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

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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

growing number of Estey enthusiasts. Waring particularly acknowledges the painstaking research of Brattleboro resident Louise Renaud, who over a period of years apparently transcribed everything in old local newspapers relating to Estey. Research of this type is extremely time consuming, but is invaluable in reconstructing the history of a long-lived enterprise like the Estey Company. Citations from these newspapers are sprinkled liberally throughout the narrative, and greatly help in transporting the reader back to the time and place of the story. Of equal interest are the numerous vintage photographs and other illustrations. These include several depictions of the Estey factory (in various locations and stages of construction), original trade cards, and advertisements. There are, of course, also many illustrations of Estey organs, but those interested in viewing the most complete collection of such images will want to consult Robert B. Whiting's *Estey Reed Organs on Parade* (2nd ed., Vestal, N.Y.: Emprise Publishing, Inc., 1996).

Perhaps one of the most useful aspects of Waring's study is that it finally sets straight the origins of the Estey company, a tale that had "become embellished over time" (p. 93). In the presentation of that story, a good deal of useful information about other early reed organ makers in Brattleboro is revealed as well. From the town's humble beginnings in the making of reed organs, Jacob Estey and his business partners eventually created an exceptionally successful industry that took place in a state-of-the-art factory encompassing several buildings. Adjacent to the factory was an entire village called Esteyville that housed the company's employees. Unfortunately, much of the story necessarily focuses on the firm's management and major financial players, as there is little documentary information about the lives of the lowly factory workers and sales agents.

The main narrative on reed organ making is well told and interesting, and there are many delightful adjuncts to the story that reveal unique elements of nineteenth-century life in Brattleboro. For example, Jacob Estey was a progressive advocate for women's rights, frequently employing women at the factory (mostly as reed filers), and paying them the same wages as men who performed the same work. Estey showed similar open-mindedness on racial matters, as a major benefactor for the construction of a seminary building at Shaw University in Raleigh, North Carolina, an institution dedicated to the education of African Americans. One of the more sensational events in the Estey saga was a major court case involving Silas M. Waite, a local competitor with whom Estey

had fierce litigation over the rights to a particular improvement in reed organ design. The case dragged on for fourteen years, until it was settled by the Supreme Court. Although Waite was a successful banker, and deeply involved in many aspects of Brattleboro's civic affairs, it was later discovered that he had falsified bank documents, causing a loss of half a million dollars. Another enlightening digression describes how the Estey firm changed from a relatively casual day-to-day production schedule to one that was regulated by clocks and the telegraph. This same practice was adopted by many manufactories after the completion of the trans-continental railroad, as it became critical to abide by shipping schedules, which, in turn, were influenced by the country's newly-created standard time zones.

Like an increasing number of organological publications, *Manufacturing the Muse* includes a recording on compact disc. Twelve different Estey organs, made between 1860 and 1952, are demonstrated in thirty-four separate tracks, several of which are drawn from method books published by the Estey Company. It's not a recording that most of us would pop into our CD players during the drive to work, but it is a useful document of what these instruments sound like, playing the repertory written for them.

There are six appendices at the close of the book, including timelines, maps, tables, and musical scores. Two of these appendices were contributed by other authors: "Estey Reed Organ Casework and Tonal Design" (by E. A. Boadway) and "Sound Production with Free Reeds" (by Ned Phoenix). Both are useful topics to include in such a book, but Boadway's writing is less even than Waring's, and some of the information is poorly explained. For example, Boadway states, without clarification, that "Mason & Hamlin of Boston [were] the inventors of the American reed organ" (p. 222). He appears to be using the term "American reed organ," to suggest a particular type of instrument rather than a "reed organ" in general. More annoying, though, is Boadway's use of an unexplained pitch notation system when describing the range of instruments (p. 228). This notation system may well be one that is common among reed organ enthusiasts, but since it is not the Helmholtz system most frequently encountered in musical publications, some explanation would have been in order. Phoenix's essay is somewhat dry, but generally clearer, with detailed descriptions of how free reeds were manufactured for reed organs.

Waring's recounting of Estey's history is presumably accurate, but he makes a few statements about reed organs in general that seem questionable. He states that Abraham Prescott of Concord, New Hampshire, "received the first patent for an effective floor-model design," but does not indicate the date or number of that patent (p. 11). The Prescott family's earliest reed organ patent is dated 1849 (no. 6356), but James A. Bazin of Canton, Massachusetts, had patented a "floor-model design" for a reed organ in 1842 (no. 2682). It could be argued that Bazin's design was not an "effective" design, but that opinion would have been worth citing in this instance. I also contest Waring's statement that in the first half of the nineteenth century the manufacture of brass reeds for melodeons was affected by the limited availability of this "less expensive" metal in the United States, and that this same issue held back local production of brasswind instruments (p. 7). Given the widespread use of brass for furniture hardware and many other artifacts made in America during the eighteenth century, this proposition seems unfounded.

Although Waring is mostly on solid ground when discussing reed organs, his remarks about other instruments are often questionable. For example, it is puzzling why, when mentioning "popular string instruments of the day" that were in use concurrently with reed organs, he includes the "more elite harpsichord" (p. 1). It is well documented that harpsichords were all but extinct for most of the nineteenth century, especially in America. In the following paragraph, Waring states that "even into the middle of the nineteenth century, pianos' wooden frameworks withstood high-tension strings and vagaries of the American climate for only a few seasons before developing problems." This overly broad generality might be applied to imported European pianos, but the iron framing present in most American pianos by the mid-nineteenth century largely mitigated such "problems." Waring's endnote to this statement is likewise unjust in stating that the Boston piano maker Alpheus Babcock was "given credit" for casting a successful one-piece cast-iron frame in 1825. Babcock's achievements in this area are well documented, and his 1825 patent is clearly acknowledged as the first of its kind, not just something for which he was "given credit." Although these misstatements do little harm to the main strengths of Waring's book, there is also little excuse for them, given the current state of research about musical instruments.

These occasional problems aside, Waring's book is an important new addition to the growing number of studies about musical instrument making in America during the nineteenth century. The publication of

Manufacturing the Muse comes at an opportune moment, since the town of Brattleboro is in the process of developing an Estey Organ Museum (see www.esteyorganmuseum.org).

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Alfons Huber, editor. *Das Österreichische Cembalo: 600 Jahre Cembalobau in Österreich*. Tutzing: Hans Schneider, 2001. 638 pp.: 21 color illus., 110 black-and-white illus., 56 line drawings. ISBN: 3-7952-1039-9. €200 (cloth).

There is an old adage that admonishes us not to judge a book by its cover. The same may well be said of book titles, particularly in the case of this massive, sumptuously produced, and lavishly illustrated tome, bearing the prestigious imprint of Vienna's great Kunsthistorisches Museum. A review can scarcely offer more than a survey of so vast a book. One is immediately alerted not to take its title "The Austrian Harpsichord" as referring merely to present-day Austria. The endpapers are maps showing the Habsburg territories in their fullest historical extent in central and eastern Europe before their final fragmentation in 1919 into many smaller independent countries by the treaties of St. Germain and Trianon. The lands ruled by the Habsburgs for centuries covered territories now in Italy, the Czech Republic, Hungary, Slovakia, Poland, Slovenia, and Romania in addition to Austria proper. Keyboard instruments from most of these outlying countries accordingly receive their due.

The present book grew out of a symposium held at the Kunsthistorisches Museum in 1997, exactly 600 years after Hermann Poll of Vienna wrote of an instrument of his invention that he had christened *clavicembalum*. It is to his memory that this volume is dedicated. The participants in the symposium contributed expanded versions of the papers delivered there, no doubt taking full advantage of the opportunity to flesh them out with additional charts, graphs, line drawings, and photographs. It is well that these revised and expanded texts should be those of permanent record, for they fill lacunae that had remained after the history of the harpsichord in Italy, the Netherlands, France, and England had been exhaustively researched, and Iberia and Scandinavia somewhat less so. The German collective noun *Kielklaviere*, embracing harpsichords, spinets, virginals, and the stringed portion of claviorgans, cannot be rendered literally in English; all these are perforce termed harpsichords here.