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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

(1856–ca. 1943) and his workshop in Arpino, near Rome, are considered to be among the finest of their type.

The book is excellently produced and lavishly illustrated with around 200 top-quality color photographs showing all the various grades and models of Embergher's instruments, as well as those of his followers and successors. These instruments, displaying various refinements of the standard Neapolitan mandolin, have come to be known as "Roman" mandolins. The detailed photographs illustrate the most minute structural and developmental changes made by Embergher. Combined with the authors' astute commentary, they provide ideal documentation not only for the normal size mandolin, but also for the *mandolinetto*, *quartino*, *terzino*, *mandoliola*, *mandola*, *mandoloncello*, and *mandolbasso* sizes. In addition to several period photographs of makers and players of the late nineteenth and early twentieth centuries, there is a reproduction of the entire Embergher illustrated catalog, ca. 1925.

Given the amount of technical detail, the authors probably should have provided an index for convenient reference. The bibliography should have been more comprehensive as well. For example, there is no mention of the print and online articles of Alex Timmerman, who also specializes in the work of Embergher. Further, Leenen and Pratt probably should have provided more background on the world of mandolin making during Embergher's time, to place his work in better context. While Embergher may have been the greatest refiner of the Roman-style instrument of his day, there were other fine makers associated with that school. Perhaps more importantly, there were also other great makers working in different traditions of mandolin making and playing, such as the Neapolitan, Genovese, and other regional types. The particular focus of Roman mandolin makers was to facilitate the playing of mandolin music that was composed in a violinistic style, as well as actual violin music. The details and construction of the neck, for example, encourage the use of a very violinistic left-hand technique. In contrast, many players around the world preferred the more broadly constructed neck and wider string spacings of the standard Neapolitan and other types of mandolin, which allowed for more ease in chordal as well as melodic playing.

The authors' work is highly recommended to music libraries, organologists, and musicians alike. In addition to providing a detailed study of the work of one of the most important mandolin makers of his day, this book will perhaps inspire a similar study of the contrasting approaches to construction of Embergher's contemporaries, such as the Italian and

Swedish makers at the Boston workshop of the Vega company who made beautifully crafted Giuseppe Pettine model mandolins with broad fingerboards and semi-vaulted backs.

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John Ogasapian, Scot L. Huntington, Len Levasseur, and N. Lee Orr, editors. *Litterae Organi: Essays in Honor of Barbara Owen*. Richmond, VA: OHS Press, 2005. xxi, 388 pp.: 60 black-and-white photographs. ISBN: 0-913499-22-6. \$55.00 (hardcover).

Barbara Owen has enjoyed a long and diversified career as an organ performer, builder, and historian. She has traveled widely in North America and in Europe studying organs and building techniques, and has investigated and reported on many unknown instruments. She also worked for eighteen years in the workshop of the C. B. Fisk organ-building firm.

The nature and range of the contributions in this *Festschrift* amply reflect the breadth of Owens's own work. Included are several essays on historical aspects of the world of organs: John L. Speller's "Aspects of the Old English Transposing Organ"; Nicholas Thistlethwaite's "Organs and Arminians in Seventeenth-Century Cambridge"; and N. Lee Orr's "Dudley Buck and the Coming of Age of the American Organ." Several essays deal with discovering and restoring organs. Dana J. Hull's "Organ Restoration Odyssey" relates her adventures (and occasional *misadventures*) as an organist and music librarian turned pipe-organ rescuer and restorer. Laurence Libin describes an instrument in Pavlovsk, the St. Petersburg palace of Paul I, in "Johann Gaborahn's Organized Piano in Context." "Oaxaca's Amazing Organ Culture" by Susan Tattershall is a tale of the discovery and subsequent restoration of an organ in Mexico. Stephen L. Pinel's research, encouraged by Owen, on a little-known American builder is reported in "Giles Beach and the American Church Organ Works." Rounding out the collection are essays devoted to specific aspects of performance: for example, Peter Williams's analytical consideration of music by Frescobaldi, J. S. Bach, and Domenico Scarlatti, and Lynn Edwards Butler's essay, "Manual Designations as Registration Indicators."

Other essays give welcome attention to subjects not often addressed. Jonathan Ambrosino evaluates several instances of organ builders returning to alter their own work in "Winds of Change," a far-ranging look