Mughal ruler in North India, the Muslim emperor Akbar, a contemporary of Queen Elizabeth I at the turn of the seventeenth century. Though Wade brings up important points, I find much of her discussion of these materials to be confusing or inaccurate. Regarding one of her examples for "iconography," for example, the vina-playing Hindu goddess Sarasvati does not iconically represent music but learning: the musical instrument she holds symbolizes the process by which all learning takes place. When Wade writes of "the vina" (instead of "a vina"), furthermore, she is not always clear as to what sort of instrument she means in a given instance.

As her topic in "iconology," Wade considers the many musicians shown in figure 5, who have gathered in the courtyard around Akbar enthroned, in order to celebrate the birth of his first son, Salim. I find her analysis problematic. Firstly, Wade has in her caption "male sword dancers" where there is but one. Secondly, she misses entirely an ensemble of male drummer and male dancer (and/or singer), located in the lower right-hand corner of the miniature, who are being forcibly expelled from the scene by a marshal. Thirdly, though Wade's research and analysis of the duo of female singer/dancer and male player of hourglass drum, who appear in the lower center of the picture, are highly commendable, as is her conclusion that these musicians represent the Hindu side of Akbar's court—specifically the tradition of his Hindu wife, the mother of his newborn son—it seems very unlikely from the looks on their faces that these musicians are being welcomed to the scene. Rather, it would appear that they too are being expelled by the marshal. Finally, on the basis of my own perusal of similar male-only scenes in Mughal miniatures of celebrations honoring the birth of a son, and judging by the mustache on at least one of the players, I am inclined to interpret the group of two dancers and their accompanying ensemble (two frame drummers and a vertical flute player) not as women, as Wade assumes, but as men dressed as women.

Problematic too is Wade's approach, under the heading "musicology," to gaining insight into how and when the drone came into musical practice in India. It has been noticed that not until the seventeenth century is there any visual evidence for the presence of a drone, which today is

so basic to Indian music. Thus, each of the miniatures Wade chose shows a stringed instrument—either a stick zither (in three instances) or a long-necked lute (in two instances, in one of which it is bowed). In two of the pictures (figs. 4 and 5), however, I believe that the player of the stringed instrument uses both his hands in a way that suggests melody—not a drone, as Wade avers. In the other cases, I find it possible that the instruments depicted could provide either a drone or a melody, as the performer wished—perhaps at different times during the same performance.

The field of iconography presents us with a slippery slope. We can learn much about musical instruments and their historical contexts from visual sources. But, whether we study evidence from India, the West, or elsewhere, we can be misled into creating false music histories.

In sum, this volume is an excellent accomplishment by top scholars. It promises to function as a mini-summa of knowledge to date about music in the larger Indian subcontinent and the diaspora. The book's vast scope and its incorporation of several hitherto muffled areas of inquiry stand to open new paths and repave old ones in both South Asian studies and ethnomusicology. One such path may well be organology, another the iconography of musical instruments. Both the myriad excellent features and the few deficiencies of this book will likely ignite fires of creative inquiry for many years to come.

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Karl Neuenfeldt, editor. *The Didjeridu: From Arnhem Land to Internet.* Sydney, N.S.W., and London: John Libbey & Company Pty Ltd/Perfect Beat Publications, 1998 (distributed by Indiana University Press). vii, 184 pp.: 8 color plates, 15 black-and-white photographs, 10 musical exx. ISBN: 1-86462-003X cloth; -0048 paper. $45.00 cloth; $29.95 paper.

What happens when a musical instrument considered sacred by its creators becomes globally appropriated even by those who had historically oppressed the original group? What is the process of globalization and what significance do the instrument and its sound hold for the different players and listeners? How is the instrument made a commodity and what myths and taboos are created in the process? What controversies stem from its removal from its original context? These probing questions concerning the diffusion and appropriation of music and instru-

ments, seldom addressed in such depth, are at the core of this insightful and balanced organological case study.

The didjeridu, a simple lip-vibrated trumpet made from a length of hollowed wood, fitted with a beeswax mouthpiece and painted with geometric and animal shapes, was probably first used by the Yolngu Aboriginal group in Arnhem Land in northeast Australia to accompany sacred song and dance. The Yolngu call the instrument *yi̲daki;* the English term *didjeridu* is probably an onomatopoeic attribution that imitates vocables sounded through the instrument while it is being played. By using circular breathing and various vocal and tonguing techniques, the player is able to produce a wide range of sounds, from rhythmic drones that emphasize different overtones to imitative animal sounds like growls and shrieks. Historically, the didjeridu is a male-oriented instrument associated with the identity of different Australian Aboriginal clans. Although it is a somewhat controversial practice, children and women also play the instrument, but only for "fun" music.

Traditionally the didjeridu is used to accompany sacred song and dances, but in the 1960s its "primal" sounds attracted the attention of Western musicians, including the world music and rock music recording industries, and New Age and neo-shamanic groups. As the instrument has entered the global venue each of these "outsider" groups has developed its own protocol and sense of appropriateness regarding the instrument's use, rhythms, and special techniques. Subsequently, commercial interests (instrument dealers, makers, the tourist industry, and recording firms) have exploited this situation, promoting the instrument as Aboriginal art, a symbol of Australia, a symbol of reconciliation between European and Aboriginal populations, and a healing instrument capable of readjusting one's *chakra* and linking one to the earth. Simultaneously, the didjeridu has emerged as a political symbol of Aboriginal determination. Diversification in turn has raised concerns about authenticity, ownership rights to musical ideas, and the appropriation of sacred musical materials and artistic designs. These complex issues, presented succinctly and cogently by thirteen authors voicing both Aboriginal and non-Aboriginal viewpoints that were gathered from fieldwork interviews and observations as well as from two Internet discussions, illustrate how the didjeridu is an "instrument of many voices" (p. 6).

The essays are presented logically and flow easily from one topic to the next. The book opens with a foreword offered by Mandawuy

Yunupingu, Australian of the Year in 1993, a Yolngu educator, political activist, and a member of Yothu Yindi (a popular music band), who explains the Yolngu historic view of the traditional use of their yidaki. In the following introduction, Philip Hayward and Karl Neuenfeldt outline the content and goals of the book and point out the different views and philosophies the reader will encounter. The first two chapters present Neuenfeldt's interviews with musician and social activist Kev Carmody and educator Mick Davison, who provide Aboriginal accounts of the contemporary use of the instrument. Carmody discusses the appropriateness of the didjeridu's use in different contexts and how the instrument became a political icon symbolizing pan-Aboriginality, while Davison explains how he uses the "didj" to take on issues of institutionalized exclusion, history, and attempts at reparation. In chapter 3 Fred Tietjen interviews David Hudson, promoter of Aboriginal culture and one of Australia's best players, who discusses the process of composition, influences on style and technique, and issues of authenticity, including the suitability of fabricating instruments from PVC pipe. The next three chapters (4–6) are theoretical and descriptive essays by ethnomusicologists: Steven Knopoff writes on style in traditional and contemporary popular Yolngu song, Peter Dunbar-Hall addresses continuation and innovation in popular music groups, and Linda Barwick documents gender taboos associated with the instrument. Chapter 7, by Neuenfeldt, examines the effects of tourist consumption when "culture-in-commerce and the commerce in culture intersect" (p. 108), while chapter 8 continues with the topic of commercialization, focusing on the recording industry in Shane Homan's interview with Charlie McMahon, "the first non-Aboriginal musician to introduce the didj drone within a rock context" (p. 124). "Alternate lifestylers' " use of the instrument is addressed by Patricia Sherwood in chapter 9. The concluding chapter, by Fiona Magowan, compares didjeridu playing in Aboriginal Australia, Great Britain, and Ireland and the influence the different styles have had on each other. Between chapters 6 and 7 and chapters 9 and 10 are transcriptions of two Internet "threads" of international chat groups—the first, edited by Neuenfeldt, on the topic of gender issues, the second on the appropriateness and advantages of different construction materials for the "du."

The book is a noteworthy introduction to the topic of didjeridu playing, its appropriation, and the study of an instrument and its sound as an icon with a polysemous identity. It contains useful bibliographies, photographs, and transcriptions, and the essays are articulate but short

—so short that at times the reader may wish for a more complete treatment of each topic. Throughout the book this reader was reminded of other situations in which the world and the pop music industry have fostered what Steven Feld has called "schizophonia."[1] A section devoted to other instruments in similar situations, such as the Native American courting flute, Udu drums (Nigerian percussion vessels), or Tibetan singing bowls, would have broadened the discussion. I would also have liked additional information about the significance of certain symbols and colors used in decorating the instrument and more detail concerning traditional and contemporary Aboriginal construction methods. But these are minor criticisms: the book is recommended reading, especially for anyone interested in an organological study that examines the effects of appropriation and dissemination of music and musical instruments on both individual players and the global marketplace.

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Eric Montbel and Florence Gétreau, editors. *Souffler, c'est jouer: Chabretaires et cornemuses à miroirs en Limousin.* Saint-Jouin-De-Milly: FAMDT Éditions (Fédération des Associations de Musiques et Danses Traditionnelles), Collection Modal-Études, 1999. 158 pp.: 111 color illus., 113 black-and-white illus. ISBN: 2-910-432-19-X. 195 FF (paper).

This engaging book, written to accompany an exhibition of the same name at the Musée national des Arts et Traditions populaires in Paris in 1999, is addressed to both the general public and aficionados of the bagpipe. Consisting of eleven articles by seven authors, it presents the chabrette, the "three-voiced" bagpipe common to central France, tracing its origins, symbolism, and manufacture.

Editor Eric Montbel contributes five articles, dealing with the characteristics of the chabrette, its terminology, the symbolism of both the instrument and its decoration, some of the major instrument-makers, and the special case of the Saint-Yrieix workshop. The first article,

1. Feld presents this concept in two articles: "From Schizophonia to Schismogenesis: On the Discourses and Practices of World Music and World Beat," in Charles Keil and Steven Feld, *Music Grooves* (Chicago: University of Chicago Press, 1994), 257–289; and "pygmy POP: a Genealogy of Schizophonic Mimesis," in *Yearbook for Traditional Music* 28 (1996): 1–35.

"Territoires," traces the origins of chabrettes in Western Europe. These bagpipes display common characteristics of a melodic chanter with a conical bore and a double reed, and one or more cylindrical drones, each with a single reed. The wind bag is filled with air through a blowpipe. The instrument has a rectangular stock that supports the chanter and the small drone; there is also a lateral bass drone. But the most distinguishing feature of the chabrette is the elaborate decoration of the stock with inlaid mirrors, which Montbel associates with Christian symbolism. An organological survey of the oldest bagpipes of this type, a discussion of related iconography, and an overview of uses attempt to clarify the mystery surrounding the origins of this instrument and its unique decoration.

"Les mots pour le dire" provides an overview of terms used to designate the chabrette. Some are gallicized words from regional dialects, others are borrowed from foreign languages or reflect the region where the instruments were used. This rich terminology mirrors the diversity of bagpipes played in central France, which range from mirror-inlaid bagpipes, to Parisian chabrettes, even to Highland pipes.

In "Les souvenirs du sens," Montbel discusses the polysemy of the instrument by introducing various interpretations associated with its morphology, decoration, social history, and use. He identifies the symbolism of bagpipes as a relationship established between the form of the instrument and the spirit of renewal that it evokes—associated with the shepherds of the nativity scene—leading to use of the instrument in religious settings. The writings of sixteenth-century religious brotherhoods attest to the links between bagpipes and the Catholic faith, with the Church borrowing a usage from folk tradition and putting it into the service of Christian discourse. Later on, an array of religious signs and decorations began to appear on the instrument, harking back to symbols of a more ancient Christian iconic vocabulary.

Bagpipes enjoyed favor with the bergerette fashion of the seventeenth century, were associated with the nineteenth-century interest in folklore and regional identity, and played a role in introducing competitions for traditional musicians. At the turn of the nineteenth century major collectors discovered these bagpipes, and museums began to purchase them, giving the instrument yet another function—as an item of display. Montbel describes the work of several idiosyncratic makers whose transformations of the chabrette were the result of tinkering with and personalizing their instruments, not associated with the chabrette's organologi-

cal evolution. About 1980, new instrument-makers appeared, now scattered throughout France and Europe instead of being concentrated around Limoges.

"Quelques fabricants-chabretaires" presents brief biographies of six influential instrument-makers and musicians in the Limousin region whose work covered the period 1740 to 1960—Jean Vauzelle, Louis Maury, Pierre-Félix Chabrely, Charles Gavinet, Élie Béjard, and François Denis.

Montbel's final article, "Jeux de miroirs," describes the discovery of a significant collection of chabrettes in a common style subsequently known as that of the Saint-Yrieix workshop. This village, some sixty kilometers south of Limoges, was a major center for the chabrette competitions held in the late nineteenth and early twentieth centuries, and research reveals a heavy concentration of musicians for such a small region. In addition to several instruments unearthed, there are written and photographic documents attesting to considerable activity during the first third of the twentieth century.

In her article "Visions en abîme," Florence Gétreau traces the organological origins of the chabrette. She notes aspects of its construction that relate it to instruments of the Baroque era, points out the role of private collectors in the preservation of rare or unique specimens, and discusses the symbolism exhibited in its decorations. In analyzing Marin Mersenne's 1636 description of the *cornemuse pastorale des Bergers* or the *cornemuse et Haut-bois de Poictou* and examining the court musette of the seventeenth and eighteenth centuries, Gétreau cites elements common to these instruments and demonstrates a link between the refined instrument of the Baroque era and the instrument whose origins lay in folk tradition—the chabrette. It was the decorative elements of chabrettes that caught the attention of collectors, who found them to be an attractive combination of precious and popular art. A mid-nineteenth-century collection of musical instruments included two bagpipes with pewter inlays, dating from the late 1700s. The first trace of a chabrette in a public collection may be a chanter separated from its parent instrument, given to the Musée Instrumental du Conservatoire de Paris in the 1870s and mistakenly associated with the earlier hautbois de Poitou. Gétreau describes several private collections of the late nineteenth and early twentieth centuries that included chabrettes, and traces the movement of some of these instruments to public collections throughout the world. Her essay closes with a discussion of the rich vocabulary of

decorative schemes found as inlays or engravings on chabrettes, noting the convergence in the chabrette of an elite esthetic and a symbolic language originating in the popular milieu.

Louis Bonnaud offers an essay entitled "La mémoire longue." He traces the use of the word *chabrette* in sixteenth-century manuscripts, remarks on its appearance in art works of the period, discusses opinions expressed about the instrument in numerous archival documents, and notes events such as competitions announced by local newspapers in the nineteenth and early twentieth centuries. This evidence demonstrates the popularity of the chabrette and its musicians, and encourages us to take a closer look at this complex instrument that owes its durability to folk tradition.

"Gamme harmonique" features an interview with wind-instrument maker Claude Girard, one of the first to make copies of ancient instruments. He points out that wind instruments of the Baroque period were generally tuned to an untempered scale, and that the drones of the bagpipe provide the reference point for the notes of the chanter, which must be in a constant harmonic relationship with the drone.

Thierry Boisvert adopts an epistolary style in "Lettre à l'Église," an article with a delightfully personal style that summarizes all the subjects introduced in this collection: origins, evolution, uses, construction, decoration, and research. His essay imparts a sense of the passion that animates researchers who for years have dedicated themselves to the chabrette.

In "Un art brut," Anne Julien plays the chabrette's advocate, describing it as a strange instrument with a beast-like appearance that has inspired painters and has become a museum artifact, while maintaining its vitality as an instrument to be played.

Olivier Durif's portrait of musician Camillou Gavinet, in "Faï dardar," will remain engraved in my memory as a vivid and passionate image of a musician who plays the chabrette with "the very manifest desire to possess the instrument to the point of swallowing it whole" (p. 95). Durif's discussion of the revival of the instrument puts into perspective the gaps in its repertoire, which depends on individual players rather than being shared by a group of musicians inheriting a common tradition. The future poses a challenge to the survival of the instrument, whose fate is tied to its adoption as a cultural symbol.

Following the articles, and making up about one-third of the volume, are a list of some two hundred bagpipe players in central France cover-

ing the period 1860–1960; a detailed, labeled diagram of a chabrette; an illustrated catalog of instruments and artifacts presented in the 1999 exhibition; a catalog of chabrettes in other collections, public and private; a bibliography; and a discography. The many illustrations—including color photographs of instruments and historic photographs of players, makers, and collectors—greatly enhance the text and make the book worth studying even for those whose French is limited. This volume not only reports on the state of research on the chabrette today, it also evokes the passion that inspires the authors of the articles. When seven authors write about the same thing, there cannot help but be some repetitions, but these actually help the reader to better understand the morphology of this extremely complex instrument and the efforts that have been made to document its role through the centuries of its existence in central France.

Carmelle Bégin
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Philip F. Gura and James F. Bollman. *America's Instrument: The Banjo in the Nineteenth Century*. Chapel Hill: The University of North Carolina Press, 1999. xvi, 303 pp.: 97 color plates, 156 black-and-white figures. ISBN: 0-8078-2484-4. $45.00 (cloth).

This splendid book—written by Philip Gura, Professor of English and American Studies at the University of North Carolina, in collaboration with James Bollman, the highly knowledgeable dealer and collector of banjos and banjo-related ephemera who lives near Boston, Massachusetts—is a landmark publication.

Designed by Richard Hendel, typeset by Eric Brooks, and printed on high quality paper, with a deluxe binding and more than 250 illustrations—almost forty percent of them full-color plates—by Donald Eaton, Fred Stipe, and Peter Szego, the book in and of itself is a genuine tribute to the high level of care and attention lavished upon its production by the University of North Carolina Press. Beyond that, however, it is, as Dale Cockrell at the Blair School of Music at Vanderbilt University in Nashville calls it, a "groundbreaking book."

Philip Gura, a cultural historian with a particular interest in American studies, music history, and nineteenth-century popular culture, first received recognition for his pioneering work when AMIS awarded him the Frances Densmore Prize in 1996 for his article "Manufacturing Guitars

for the American Parlor: James Ashborn's Walcottville, Connecticut, Factory, 1851–56" (*Journal of the American Antiquarian Society* 104/1 [1994]: 117–156). That article was based on Ashborn's accounting journal of the period, then owned by Bollman, and detailed the relationship in the early 1850s between Ashborn and New York dealers, such as William Hall & Sons. The positive attention given to the article led to Gura's decision to write a more wide-ranging study of the banjo in nineteenth-century America.

Just as jazz is considered to be a uniquely American contribution to the world of music, the banjo, with African roots, is a uniquely American instrument. As such, much has been written about it, beginning in the nineteenth century. One of the more important recent studies is *That Half-Barbaric Twang: The Banjo in American Popular Culture* (University of Illinois Press, 1991) by Karen Linn. She termed her study "an interpretation of the changing and conflicting images of a musical instrument as found in the national, commercial culture of the United States." For her, "the essence [of a musical instrument] lies in the meanings the culture has assigned to it," and she views the data of instrument construction, decoration, and performance practices "as signs whose interpretation depends upon an understanding of the changing life of these signs within American culture" (p. xi).

At the other end of the spectrum is the world of traditional musicologists, many of whom study the history of musical styles seemingly oblivious to what can be learned from the instruments for which the music was written. Alternatively, there are those who study the instruments themselves, but only as objects to be measured and documented, far removed from any cultural context.

The emerging field of American studies, on the other hand, is interdisciplinary by nature. Despite the relatively recent coinage of the phrase "American popular culture" to categorize the taste and intelligence of the people at large in contemporary America, the country was already "awash in popular music," to use Gura's phrase (p. 1), by the mid-1850s. Certainly when we consider the waves of "unwashed masses" who filled railroad cars headed to the Midwest and the Great Plains after the Civil War, we see that their desire for upward mobility and the achievement of middle-class gentility was manifested in the myriad of musical activities that were so central to the times, whether they were brass bands, parlor songs accompanied by piano or reed organ, or the banjo clubs and mandolin orchestras that were to become so popular.

The Civil War years marked a watershed in American life, not the least of which was a basic shift, in large measure, from a rural, agrarian society to an urban, industrial economy. It was the growing ability of the northern states to produce goods that led to ultimate victory in what became a war of attrition. After the War, that growing industrial base and the expansion of distribution systems, as the railroads moved westward, meant new challenges and opportunities, as well, for those who made musical instruments during those tumultuous years up to World War I—years that probably saw more dramatic technological changes in a short period of time than what is being witnessed today with the so-called "information revolution."

It is this aspect that Gura seeks to develop in his study, not just tracing changes in the banjo as an instrument, but showing the interaction between changing musical taste and changes in the way the banjo was produced and marketed. To do this he has drawn not only on an incomparable collection of banjos but also on extensive documentary evidence. His success in pulling together this kind of material is what makes the book a landmark publication. One hopes that it will serve as a model that others soon will follow.

Perfection is hard to achieve, of course. With its wealth of visual images (almost as many graphics as there are pages in the book), including patents, advertising materials, lithographed sheet music covers, period photographs, and gorgeous color photos of objects, primarily from the Bollman Collection—along with copious end notes that beg to be explored—it becomes difficult to focus on the continuity of the narrative. Self-discipline is the only way to cope with having so much put on one's plate all at the same time.

Finally, with the many treasures of the Bollman Collection readily available, it is easy to understand how other significant resources might have been overlooked. Gura speaks, for instance, of how S. S. Stewart, the Philadelphia banjo manufacturer, "provides a case study of how the business of American music moved from the artisan to the entrepreneur" (p. 7). Indeed, Stewart's career provides a compelling illustration.

Another fascinating case study, however—one to document the relationship between entrepreneurs like Stewart and the players/teachers who worked directly with potential buyers—could be compiled from the Canning Collection of banjos and related archival materials at America's Shrine to Music Museum, part of the museum's extensive collections of instruments built in America or imported by American distributors. The

banjos were once owned by James Scribner Canning (born in Brookville, Pennsylvania, in 1880) who, at the age of nine, began to study classical banjo with the famous teacher of the day, Albert Baur, of Brookville and New York. Baur is cited by Gura on numerous occasions, but reference is always made to the "reminiscences" that appeared in *S. S. Stewart's Banjo and Guitar Journal*, a marketing tool published by the Philadelphia company. The Canning Collection, however, includes not only a beautiful little piccolo banjo by a formidable Stewart competitor, Fairbanks & Cole of Boston, owned by Baur himself, but also original music arrangements still in manuscript, printed music, photographs, banjo journals, and other memorabilia, including Baur's personal scrapbook. Just one more treasure trove still waiting to be explored!

In the meantime, kudos to Philip Gura and James Bollman!

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Martha Novak Clinkscale. *Makers of the Piano, Volume 2: 1820–1860.* Drawings by John R. Watson. Oxford: Oxford University Press, 1999. xviii, 487 pp.: 7 black-and-white line drawings. ISBN: 0-19-8166257. $130.00 (cloth).

Like its companion, *Makers of the Piano, Volume 1: 1700–1820* (Oxford, 1993), this is not the sort of book you sit down and read through. You dip into it to find descriptions of pianos still existing that came from the factories of Broadwood or Pleyel, the workshops of Joseph Hisky or Johann Joseph Promberger. Because one does not *read* such a book, this reviewer will not claim or pretend to have scanned every page.

The two volumes together embody the enormous undertaking of listing and, if possible, describing every existing piano and every piano maker everywhere in the world from 1700 to 1860. Though this volume covers only one-third the number of years handled in the first volume, it is about one-third longer than the first. That tells us immediately how explosive was the growth of the piano industry during those years; to be sure, the frail earlier pianos doubtless have not survived in the same proportions as the larger later ones. Professor Clinkscale provides a useful narrative of the industry in her introduction, discussing the shift from the craft workshop, with apprentices and journeymen, to the large fac-

tory using more permanent employees. Perhaps 1860 (the cutoff date for her study) is somewhat early to show the rise of unionization in factories, with its important effects on structures of labor and management.

She discusses influences on the industry from migration patterns, advertising, the nineteenth century's obsession with innovation, and the burgeoning of patents, as well as from the rise of music publishing, large concert halls, networks of piano dealers and agents, and "counterfeit" instruments (what Alfred Dolge called "stencilling"). The narrative constantly refers to the push and pull between piano makers and piano players, both amateur and professional. One interesting feature, which most historians have overlooked, is that, especially in the craft shops, the death of a master craftsman was frequently followed by his widow's taking over direction of the shop. Women were much more important in this story than our conventional nods to Nannette Streicher convey.

An extensive bibliography, a list of collections and their publications, a helpful glossary, and seven exquisite diagrams of various kinds of actions by John R. Watson are at the end of the book. I noticed the absence from the glossary of the "cocked-hat grand," an interesting design by Jonas Chickering. Professor Clinkscale uses "setoff," the British term for the point at which the hammer flies free, and does not note that American usage is "letoff." An amusing misprint appears in Watson's diagram of the tapecheck action, figure 6 (p. 486): the tape and the wire that holds it are labeled "bridal" tape and wire; the correct word is "bridle."

The heart of the book, of course, is the listing of makers and their pianos, from Jens Peder Smidt Aarestrup, a Norwegian upright maker, to Rudolph Zwahlen, a New York cabinet maker perhaps turned journeyman piano maker. There are, I think, more makers with no surviving pianos than those whose instruments still exist. Professor Clinkscale does not list mechanical pianos or parts makers, understandable omissions, though she does list a Debain with a player action from the 1850s at the Smithsonian (p. 100) and action makers I. C. L. Isermann, Jean Schwander, Josef Herrburger, and T. & H. Brooks (Schwander also apparently made some pianos—or put his name on some). Findable biographical details about makers and capsule company histories are given, and entries for makers or companies present in the first volume concentrate on the time period of this one. Alpheus Babcock's material, however, is wholly revised in this volume, listing pianos chronologically from before 1820 as well as after, on the basis of recent research by Darcy Kuronen.

The entries are in the format and categories devised for the first volume with a few revisions. *Stichmaß* (three-octave span) is given here more often than before, and the listing of stops bypasses the sometimes awkward notations in the first volume. Not every instrument has data in all categories, as sources for these matters vary wildly, and for some the details are extremely skimpy. But Professor Clinkscale reminds readers that she has not actually seen many of the instruments described here (to do so, I should think, would have prevented publication until about 2050), and has had to rely on the good will, accuracy, and devotion to detail of myriads of collectors, curators, and others all over the world, whom she lists meticulously.

Digesting this book will take a great deal of time, and will accompany the examination of many pianos. One will immediately turn here whenever one looks at a Chickering grand from the 1850s, a Wornum Albion square from 1845, or a Pape console of the 1830s. Comparing what we see to what Professor Clinkscale has compiled will help in the endless process of unraveling the details of the piano's history, for the pianos themselves are the primary sources for that history. These two volumes are indispensable to that enterprise.

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James Parakilas, *et al. Piano Roles: Three Hundred Years of Life with the Piano.* New Haven and London: Yale University Press, 1999. x, 461 pp.: 64 color illus., 122 black-and-white illus., 24 musical exx., 4 diagrams. ISBN 0-300-08055-7. $39.95 (cloth).

A handsomely—indeed lavishly—produced book, *Piano Roles* is radically different in other respects, too, from those customarily reviewed in the pages of scholarly journals. This is not to denigrate in the least the scholarship that buttresses the text. Sources, references and commentary fill no less than twenty-eight pages of notes. (Unfortunately, these are placed together at the end of the volume so that the attentive reader needs constantly to flip back to the relevant note. Footnotes would have been easier on the reader, but for some reason publishers now tend to avoid them.) While the history of the piano in its widest sense forms the substance of this pithy volume, it is not presented merely as a succession of structural and constructional developments. The book attempts far more than that. It is a social and cultural history that aims to show all the

contexts in which the piano has played a part in its three centuries, literally from princely courts, concert halls, theaters, drawing rooms, and schools to barrooms, brothels, and even asylums the world over. The manufacture and marketing of the instrument, a fascinating tale in itself, is also presented.

James Parakilas, professor of music and chair of the Humanities Division of Bates College, is the major contributor to this wide-ranging volume, but he wisely engaged fifteen other scholars with specific special knowledge to join with him. The result is a book that, while necessarily something of a patchwork, still makes us aware of what the piano has meant to all the arts, to learning, to education, and to entertainment in its widest sense. The large number of tastefully chosen illustrations alone, all beautifully reproduced in color and black-and-white, makes *Piano Roles* a significant contribution to musical iconography as well. The pictures that were lacking in earlier works like Arthur Loesser's delightful and oft-cited social history, *Men, Women, and Pianos* of 1954, are present here in rich measure.

After a foreword singing the instrument's praises from the pen of Noah Adams, a PBS journalist who took up the piano at age fifty-one, Parakilas leads off with an introduction setting forth the general thrust of the book. This is followed by his chapter demonstrating why the piano was needed, essentially because of a changing esthetic. Next comes a chapter by Edwin Good and Cynthia Hoover that bravely attempts in forty pages to cover the designing, making, and selling of pianos over the course of three hundred years. Perhaps it was the flourishing of music for strings in seventeenth-century Italy that stimulated Cristofori to seek to craft a keyboard instrument that could emulate, if not match, their dynamic capabilities. Keyboard music soon needed to follow the fashion of the time for changes of dynamics within the phrase, something not possible even on two-manual harpsichords without causing awkward breaks in the musical line. The clavichord did not possess the tonal strength for concerted music beyond, perhaps, accompanying some very soft singing or a dulcet instrument like the one-keyed flute of the period. Adapting the hammer action of the dulcimer to a keyboard instrument was indeed a stroke of genius. Thanks to Scipione Maffei's 1711 article describing Cristofori's invention and its German translation in Mattheson's *Critica Musica* (1725), the new instrument continued its march through Europe. By 1770 it had established itself and begun to supplant the harpsichord, a process completed within three decades.

The development of upright and square models is described, along with their actions, an oft-told tale that is ingeniously condensed by the two authors. The sections on the workshop and the factory are of particular interest, showing how the former gradually expanded into the latter, thanks to the successful promotion of the piano as an indispensable ornament of every civilized household and institution. A few recent design and manufacturing innovations, including electronic pianos, are briefly touched on. Some earlier European attempts to upgrade the instrument through technology, like the Neo-Bechstein of 1930, are rightly passed over since they did not establish themselves. Truth to tell, the piano of the year 2000 is essentially the same as the piano of 1900. The pneumatic player piano is dealt with rather summarily by Michael Chanan in the three pages allotted to him. While the reproducing piano may be as dead as the proverbial dodo, some words about the ingenious mechanisms of Welte, Hupfeld, DuoArt, and Ampico would have been merited alongside the names of those illustrious pianists of the past cited as having recorded piano rolls.

Parakilas is joined by Gretchen Wheelock in a chapter covering the 1770s to 1820s, "The Piano Revolution in the Age of Revolutions." The unique role of Muzio Clementi, touring virtuoso, teacher, publisher, and piano manufacturer, entitles him, the authors declare, to be called the "Father of the Entertainment Industry" in his time, when it all centered on the piano. Parakilas devotes a few fascinating pages to the piano and the musical press, followed by discourse on the domestic role of the piano, particularly as presented in the world of Jane Austen's novels; playing the instrument was an "accomplishment" calculated to increase the marriage prospects of young gentlewomen. This section leads into another dealing with fictional pianos in literature, taking us from Austen's day down to the present. Wheelock concludes this chapter with a long section on the classical repertory, briefly describing the various instruments of the period and consequently distinctive performing styles. After discussion of Mozart and Haydn (but none of transitional figures like C. P. E. Bach) the author concludes by charting the course of Beethoven's compositional development paralleling the expansion of the instrument. Unfortunately a few errors have crept into this portion of her excellent presentation. One wonders what edition of the Beethoven sonatas she can have relied on. Contrary to her assertion, the "unavailable low EE" was not written by Beethoven in the slow introduction to the closing movement of his Op. 53 sonata. It was an added "improve-

ment" by nineteenth-century editors like Hans von Bülow. The autograph of Beethoven's much later sonata Op. 101 first used this note, marked specially *Contra E,* so that the copyist or engraver would be sure not to miss it. Also, the Op. 106 sonata is not the only one to require a six-and-a-half octave compass, for this range is also demanded by his final sonata Op. 111. Wheelock asks who among his contemporaries could have played Beethoven's late sonatas and the Diabelli Variations. True, they were beyond the capacities of all but a few amateurs like Dorothea von Ertmann, and—since public recitals hardly existed in Beethoven's lifetime—professional virtuoso pianists who could play them did so, if at all, principally in private and largely princely settings. But such considerations of marketing possibilities have never deterred composers and venturesome publishers from bringing out such works as the Goldberg Variations or the piano music of Alkan, music accessible only to a small elite.

The teaching of the piano is the subject of a chapter credited to no less than six authors. Parakilas begins with a history of lessons and practicing, telling of all the fiendish exercises and diabolical machinery devised to torture the student from Czerny, through Hanon, and even up to Godowksy's excruciatingly difficult transmogrifications of Chopin's etudes. The Russian novelist Marina Tsvetaeva's "Mother and Music" is drawn upon to depict her horror of the metronome—"It was Death itself"—and her general resistance to the chore of practicing. The gender gap in piano study, with the majority of students being female, is discussed. This theme is sounded again in E. Douglas Bomberger's recounting of the rise of the conservatory in Europe and the United States, with special regard to the teaching of the piano. Martha Dennis Burns offers a few pages on the life of female piano teachers in antebellum America. Piano teaching was a proper ladylike profession in those days and, to an extent, remains so today. Next follows a short section by Parakilas on the master class as exemplified in the teaching of Theodor Leschetizky. It was he who introduced the concept of a "preparer" by whom new pupils were indoctrinated in the Leschetizky method before working with the master. But was there really such a method? And how did he teach? The author quotes Leschetizky pupils Schnabel and Paderewski, who wrote rather different accounts of his pedagogy. This multifarious chapter concludes with vignettes by Mark Tucker on the piano studies of the young Duke Ellington and by Judith Tick on the rise of Ruth Crawford, the "American Woman Pianist."

The fifth chapter, covering the further rise of the piano from the 1820s to the 1870s, is something of an omnium-gatherum, beginning with Charlotte Eyerman and Parakilas telling of the cultivation of the instrument in that period by mill workers and miners, a tale that somewhat strains credulity. It then continues with a description of the industrialization of the piano. By 1850, we are told, four firms—Broadwood and Collard in London, Pleyel in Paris, and Chickering in Boston—were each producing more than a thousand instruments annually. They and equally illustrious makers like Erard in Paris and London and later Steinway in New York were sponsoring virtuoso performers, even concert tours, and building concert halls in which their products could be featured.

Parakilas goes on to describe the piano repertoire as it grew and grew in the nineteenth century, adding many arrangements to the ample stock of original compositions and serving as "the workhorse of musical life." No operatic or ballet rehearsal was conceivable without a piano, and arrangements of orchestral scores for such purposes filled the publishers' catalogs. Some of the keyboard music of earlier times began to be revived, but on the piano, not the harpsichord. Most editions were highly modernized, with the notable exception of Aristide and Louise Farrenc's *Trésor des pianistes* and a handful of other urtext printings. Parakilas's portion of the chapter concludes with some words of praise for the piano tuner and a study of the composer at the piano, an essential tool for most, but not all of them. Charlotte Eyerman rounds out the chapter with a section showing the piano in French visual art of the nineteenth century and how so much of it derived from Flemish paintings of the seventeenth. She demonstrates convincingly how the works of artists like Metsu and Vermeer served to stimulate Manet, Degas, Renoir, and Caillebotte to produce those many portraits of sitters at or near the piano.

Chapter 6 is devoted to the concert and the virtuoso. Stephen Zank offers a survey of early concert halls in Europe, but strangely omits mention of the very first purpose-built structure, the Holywell Music Room in Oxford, opened in 1748, where Handel and Haydn performed (as well as, centuries later, this reviewer). The later American auditoriums are also discussed, with an amusing illustration of the ineffably kitschy Chickering Hall opened in New York in 1875. Richard Leppert offers an entertaining and colorful presentation of the career of the greatest virtu-

oso of the nineteenth century, Franz Liszt, a study replete with examples of Lisztomania and illustrations of every description from romantically idealized paintings to merciless caricatures. Liszt dominates completely; his erstwhile rival Sigismund Thalberg gets a bare mention and Anton Rubinstein hardly any more than that.

The final chapters bring the story down to date in two segments, 1870–1920 and 1920–2000. Parakilas again provides the bulk of the material, with an important contribution by Atsuko Hirai on the introduction of the piano and the growth of Western music in his native Japan. This is a story that has great significance, given the rise of Asian piano manufacturers, who now export many thousands of instruments annually to countries that used to produce their own pianos and export them to the Far East. Ivan Raykoff offers a discussion of the various images of the piano in Hollywood and European films; Michael Chanan contributes a brief section on the instrument as the accompaniment of the pre-talkie age. The avant-garde and jazz uses of the piano, the introduction of electronics in various guises, even the sad current state of pianos in embargoed Cuba are all crammed into these sections of the book. In conclusion, an "Afterword: Making the Piano Historical" tells of the revival of interest in pianos of older type, with illustrations of Rodney Regier, an eminent new maker of the old, crafting reproductions of instruments after Walter and Graf. Having chronicled Wanda Landowska's career in great detail, I am bound to point out one error: to my knowledge, she did not perform publicly or otherwise on early pianos. In recital and at home she always played modern instruments by Pleyel and Steinway and, genius that she was, she made them sound so convincing, so entirely authentic, that any thought of bringing back the actual instruments of Haydn and Mozart simply never came to mind. Just as we have advanced backward, so to speak, preferring harpsichords of classical construction to those of the revival period, so, too, have we begun to investigate the early piano. Reproductions of instruments derived from originals ranging from Cristofori's to those of the early nineteenth century are being heard on records and in concert halls. This has much to teach practicing musicians, even those who remain fixed unalterably on the modern instrument.

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Carol A. Traupman-Carr, editor. *"Pleasing for Our Use": David Tannenberg and the Organs of the Moravians.* Bethlehem, Pa.: Lehigh University Press; London: Associated Presses, 2000. 168 pp. ISBN: 0-934223-60-2. $35.00 (cloth).

This is a collection of eight essays, most of which were presented at a November 1995 conference in Pennsylvania dedicated to the life and works of Moravian organ builder David Tannenberg (1728–1804). Four of the papers deal with Moravian organ building in the eighteenth century, while the other four are concerned with music in Moravian life. Editor Carol A. Traupman-Carr provided a brief introduction on the background of the conference, and C. Daniel Crews wrote an epilogue which vaguely predicts a future for Moravian music. The preface by John Fesperman lauds Tannenberg's work and its importance.

While publishing conference papers as a collection does impart a sense of the proceedings, it may not make for a unified book when the different authors write from varying backgrounds and levels of knowledge. In the current study, this is a problem particularly in the chapters on organ building, which overlap in the material presented.

Nola Reed Knouse's "Moravian Musical Origins" sets the stage for the essays that follow, explaining the importance of music in Moravian life, particularly as experienced in church services. "Brother Klemm, Organ Builder," by Barbara Owen, was previously published in *The Moravian Music Journal* and is included here to furnish valuable information on Tannenberg's heritage, since Johann Gottlob Klemm (1690–1762) was his teacher. Klemm established himself as a builder of keyboard instruments in the Dresden area but emigrated to Philadelphia in 1733; he eventually retired to the Moravian community at Bethlehem, where Tannenberg became his apprentice.

Paul Larson's "James Burnside, the Burnside Plantation, and Pennsylvania Organ Building in the Eighteenth Century" also appeared previously, in *James Burnside Bulletin of Research*, a presumably occasional publication not further identified. It provides documentation on the place where Klemm and Tannenberg worked together (and where Klemm died) without indicating the identity or significance of Burnside. The justification for its republication here is otherwise a mystery, since its material on Klemm and Tannenberg largely duplicates what other authors in the volume covered more substantially, and its summary of eighteenth-century organ building is somewhat naive, as well as down-

right wrong in places ("depressing a key or pedal releases air" not into "tubes that direct it to a specific pipe or pipes" but rather into the key channels of the tracker-action windchest, which is not "often a considerable distance from the key," p. 46).

The most important essay on organ building is also the one from which the book takes its title: " 'Pleasing for Our Use': David Tannenberg's Moravian Organs" by Barbara Owen. Here the author surveys the builder's heritage, then compares and contrasts the organs Tannenberg designed for Moravian churches with those destined for Lutheran churches, providing a number of original specifications. Interestingly, the Moravian organs contained none of the mixtures, third-sounding mutations, or reeds which the Lutheran ones had, but rather were well supplied with eight- and four-foot stops of the principal, flute, and string families—the stops which were "most pleasing" for the accompanying of singing.

"The Historical and Cultural Importance of David Tannenberg and Other Pennsylvania German Organ Builders" by Raymond J. Brunner is the other important contribution in its area. Although it duplicates some of Owen's material, it focuses mainly on Tannenberg's heritage and his influence on succeeding generations.

Laurence Libin, author of "Music-Related Commerce in Some Moravian Accounts," has furnished a fascinating revelation of Moravian culture in the eighteenth century. Drawing on sources which have largely been overlooked, he weaves a rich tapestry of the music making that was endemic to Moravian life. Starting with Tannenberg's inventories, he describes many facets of the organ builder's work, then cites other inventories that detail the purchase of various instruments, violin strings, harpsichord wires, etc. He also plumbs account books to enlarge the picture of musical life, showing that the Moravians generally kept pace with musical fashions abroad. To this essay are appended Tannenberg's workshop inventory of May 11, 1762, descriptions of children taking music lessons (from minutes of the Salem, North Carolina, diaconate), and descriptions of instrumental use in Bethabara, North Carolina.

A related area is pursued in Alice Caldwell's "Singing from the Heart: Origins of the Moravian *Singstunde*." This essay describes the free-flowing congregational singing hour in which memorized hymn stanzas were recombined on the spot by a cantor to develop a particular spiritual theme and were sung to familiar hymn tunes. An appendix provides

the texts, in German (with English translation), for such an event, together with music in four-part chorale-style settings as published in 1784.

The concluding essay, by Timothy Duncan, also reflects the Moravian choral tradition. "The Organ in Moravian Choral Anthems" deals with use of the organ, often with cello or double bass, to provide a continuo realization in anthems. A number of musical examples are included.

The book has an extensive bibliography which consists primarily of references not cited within the body of the book; occasionally the citation is incomplete (for example, the month is missing from the citation of Charles McManis's "Restoration of Tannenberg Organ at Old Salem" in a 1965 issue of *The Diapason*). An listing of information on contributors and an index complete the volume.

Given the attractive printing and binding, it is a pity that photographs of instruments were not included, especially since the dust jacket does feature a photograph of a 1793 Tannenberg organ (not further identified). The use of endnotes constitutes a production flaw, presumably inflicted by the publisher. Placed at the end of each chapter, they are less annoying to locate and read than if they were at the end of the book; footnotes on each page, however, would have been much more reader-friendly.

"Pleasing for Our Use" provides a handsome souvenir of the conference that provided its genesis and it includes a considerable amount of interesting material. Unfortunately, it does not constitute a major contribution to Tannenberg scholarship.

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Robin Stowell, editor. *The Cambridge Companion to the Cello*. Cambridge: Cambridge University Press, 1999. xvi, 269 pp.: 41 black-and-white figures, 29 musical exx. ISBN 0-521-621011 (cloth); -629284 (paper). $57.95 (cloth); $21.95 (paper).

Robin Stowell has admirably achieved his goal of creating a source that will inspire "constructive, penetrating thought about the past, present and future of the art of cello playing and its numerous related aspects" (p. xiii). As a collection of essays by different authors, *The Cambridge Companion to the Cello* stands alone in writings about the cello. Although several works on the cello have been added to the literature in the last quarter of the twentieth century, most—with the notable exception of Elizabeth Cowling's wide-ranging study *The Cello* (New York, 1975/2nd ed. 1983)—have concentrated on a single aspect or topic concerning

the cello. For instance, both Margaret Campbell's *The Great Cellists* (London, 1988) and Lev Ginsburg's *History of the Violoncello: Western Violoncello Art of the 19th and 20th Centuries, Excluding Russian and Soviet Schools* (Neptune City, N.J., 1983; translated by Tanya Tchistyakova) focus primarily on biographies of cellists; Dimitry Markevitch's *The Solo Cello: A Bibliography of the Unaccompanied Violoncello Literature* (Berkeley, 1989) is a useful repertoire reference; Valerie Walden's excellent *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740–1840* (Cambridge, 1998) delves deeply into the history of the performance practice of the cello; and William Pleeth's *Cello* (London, 1982; R1992) presents his teaching philosophy.

By commissioning chapters from musicologists, cellists, a physicist, and an instrument maker and researcher, Stowell has assembled an extremely useful resource for cellists, listeners, and young scholars. *The Cambridge Companion* is divided into four sections: the instrument; its performers; its repertoire; and its techniques, pedagogy, and performance practice. The opening section, on the instrument itself, comprises the first three chapters. Maker, restorer, and instrument expert John Dilworth authored the first two of these, "The cello: origins and evolution" and "The bow: its history and development." Dilworth provides a clear, readable discussion of the anatomy, history, and major makers of the cello and cello bows. His "exploded" view of the cello (fig. 1.1) is excellent, and he clearly illustrates methods for cutting cello backs. For anyone who has been confused by auction catalog descriptions of backs "cut on the slab" or "cut on the quarter," Dilworth's explanation and diagrams, including the ways a log can be cut, how the wood is glued, and the resulting figure on the backs of cellos, will clarify this terminology. In his illustrations of cellos, Dilworth has been careful to include only those parts of the instrument known to be by the original maker. For instance, in figure 1.11, showing a cello by Gasparo da Salò, Dilworth made sure that the scroll was not included, as the original scroll is no longer attached to the cello.

The one slight annoyance in Dilworth's chapters, but also relating to many other illustrations throughout the book, is that the source of the illustration is not always given. A few are listed in the acknowledgments, but the others are not identified. For instance, if one wished to obtain further information on the Francesco Rugeri instrument in figure 1.9, one would have to contact Dilworth directly or try to identify the cello in photographs from other sources. If the instruments or photographs are owned privately and are thus unavailable for further study, a note to that

effect would be useful. In addition, in figure 1.4 Dilworth does not identify his source for the bridge patterns shown there. It would have been helpful to know his model, particularly for the seventeenth-century example. Was it a bridge he has seen, or a painting, or a compilation of information from various sources?

Chapter 3, "Cello acoustics" by physicist Bernard Richardson, concludes the first section. Richardson provides an excellent introduction to the physics of bowed strings and issues specific to the cello. Even complete novices in this field will find his explanations and diagrams understandable. His first endnote also gives a short list of other sources for those who wish to pursue the subject in more detail. Richardson addresses issues frequently discussed by cello students. For example, he outlines the cause of "wolf-notes" and dispels the myth of the function of the soundpost, explaining that it "does not . . . convey vibrations from the table to the back, but it instead creates a fixed point about which the bridge can rock" (p. 44).

The second section, on famous cellists, is broken into three chapters, "Masters of the Baroque and Classical eras," "Nineteenth-century virtuosi," and "Masters of the twentieth century," all by Margaret Campbell. This part of *The Cambridge Companion* is very readable, and will be of interest to listeners and cellists alike, serving as an introduction to many prominent cellists throughout the instrument's history. In a scholarly sense this is the weakest section of the book, since Campbell relies largely on secondary sources, drawing heavily from Edmund S. J. van der Straeten's *History of the Violoncello* (London, 1914; R1971) and Wilhelm Josef von Wasielewski's *The Violoncello and its History* (London, 1894 [translated by Isobella S. E. Stigand]), as she did in her own book. As both these early histories can be difficult to find in libraries, Campbell's chapters are particularly useful to those without access to these sources; however, many will prefer to read the originals rather than Campbell's distilled version. Particularly in the chapter on twentieth-century cellists, Campbell has updated these earlier works, adding interesting facts and photographs. Many will be disappointed, however, that she ends rather abruptly with cellists of the "younger generation" who were born in the middle of the twentieth century, omitting those (such as teenager Guy Johnston) who were just beginning their careers at the end of the century. The brief chapter on "Violoncellists and schools of performance" in Walden's *One Hundred Years* is far more thorough, though it is restricted to a discussion of cellists active from 1740 to 1840.

The third and longest section of the book, that on cello repertoire, is fascinating, providing a written tour of the high points of cello literature throughout its entire history. The section is divided into chapters by genre: "The concerto" by musicologist/violinist Stowell and musicologist David Wyn Jones; "The sonata" and "Other solo repertory" by Stowell; and "Ensemble music: in the chamber and the orchestra" by musicologist Peter Allsop. The first three of these are further subdivided into sections by region and/or period. These chapters serve as an excellent introduction to repertoire for cello students and listeners alike. Allsop has laudably coped with the difficult task of writing about everything not included in the first three repertoire chapters. He also addresses the issue of cello terminology, which could easily have been the subject of an entire chapter (as such, it would have fitted well into the first section of the book). The only criticism I would offer of Allsop's chapter is that he could have made his vast topic more readily comprehensible to readers through the use of section headings.

The fourth section of *The Cambridge Companion* consists of three chapters: "Technique, style and performing practice to c. 1900" by musicologist/cellist Walden; "The development of cello teaching in the twentieth century" by teacher/cellist R. Caroline Bosanquet; and "The frontiers of technique" by cellist/composer Frances-Marie Uitti. Walden's excellent chapter will no doubt lead many to read her book to learn more about early performance practice. Bosanquet's first-hand experience as a teacher shines throughout her chapter on cello pedagogy. Similarly, Uitti's performance experience with the unusual techniques she discusses, along with her well-chosen sub-headings, make this complex topic approachable. One minor flaw is that she gives dates for only some of the works discussed. Perhaps from modesty she has not included a photograph of her use of two-bow technique, which would have been interesting to those readers who have never witnessed it.

In addition to notes and a select bibliography, the final sections of the *Cambridge Companion* include an appendix of "Principal cello treatises" arranged chronologically, a "Glossary of technical terms," and an extremely useful index. The list of treatises is the most comprehensive published to date as part of a standard work on the cello. The glossary will be useful primarily to beginning students and non-specialists, though it does define a few advanced terms, such as "bee-sting" ("the small projection of the black part of the purfling into the corner beyond the mitre; also, the fine cut which ends the spiral of the scroll by the eye"

[p. 229]). The index also serves as a handy quick reference, since it includes dates, where known, for the individuals listed in it (one omission: Antonia Butler is mentioned on page 91 but is omitted from the index).

As with any work, there are a few errors missed in the editing process. For instance, although the diagram is excellent, the arrow to "lining" in figure 1.1 points to a rib rather than a lining; in figure 1.3A "*picea excelsa*" is incorrectly identified as a pine tree in the figure (though correctly as spruce in the text [p. 3]); "Patti" should be "Piatti" on page 71; "1838" should be "1938" on page 109; and in the list on page 115 there should be a comma between "Latvia (Vasks, 1993–4)" and "Estonia (Arvo Pärt, 1983)." The illustrations are not labelled consistently: some with separate parts are marked "(a)," "(b)," etc., others are not. The labels that do appear on the figures themselves are not always included in the list of illustrations. The organization of the book is apparent from reading the preface, but could have been made more instantly recognizable by dividing the table of contents into four sections, as was advertised in a publicity leaflet for the *Cambridge Companion* series.

Minor problems aside, this work is a valuable and well-written contribution to the literature about the cello.

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Frank P. Bär, editor. *Musica instrumentalis: Zeitschrift für Organologie.* Nuremberg: Verlag des Germanischen Nationalmuseums. Ausgabe 1 (1998): 171 pp. Band 2 (1999): 183 pp. ISSN: 1436-185X. DM 54.00 for individual volume, DM 45.00 for subscription (paper). [Address for subscriptions: Germanisches Nationalmuseum, Verlag, Kartäusergasse 1, D-90402 Nürnberg, Germany.]

The launching of a new scholarly journal devoted to musicological research is a cause for celebration. That the publication is dedicated to organology should provide a double source of pleasure for AMIS members. Moreover, the fact that the journal in question is published in German, thus representing a scholarly tradition in our discipline with a distinguished past and a promising future, should only heighten our respect for the new enterprise.

The inaugural issue of *Musica instrumentalis: Zeitschrift für Organologie*, published in 1998 in a generous, nearly square format (22 cm wide by 27 cm high), shows signs of quality and significance. Edited by Frank P. Bär, Director of the Collection of Historical Musical Instruments at the

Germanisches Nationalmuseum in Nuremberg, the publication also gives evidence that it will endure, since it is produced by his institution in cooperation with the Section for Organology of the Gesellschaft für Musikforschung (Society for Musical Research) and the Zurich-based Gesellschaft der Freunde alter Musikinstrumente (Society of Friends of Antique Musical Instruments), generally designated by the acronym GEFAM.

The scope of the journal's intended coverage—organology as opposed to the more comprehensive *Instrumentenkunde*—is explained by the editor and his colleague G. Ulrich Großmann (General Director of the Germanisches Nationalmuseum) in a foreword that propounds the exclusive role of their museum as the most suitable institution to sponsor a publication that acknowledges musical instruments "as evidence of a larger continuity in the history of civilization" (*als Zeugnis eines größeren kulturhistorischen Zusammenhangs*, p. 5). We may easily forgive Großmann and Bär their institutional pride, but their subsequent defense of the German language (against English, mostly) as a legitimate vehicle for the dissemination of scholarship in the philological disciplines may initially strike non-German readers as unnecessarily self-evident, as it seems to reveal a need to justify the desire of authors to write in their native tongue. It soon becomes clear, however, that this thesis is directed primarily at German-language readers, who are thus encouraged to support the mission represented by the present publication. The theme of cultural right is reprised and developed in the introduction that follows, written by John Henry van der Meer, who served as Director of the Collection of Historical Musical Instruments at the Germanisches Nationalmuseum from 1963 to 1983. Van der Meer chronicles the progress of modern organological scholarship in German-speaking lands from the period after World War I to the present, citing institutions and organizations as well as important publications of the leading scholars, most of whom are active today. He ends by picking up the thread of the battle between the languages, presenting an argument that—as before—is apparently aimed at the German-speaking audience. The world's approximately 320 million Anglophones, he says (p. 15), may read scholarly articles about musical instruments in at least two and one-half English-language periodicals (the *Galpin Society Journal*, the *Journal of the American Musical Instrument Society*, and, representing the fraction, *Early Music*). On the other hand, German speakers, numbering approximately 92 million, have until now had no journal of similar quality devoted to the entire field of organology.

The contents of this first volume of *Musica instrumentalis* reveal a variety of organological subjects and methods. Feature articles are written by Ellen Hickmann (the concept and meaning of *instrumentum musicum* and related terms), Konstantin Restle (Richard Strauss and the glass harmonica), Frank P. Bär (registers and their musical notation in families of instruments of the Renaissance), Sabine Katharina Klaus (the instrument maker Johann Matthäus Schmahl of Ulm), Rainer Weber (the history and design of column-shaped recorders of the Renaissance), Enrico Weller (societies and guilds of wind-instrument makers in the Vogtland), and Wulf Hein (an examination of two early paleolithic bone flutes found at the archaeological site of Geissenklösterle, near Blaubeuren, Germany). These articles are followed by shorter reports focusing on institutions: Christiane Rieche (collecting information on musical instruments in museums in central Germany), Thomas Dreschler (introducing GEFAM), Brigitte Bachmann-Geiser (a bibliography of Swiss collections of European musical instruments, and a description of the collection of instruments in the Historisches Museum of Bern), and Veronika Gutmann (the new musical museum in Basel). Next come brief news items from museums in Augsburg, Bad Säckingen, Berlin, Blankenburg/Harz, Erlangen, Graz, Hamburg, Innsbruck, Cologne, Leipzig, Linz, Markneukirchen, Munich, Nuremburg, Stuttgart, and Vienna. The final pages contain a bibliography of sixty-five books (the majority in German), biographical sketches of this volume's authors, and advertisements of German firms.

The format of the new publication is described above as generous; in fact, it is downright spacious. On most pages the main text-block (measuring 13 cm wide by 21 cm high) covers less than half of the total surface, leaving very wide margins at the outer edges and the bottoms. Although this space is put to dramatic use where figures and examples are boldly thrust beyond the confines of the text-block, the configuration of the notes almost solely in narrow columns in the outer margins is less successful graphically and practically (the format causes some notes to be bumped entirely onto the next page after the citation in the text), and fully one-third of the large margin space is left luxuriously blank. Of course, this is a product of the book's design and is to be evaluated principally on aesthetic and economic grounds (concerning the latter, it must be pointed out that the volume's price is not excessive). There are several apparent editorial oversights, however, that detract from the visual quality of the book. The table of contents, for example, includes a

puzzling use of *Sperrdruck* (horizontal separation of individual characters, traditionally used for emphasis in German printing) for just the first three items, and the consistently uniform spacing and flush-left placement of all the lines in this table make it difficult to distinguish easily between authors and titles of articles. Another curious aspect of the volume is the seemingly haphazard way in which its frequency of publication is identified. The subtitle includes the term *Zeitschrift* (periodical), and the issue itself is marked as the first *Ausgabe* (edition), thus giving no indication of the intended frequency. Readers must persevere until the last paragraph of van der Meer's introduction (p. 15), where they will at last discover his references to the first *Jahrgang* (year) of this *Jahresschrift* (annual publication).

The production staff of *Musica instrumentalis* clearly came to notice the typographical problems in their inaugural issue, for the lapses cited above are much improved in the issue of 1999. The publication's status as a *Jahrbuch* is also clarified, even if that word is not used; at least the book carries the more appropriate designation as the second *Band* (volume), as opposed to the former noncommittal *Ausgabe*.

The 1999 volume, continuing the diversity of topics and approaches of its predecessor, contains feature articles by Stephan Blaut (hunting horns in the state art collections in Dresden), Vladimir Koshelev (the history of the musical instrument museum of St. Petersburg), John Henry van der Meer (Beethoven and the fortepiano), Michael Günther (makers of square pianos in the form of a recumbent harp), Silke Berdux (Johann Peter Milchmeyer or Philipp Jacob Milchmeyer: biographical and bibliographical commentary on the author of *Die wahre Art, das Pianoforte zu spielen* [Dresden, 1797]), Georg Günther (arrangements for flute duo of selections from *Der Freischütz* in a manuscript of 1830), Uta Berger (instruments from pre-Columbian Mesoamerica in European museums), and Claus-Stephan Holdermann and Jordi Serangeli (the "Neanderthal" bone flute found at the archaeological site of Divje Babe I, in Slovenia). The volume ends, as before, with news items from museums in German-speaking lands, a bibliography of monographs, personal information about authors, and advertisements. There is also an announcement that the volume for 2000 will be dedicated, appropriately, to John Henry van der Meer to commemorate his eightieth birthday: another worthy cause for celebration.

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