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sages for trombones" in *Guillaume Tell* (p. 175), and to have measure numbers included consistently. Illustrations, copious throughout the book, are both clear and helpful. Typographical errors are rare (the heading on page 335 erroneously names appendix 4 instead of 5), and the printed text is clean and clear. One cannot expect a book of this sort to include everything, and Herbert's book ultimately exceeded my expectations, presenting a detailed socio-cultural history of an instrument that has not received much scholarly attention.

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Michael Cole. *Broadwood Square Pianos: Their Historical Context, and Technical Development, Together with a New Biography of John Broadwood.* Cheltenham, UK: Tatchley Books, 2005. 205 pp.: 58 black-and-white photographs, 5 drawings, 1 facsimile, 1 map. ISBN: 0-9551777-0-7. £45 (hardcover).

Twenty-three years after the publication of David Wainwright's ground-breaking *Broadwood, by Appointment* (London: Quiller Press, 1982), a new look at the history of the famous London piano-making firm Broadwood & Sons is certainly justified. Michael Cole's *Broadwood Square Pianos* reassesses some of the same material, with a focus on the instrument type that was produced in the highest numbers and enjoyed the widest distribution—the square piano. Cole, a maker and restorer of early keyboard instruments, has gained much attention with his book *The Piano-forte in the Classical Era* (Oxford: Clarendon Press, 1998), which is written in a personal, yet technically well-informed style. This style is maintained in his latest publication. The reader is taken on a research stroll by the author, whose manner of writing also makes the book entertaining.

The time frame ranges from 1742, when the firm's founder, the Swiss harpsichord maker Burkat Shudi, commissioned the well-known family portrait preserved at the National Portrait Gallery in London, to 1866, when the last square piano left the Broadwood factory. An epilogue gives a glimpse into the twentieth century, revealing the fate of some square pianos after the heyday of the instrument had passed, and concluding with a few remarks on the beginnings of a revival.

A primary aim of the book is readability for a wide audience, and most of the material is carefully presented. The table of contents gives a one-sentence summary of each of the eight main chapters (including

introduction, epilogue, and a pictorial "gallery" of pianos), partly reflecting sub-headings within the chapters. The "gallery" is a catalog of square pianos, illustrated with numerous photos representing different design stages. Nine appendixes follow, with transcriptions of important documents concerning the history of the family and of the firm, a genealogical table of the Shudi and Broadwood families, a list of serial numbers of representative Broadwood square pianos, a price list, and some descriptions of related instruments by other makers. Appendix 9 offers technical data on topics such as stringing and touch (key depth and weight), and drawings of four types of square-piano action used by the Broadwood firm.

The book is based mostly on the study of primary sources and an analysis of surviving instruments. Cole reinterprets known archival material (primarily Broadwood family and business records kept at the Bodleian Library in Oxford and the Surrey History Centre in Woking) to refute the common assumption that John Broadwood was interested in the piano early on. Instead, he is convinced that Broadwood was still committed and successful as a harpsichord builder at a time when other London makers had already entered the piano market. Cole interprets those entries referring to pianos in the business journals of the early 1770s as hiring, repair, and tuning records of instruments made by other makers, and he argues that Broadwood made pianos only from 1778 onwards.

The early square pianos surviving from Broadwood's shop are distinctly different from those made by other makers. They follow a design with brass underdampers, which Broadwood patented in 1783, and they lack the so-called mutations, such as damper lifting and buff stop, which were usually operated by hand stops. Cole concludes that the latter was the reason why Broadwood's square-piano design was not popular in mainland Europe, where these mutations were very much in vogue. Having established such a distinct design, Broadwood took longer than other makers to adopt more modern ideas in piano construction, notably the escapement action, which would not become a regular feature on the firm's squares until 1808.

Cole links John Broadwood's emancipation from the harpsichord and his turn toward the piano with changes in his personal life, particularly his second marriage, to Mary Kitson in 1781, after Barbara Shudi-Broadwood's death. This second marriage, according to Cole, liberated Broadwood from the invisible bonds of his late master and father-in-law,

the harpsichord maker Burkat Shudi. Cole skillfully interprets the documents to make Broadwood's family and customers come alive. However, there is an inherent contradiction in his approach. On the one hand he practices positivism, asking us to believe only what we read in black and white. But on the other hand, he himself presents bold assertions and speculative stories. To take just one example, the idea that Broadwood's second marriage was the catalyst for his new endeavor in square pianos is mere speculation. In the early 1780s the time was simply ripe for diversifying into the piano business, and the new private situation was possibly just a coincidence. In general, Cole takes care to fill in the context, sometimes even to the point of having too many irons in the fire. For example, one wonders why it is necessary to inform us in such great detail about the life of the brewer Henry Thrale. At other places the reader misses important technical details, such as the similarity between Broadwood's underdamper mechanism and designs in German-speaking lands, for example those found in instruments by Christian Baumann and others. There is also no mention of the resemblance of Broadwood's brass underdampers to the lead overdampers, in the shape of a peacock, by William Southwell.

The pictorial gallery of pianos is a bit disappointing, mostly because it lacks clarity. It would have been helpful to have this section organized in a more consistent manner, with each instrument described according to a uniform scheme, as is customary in museum catalogs. In appendix 2 the reader searches in vain for the source references for the wills of Burkat Shudi and John Broadwood. Considering the importance of John Broadwood's British patent no. 1379 of July 17, 1783, which Cole describes, it would have been nice to include a copy of the beautiful drawing with Broadwood's own explanations in the appendix.

Cole hypothesizes that Broadwood started building square pianos later than Wainwright assumed; his argument rests partly on the questionable authenticity of a square piano with the date 1774 at Fenton House in London. Considering the significance of this hypothesis, it is surprising that the discussion of this instrument is pushed into the appendix. Also, more photos would be necessary to convince the reader that the author's argument is reasonable. From the information given here, I am convinced only that the nameboard is slightly questionable, not that the authenticity of the whole instrument can be doubted.

All in all, Michael Cole's *Broadwood Square Pianos* is a valuable contribution to our understanding of piano history, and certainly a much-needed

publication, raising awareness of the importance of the square piano and its various designs in England. Whoever picks up this book will enjoy reading it, whether or not he or she agrees with its hypotheses.

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Ralf Leenen and Barry Pratt. *The Embergher Mandolin*. [Antwerp and Oxford]: Ralf Leenen and Barry Pratt, 2004. 149 pp.: ca. 200 color illus., 54 black-and-white illus., 2 tables. ISBN: 9-073838-31-2. €32 (paper).

A century ago, the classical mandolin was enormously popular and used widely, not just as a solo instrument, but also as the foundation of orchestras comprised almost entirely of fretted instruments of different sizes and ranges, corresponding to the instruments of the violin family. Its best music, much of it performed in more recent times by the late British mandolin virtuoso Hugo d'Alton, consisted of virtuoso sonatas, character pieces, quartets, and concertos by such European and American composers as Carlo Munier, Silvio Ranieri, Raffaele Calace, Samuel Adelstein, and Samuel Siegel. Contemporary popular music and opera arias were also staples of the many hundreds of mandolin clubs, orchestras, and individual players around the world. The instruments they used were predominantly of the classical, Neapolitan type, with a round lute-like back and a soundboard bent inward about three quarters of the distance from the neck. This bend acted as a counter-pressure device for the four pairs of metal strings, which were tuned to the same notes as the violin.

Today the world of the mandolin has become a great deal smaller, and most listeners know the instrument mainly in connection with folk or country music, such as American bluegrass. However, a resurgence of interest in the classical instrument and its music on an international scale has been well documented by Paul Sparks in his book *The Classical Mandolin* (Oxford: Clarendon Press, 1995; 2nd ed., 2006). *The Embergher Mandolin* is a welcome supplement to the research of Sparks and others.

The authors—a Belgian, Ralf Leenen, and an Englishman, Barry Pratt—are not only excellent players, but also first-rate researchers, and their book presents a detailed account of a most important maker and his influence on the mandolin world. The instruments of Luigi Embergher