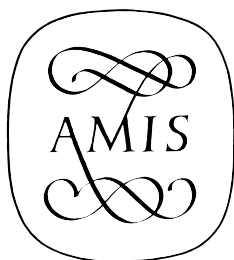


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—so short that at times the reader may wish for a more complete treatment of each topic. Throughout the book this reader was reminded of other situations in which the world and the pop music industry have fostered what Steven Feld has called “schizophonia.”¹ 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.

J. Kenneth Moore

The Metropolitan Museum of Art

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 blow-pipe. 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 Poitou* 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
Canadian Museum of Civilization

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