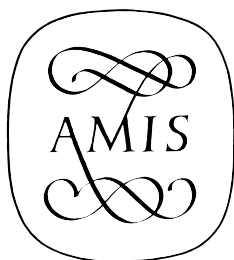


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Finally, the *Nouvelle méthode de clarinette* by Blasius (pp. 81–196) and the *Nouvelle méthode de clarinette (1^{re} partie)* by Vanderhagen (pp. 197–274) should be dated ca. 1796 and ca. 1798, based on the plate numbers. More exact dates are not available.

Despite the untidy research and dating, this clarinet volume is important for the facsimile reproduction of several significant historical sources. It is recommended for purchase by libraries and individuals. With the increasing popularity of early music and the performance of music on original instruments, original sources are in greater demand. The most useful texts for today's performers are the fingering charts and comments for the five-key clarinets in the method books by Vanderhagen, Blasius, and Yost.

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Jim Berrow, editor. *Towards the Conservation and Restoration of Historic Organs: A Record of the Liverpool Conference, 23–26 August 1999*. London: Church House Publishing, 2000. xvi, 182 pp.: 11 black-and-white figures. ISBN: 0-7151-7568-6. £9.95 (paper).

Within recent years there has been a growing concern among players, makers, and historians regarding the proper treatment of historic instruments. Nowhere has this been more fraught with differences of opinion than in the area of keyboard instruments, and most particularly with regard to organs. As has been the case with other instruments, differences in philosophy, leading at times to polarization, have inevitably occurred among those most closely involved. The Liverpool Conference, jointly sponsored by the British Institute of Organ Studies, the Council for the Care of Churches, and the Institute of British Organ Building, with the support of the Conservation Centre of Liverpool, may be seen as a major step in encouraging dialogue and cooperation between those of differing disciplines and viewpoints in the organ world.

The era is largely past when it was considered quite acceptable to significantly alter and/or augment historic organs, even those in substantially original condition, and when little thought was given to the proper treatment of those that had been previously altered. This former acceptance of an organ as a perpetual work in progress arose probably because

a large proportion of organs regarded as “historic” have remained—unlike many other types of instrument—“working organs,” in regular use for church services and recitals. Spurred by the growing recognition of the value of such organs as a key to the interpretation and performance practice of music of various periods, a change in attitude has given rise to the recent phenomenon of “re-restoring” organs altered in the middle decades of the twentieth century (and earlier) in an effort to return them to their more authentic musical voice. Often, considerable research and scholarship has joined with craftsmanship in projects such as the re-restoration of the monumental Baroque organs of the Bavokerk in Haarlem and the Jakobikirche in Hamburg.

And, as might be expected, the excesses of the mid-twentieth century have also engendered a certain amount of conservative backlash. This has ranged from concern over the alteration or replacement of some of the most mediocre and undistinguished work from even fairly recent times, to a “look but don’t touch” museum approach to more historically significant examples. The greatest polarization has arisen between those who favor this latter approach, with its concomitant emphasis on preserving unplayable or damaged instruments “as is” for their possible future study value, and those who believe that a historic instrument’s value is severely lessened if it cannot contribute aurally to the understanding of its unique music.

The 1999 Liverpool Conference was thus a landmark event in the ongoing dialogue and sharing of insights into these and other matters of concern. Although all but four of the twenty-four speakers and session chairs were British, together they represented a wide spectrum of disciplines—historians, academics, builders and restorers, advisors, musicians, and museum personnel. The papers reproduced in this volume (including presentations by the two American and the two Swedish speakers) represent a cross-section of much of the best contemporary thought on the title topic; together and individually they offer valuable insight into its many ramifications. Opinions on certain aspects are well-stated but not necessarily unanimous, although unanimity of concern is expressed in a statement endorsed by all participants regarding “the continued depletion of [the U.K.’s] stock of historic instruments,” lack of funding for repair and conservation, and the need to list, document, and protect all those remaining.

Historian David Knight’s opening paper spells out his considered answer to the question, “What is a historic organ?” by exploring implications

of various pronouncements and observations on the subject. In the process he raises further questions for discussion: Is everything historical until proven otherwise? and What is the relative value of organs—especially twentieth-century ones—with no unique repertoire? Barrie Clark, of English Heritage Historic Buildings, explores the disparity between England and certain Continental countries where significant organs are protected as historic monuments. Jonathan Ambrosino cites case studies from North America (albeit with a heavy twentieth-century bias), while Axel Unnerbäck and Göran Grahm, both connected with the Göteborg Organ Art Center, give their perspectives on the preservation and restoration of historic organs in Sweden. Grahm also provides some thoughtful options for the treatment of “working organs.”

In consecutive papers, restorers Dominic Gwynn and Martin Goetze, with historian David Wickens, explore the matter of old material in newer or rebuilt organs, and the importance of “archaeological research” relative to material in such organs as well as in historic organ fragments, with Goetze providing some splendid detail drawings. John Watson, of Colonial Williamsburg, outlines the “museum standard” approach to documenting and analyzing rare instruments, with reference to the conservation/restoration dichotomy; and he expresses hope for a more collaborative relationship between holders of the two viewpoints.

Organ builder John Mander and historian Christopher Kent discuss two critical educational needs, Mander making the case for better training in restoration procedures for organ builders, and Kent addressing the need for organ advisors with a sounder background in historical issues. The British system of diocesan and denominational organ advisors is further elucidated by John Norman of the Association of Independent Organ Advisors, who also contributes thoughts on the ongoing monitoring of conservation work. Organists Gordon Stewart and John Kitchen put forth some of the views of performers with regard to matters of musical usage and attitudes toward preservation and alteration, while historian Nicholas Thistlethwaite expands on the topic of concert organs (particularly Britain’s fabled “Town Hall” organs) and the political and musical ramifications of their preservation. Finally, consultant John Clare provides some succinct advice on the planning of a conservation project.

Clearly, these papers provide much considered food for thought from a group of highly experienced, concerned, and perceptive individuals. The nine appendices are also of substantial value. Appendix 1 gives a de-

scriptive list of relevant organizations—primarily those in the United Kingdom, but including the Organ Historical Society (U.S.), and the Organ Historical Trust of Australia (the most influential societies in those countries). Nos. 2 through 6 reproduce full texts of the preservation and restoration guidelines of the (Australian) Burra Charter for Places of Cultural Significance (based on standards set by the International Council on Monuments and Sites), the Organ Historical Trust of Australia, the Organ Historical Society, and the British Institute of Organ Studies; while nos. 7 and 8 reprint documents of the Council for the Care of Churches. These are greatly worthy of study by all who undertake organ preservation projects. Collected footnotes and an index complete this volume, which deserves a place on the bookshelf of anyone involved with or concerned about organs of historic significance.

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Claire Chevallier, Jos van Immerseel, et al., editors. *'Matière et Musique': The Cluny Encounter (Proceedings of the European Encounter on Instrument Making and Restoration)*. Antwerp: Labo 19, 2000. 392 pp., 9 tables, 16 charts, 34 black-and-white photographs, 48 drawings. ISBN 90-6853-143-3 (paper). €41.89.

In 1999 the noted Belgian keyboardists Jos van Immerseel and Claire Chevallier founded Labo 19, a non-profit "laboratory" dedicated to investigating and promoting nineteenth-century performance practices. Through workshops, master classes, publications, and encouragement of research and performance, Labo 19 intends to make its presence felt internationally. A useful step toward this goal is the volume under review, which initiates Labo 19's proposed publication series. Produced in conjunction with the Belgian foundation Alamire, it documents part of a multifaceted "encounter" organized by Factice Instrumental (an association of instrument makers in Burgundy), with support from French agencies and the Council of Europe, and held 16–19 September 1999 in Cluny. This event, aimed at stimulating the region's economic development, included concerts, an exhibition of locally made instruments, visits to workshops, and a conference involving instrument makers, organologists, curators, and others. The conference report contains texts of