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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 Feserman 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, diocese), 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