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researchers are Montagu's excellent notes and bibliography. He cites and documents many sources that will provide the means to pursue many of the points he makes and investigate many of the questions he asks. The more than 350 bibliographic entries are enriched by a comprehensive listing of museum catalogs, an unusually rich source for organologists.

Montagu's volume succeeds in just about every respect. Even for non-percussionists it makes for informative and enjoyable reading. As a scholar and performer Montagu takes us for a wonderful, rhythmical journey through musical time, from the perspective of one who has been there and just about done it all. He ends by saying "Still, we [drummers] do have more fun than anyone else. We create more new sounds than most people, we are more likely to do things *ad lib.*, and if the worst comes to the worst, we can always drown the rest of the orchestra" (p. 211). A reviewer of another book once wrote, "Rarely is so much learning displayed with so much grace and charm. My only regret is that the book was not twice as long."³

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Paul M. Gifford. *The Hammered Dulcimer in America: A History*. Lanham, MD, and London: Scarecrow Press, 2001. American Folk Music and Musicians 6. xxiv, 429 pp.: 32 black-and-white illus., 28 figures, 3 maps, 2 tables, 22 musical exx. ISBN: 0-8108-3943-1. \$59.00 (cloth).

Given the current popularity of the hammered dulcimer, it is difficult to remember that less than thirty years ago the instrument had all but disappeared from the American musical landscape. In this important, impeccably researched book, Paul Gifford traces the evolution and musical history of the hammered dulcimer in Europe and Asia, documents its extensive use in eighteenth-, nineteenth-, and early twentieth-century America, and charts its recent revival. By establishing links between the American dulcimer, its ancestors, and cousins, and by presenting a wealth of new material documenting the instrument's place in American musical history, Gifford has produced an indispensable reference. Since

3. Bergen Evans, from his *New York Times* book review, quoted on the back cover of C. S. Lewis, *Studies in Words*, 2nd ed. (Cambridge: Cambridge University Press, 1976).

1968, when his uncle produced an old dulcimer from a Michigan closet, Gifford has been an indefatigable researcher, performer, and exponent of hammered dulcimers, and this book reflects more than three decades of dedicated pursuit of dulcimer lore.

Gifford begins by addressing the much-debated reference to dulcimers in European translations of the Old Testament, pointing out that the direct ancestor of the modern dulcimer is difficult to recognize before the fifteenth century. Interestingly, the author takes issue with Curt Sachs's frequently quoted claim that the dulcimer originated in the Middle East and was brought to Europe in the wake of the Crusades. Instead, citing substantial iconographical and textual evidence, Gifford argues that European dulcimers such as the *Hackbrett* and *dulce melos* (probably inspired by members of the psaltery family and the string drum) developed independently in early modern Europe.

After tracing the development of these dulcimers through Renaissance Europe, the author turns his attention to the various forms of hammered dulcimers that exist outside western Europe. First, he provides an overview of the Middle Eastern *santur* in Arab, Persian, and Ottoman cultures, followed by detailed surveys of the central European *Hackbrett* and the eastern European *cimbalom*. The author enriches what might have been a relatively dry presentation of iconographical and organological references with extensive information about the dulcimer's social status—who was playing, manufacturing, and listening to these instruments in these various societies.

The author devotes three chapters to largely extinct instruments that either evolved from or are closely related to hammered dulcimers. These include the *pantaleon* (eighteenth-century Saxon inventor Pantaleon Hebenstreit's valiant if largely forgotten attempt to establish an improved dulcimer as a fixture in European art music); the *salterio* (a seventeenth-century Italian hybrid of the medieval psaltery and early dulcimer, which still enjoys some popularity in contemporary Mexico); and the French *psalterion* and *tympanon*. Throughout the European and Asian portions of the book, the author does an excellent job of organizing references by national and ethnic groups, as well as documenting when and how such dulcimer traditions established themselves in the United States.

The chapter on the Chinese form of the hammered dulcimer, the *yangqin*, initially seems out of geographical sequence until the reader realizes that the author is making a well-considered chronological statement about when the hammered dulcimer was introduced into China.

Gifford contends that the *yangqin*, now among the most popular instruments in modern China, did not appear in that region until the seventeenth century. Citing recent research, he argues that it was more likely introduced through contact with Western European traders than through Persian and Central Asian sources.

Having devoted the first half of the book to the dulcimer in continental Europe and Asia, the author next turns his attention to the dulcimer's popularity in seventeenth- and eighteenth-century Britain and its history in the United States during the colonial era. Although the first half of the book is a solid and informative survey, it is the second half, when the author turns his attention to hammered dulcimers in America, that makes this volume invaluable. The profusion of documentary evidence on players, manufacturers, regional playing styles, and recordings impressively reflects the enormous amount of research that went into the book; the author has gleaned many scraps of information from local papers, tax records, patent applications, and personal interviews. Gifford's discussion of regional dulcimer designs, based on his personal examination and measurement of more than one hundred nineteenth-century American instruments, is particularly valuable. In the midst of all this data, it is also charming to learn (p. 254) that his own great-grandfather, Augustus C. Gifford, worked in a small dulcimer manufactory in upstate New York during the 1850s.

In addition to presenting a solid history of the hammered dulcimer's rise in eighteenth- and nineteenth-century America and subsequent decline in the early twentieth century, the volume also contains a sorely needed overview of the dulcimer's revival since the 1970s. The hammered dulcimer is now once again solidly established in the world of American traditional music, and since Gifford himself has been involved with many of the concerts, conferences, publications, and projects that have reacquainted the public with the instrument, he is in an excellent position to recount its recent history.

The book is copiously footnoted and replete with documents, illustrations, figures, and musical examples. An appendix on tunings (with footnotes) should prove particularly valuable to dulcimer players. The rationale for including the second appendix, "Michigan Dulcimer Players Identified in the 1910 Census," is a bit more obscure; however, it will undoubtedly be of interest to researchers in the author's home state. A selected bibliography completes the volume. Gifford's book should become the standard one on the topic of hammered dulcimers. It is a wel-

come addition to the literature on musical instruments in general as well as to Scarecrow Press's fine series American Folk Music and Musicians.

NANCY GROCE

CENTER FOR FOLKLIFE AND CULTURAL HERITAGE
SMITHSONIAN INSTITUTION

Dennis G. Waring. *Manufacturing the Muse: Estey Organs and Consumer Culture in Victorian America*. Middletown, CT: Wesleyan University Press, 2002. 360 pp.: 125 black-and-white illus., audio CD. ISBN: 0-8195-6507-5 cloth; 0-8195-6508-3 paper. \$70.00 (cloth); \$24.95 (paper).

Check out the contents of any historical society or small town museum in America, and you'll find that even if they have no other musical instruments, they're likely to have a reed organ. And odds are fairly good that if they do have a reed organ, it will have been made by the Estey Company of Brattleboro, Vermont. After all, as America's largest producer of reed organs, the Estey Company manufactured over 500,000 instruments from its founding in 1855 until closing its doors in the 1960s. In 1987 Dennis Waring completed his doctoral dissertation, "The Estey Reed Organ: Imagination, Music, and Material Culture in Nineteenth-Century America," at Wesleyan University. Reed organ lovers have been hoping ever since that this groundbreaking study would one day be published in book form. These hopes have finally been answered in a work that is not only an important addition to the libraries of reed organ players, collectors, and restorers, but also presents a fascinating story that is relevant to anyone interested in the history of musical instrument manufacture during the nineteenth century.

The book is divided into two major parts. The first, "Reed Organ Contexts," deals primarily with the sociological issues and relationships of music, musical instruments in general, and reed organs in particular during the Victorian Age. There are many useful observations in this section, but it betrays Waring's primary outlook as an ethnomusicologist, and meanders somewhat tediously through material that deals only indirectly with the reed organ as an instrument.

Part 2, "The Estey Saga," is the meat of the book and—in the eyes of this reviewer—is far more compelling than Part 1. It provides a detailed and engaging history of reed organ making in Brattleboro, centered on Jacob Estey and his successors. The author has clearly done a great deal of research on the Estey firm; he also draws on information from the