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Robert Barclay. *The Preservation and Use of Historic Musical Instruments: Display Case and Concert Hall.* London and Sterling, VA: Earthscan, 2004. 303 pp.: 28 black-and-white photographs, 2 graphs, 4 drawings, 1 diagram, 16 tables. ISBN: 1-84407-127-8. £31.50 (\$59.55) (paper).

Robert Barclay is a Senior Conservator at the Canadian Conservation Institute. Since 1975 he has specialized in the care and preservation of ethnographic material, wooden objects, and musical and scientific instruments. He served as Secretary/Treasurer to the International Musical Instrument Committee (CIMCIM) of the International Council of Museums (ICOM) for two terms, and he has taught courses on the conservation of organic materials, wood, and metal for African conservators through the International Centre for the Study of the Preservation and Restoration of Cultural Property's PREMA Program, both in Rome and in African countries. He is well known to the organological community as the author of *The Art of the Trumpet-Maker: The Materials, Tools, and Techniques of the Seventeenth and Eighteenth Centuries in Nuremberg* (Oxford: Clarendon Press, 1992), for which he received the Bessaraboff Prize from the American Musical Instrument Society. He has also written *The Care of Historic Musical Instruments* (Edinburgh: Museums and Galleries Commission; Ottawa: Canadian Conservation Institute, 1997) and several articles concerning conservation of musical instruments. Barclay received a Ph.D. in musicology from the Open University (UK) in 1999.

This book, a revision of Barclay's Ph.D. dissertation, concentrates on the social aspects of intervention as related to musical instruments—not simply what was done, but why it was done. The first nine chapters deal with what makes an instrument historic; categorization of terms; history of the craft tradition; currency; conservation; restoration; restoration and reversibility; preservation; and an analytical method for the eight case studies in chapters 10–17. These studies explore the cultural reasons for the restoration of musical instruments.

Barclay discusses the tension between those who favor restoration of instruments to a playing state and those who argue for preservation in a non-functioning state. As a curator of a large musical instrument museum, the reviewer has experienced this tension first hand. In fact, any curator, conservator, collector, or individual responsible for a collection will eventually have to grapple with what and how much to restore, or whether to preserve an instrument in its present condition.

Barclay describes three categories or states for a functioning musical instrument: (1) primary state when new and unused; (2) state when it was first used to perform music; and (3) state as modified through use. He carefully defines the terms to be used in his discussion. Restoration is "all actions taken to modify the existing materials and structure of a cultural property to represent a known earlier state" (p. 17); this assumes the use of tools to change the existing state. Conservation is "all actions aimed at the safeguarding of cultural property for the future with the least possible intervention" (p. 17); this action avoids an intervention with tools if such intervention alters the instrument.

These definitions come from CIMCIM's Conservation Code of Ethics, but they do not deal with motives or social values. Barclay addresses this problem by introducing three regimens or frameworks for evaluating conservation concerns: "(1) Currency: the instrument continues in use, being maintained in working condition, and adapted to suit changes in musical fashion. Instruments in this regimen are already in working condition, and craft action upon them is maintenance. (2) Conservation: the current state of the instrument is respected, and it is preserved from further intervention. Instruments in this regimen are kept in a non-playing state, and action upon them is described as conservation treatment. (3) Restoration: the instrument is 'returned to' and maintained in a state that is assumed to represent some previous period of its existence. Instruments in this regimen are obsolete and in a degraded condition, and craft action upon them is restoration followed by maintenance" (pp. 19–20).

Barclay provides a table for the actions and lists rationales for each of these three regimens. For currency, "subjective attributes are assigned to the instrument, and achievements of makers and users are imbued with emotional value. Physical transformation of the instrument is not seen to interfere with its subjective attributes" (p. 22). For conservation, "application of the scientific method to the study and preservation of the instrument reflects pragmatic thinking. Subjective responses are relegated to the status of transient personal phenomena" (p. 22). For restoration, "there is positivistic belief in the possibility of recapturing a definitive previous state of the instrument. The instrument is used as a medium in re-creating a past cultural ambience" (p. 22).

Chapters 10–17 are the case studies: a piano owned by Glenn Gould; a string quartet of instruments made by members of the Amati family; a barrel organ by Richard Coates; virginals by Marco Jadra; a collection of

new instruments made by Canadian makers; a Kirckman harpsichord; another piano owned by Glenn Gould; and a square piano by Zumpe. Each study includes an introduction and explanation of the use and state of the instrument; sections on analysis, context, and dissonances between the regimens of restoration and conservation; and description of any intervention, conservation, or restoration accomplished. At the conclusion of each study there is a table of the regimens of currency, conservation, and restoration, with the actions and rationales for each.

Chapter 18 addresses an important question concerning instruments that have been radically rebuilt in order to be kept in playing condition. "Why can we still refer to Glenn Gould or Richard Coates or Nicolò Amati as if they are somehow still resident in these collections of worked-over materials? The answer lies in the dominance of objective values by subjective ones, in the capability of feelings to displace or to relegate knowledge. In all cases, the emphasis is on values not associated with the materials and physical disposition of the instrument. This is clear from the way in which these objects are treated" (p. 205). And further on: "There is a clear belief that use of the object has preservative qualities. However, when considered closely, this assumption is valid only because, in the regimen of Currency, use implies servicing which, in turn, implies replacement of worn parts—in short, maintenance. The focus is deflected away from the materials of fabrication which are valued only as long as they perform their function, and are considered entirely replaceable without penalty" (p. 206). Barclay also provides a rationale for currency: "Making music and enjoying the results are the drivers of Currency, after all. But there is a fallacy in trying to discriminate features of the tone of an instrument and by extension to ascribe qualities to them" (p. 206).

Chapter 19 covers conservation, with an emphasis on the preservation of the instrument in a non-playing state. Chapter 20 argues that it is a practical impossibility to restore a musical instrument to a previous state; even so, restorers continue to restore them. Chapters 21 and 22 discuss the pros and cons of restoration and provide an objective decision-making protocol concerning restoration, maintenance, and conservation. The factors that should be considered are: How rare is the instrument? What state is it in now? Has it been altered or transformed? What condition is the instrument now in? Can it be made playable? These questions suggest three categories that form a matrix of factors for consideration: rarity, fragility, and state. Barclay assigns numerical values

comparing fragility and rarity with state. The numerical values are then used as a key to the amount of use an instrument can sustain. Barclay provides protocols for numerical values from 1 to 7, ranging from “there are no circumstances under which the instruments should be played” to “instruments assigned this numerical value are durable and of low heritage value. They can be used for didactic purposes . . .” (pp. 239–40). An appendix called “Calendar of Sources” provides a historical chronology and explanation of published sources concerning restoration in general, restoration techniques, and significant publications dating from 1833 to 1998 in particular. Notes and a bibliography close the book.

Who is the audience for this book and who will benefit most from it? Clearly, the book addresses curators, conservators, collectors, museum trustees, and individuals in charge of collections of musical instruments. Barclay admirably covers a difficult and treacherous subject in a very complete manner. The text reads well, even though the repetition of actions and rationales throughout the case studies can be annoying—the editor should have been able to prune some of the more verbose sentences. One or two important sources are not listed in the bibliography. But these are minor criticisms. This book is highly recommended to college, university, and public libraries and to all museum personnel and individuals who own or are involved with musical instruments.

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Bruce Haynes. *A History of Performing Pitch: The Story of “A”*. Lanham, MD, and Oxford: Scarecrow Press, 2002. lvii, 569 pp.: 4 black-and-white photographs, 36 graphs, 27 tables, bibliography. ISBN: 0-8108-4185-1. \$85.00 (hardcover).

This is a remarkable book, and it’s too bad so few people will actually read it. Yes, a lot of people will *see* it, but they will dip in on the way to something else—for a quick check on, say, which *corps de rechange* to use for a particular work by Telemann. It will be a success that way, I’m sure: no one who performs early music will go many months at a time without consulting it. But as the subtitle (a good one, by the way) implies, there is a story here too, and a story of surprisingly broad musical interest.

How did pitch standards originate, and how did they evolve over the centuries and in different parts of the world? It’s a simple, basic ques-