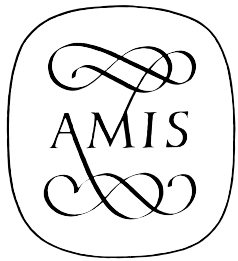
Journal of the American Musical Instrument Society

VOLUME XXXVI • 2010



BOOK REVIEWS

Howard Schott and John Koster, editors. *Aspects of Harpsichord Making in the British Isles.* The Historical Harpsichord 5. Hillsdale, NY: Pendragon Press, 2009. ix, 226 pp.: 3 color photographs, 69 black-and-white photographs, 28 figs., 51 tables, ISBN: 978-1-57647-153-5. $56.00 (cloth).

The overarching title of this series is "A Monograph Series in Honor of Frank Hubbard," and it is intended both to honor Hubbard and to continue the work he started in his seminal *Three Centuries of Harpsichord Making* (Cambridge, MA: Harvard University Press, 1965). The first four volumes were produced under the general editorship of Howard Schott, whose elevated standards of tone and content fortuitously meshed with those of Hubbard, an erudite scholar as well as a builder. With Schott's death in 2005, the editorship of the series passed to John Koster, who has produced an impressive volume that easily measures up to its predecessors.

Aspects of Harpsichord Making in the British Isles contains three monographs: "The Native Tradition in Transition: English Harpsichords circa 1680–1725," by Darryl Martin; "The Stringed Keyboard Instruments of Ferdinand Weber," by Jenny Nex and Lance Whitehead; and "Criteria for the Determination of Original Stringing in Historical Keyboard Instruments: The Cautionary Tale of a 1785 Longman and Broderip Harpsichord," by Grant O'Brien. The first two deal with British instruments either unknown to Hubbard or imperfectly understood by him, while the third addresses an important issue of conservation only now coming to the fore. Clearly, the work goes on.

English harpsichord building can be divided into three periods. The first, instruments before 1680, is represented by only two survivors, by Hasard and Theewes (along with a possible third by Cassus). The last period, the one that comes to mind when we think of English harpsichords, is represented by the large singles and doubles with eye-catching burl woods and crossbanding by Shudi and Kirckman. But Martin's focus is on the seven harpsichords and the many bentside spinets built between the pre-1680 examples and the later Georgian instruments. Even the Talbot Manuscript instrument, which is no more than a description of a harpsichord, is dealt with. There is also a discussion of the 1725 single by William Smith, an instrument that has achieved some notoriety by virtue of its similarity to a single appearing in the 1731 Philip Mercier

portrait of Handel. Martin attempts to make sense of the variety of scales, string lengths, stringing materials, plucking points, pitch levels, soundboard barring, compasses, dispositions, building practices, and decorative elements involved. Mostly, he succeeds, and the cleverness and intimate knowledge of harpsichord construction required (Martin is also a builder) cannot be underestimated. This is impressive work.

Equally impressive is Nex and Whitehead's description of the oeuvre of the Dublin maker Ferdinand Weber. Born in Saxony, Weber apprenticed in Meissen; but he appeared in London around 1745 and soon after went to Dublin, where he established himself as a major builder of harpsichords, spinets, and pianos. Although his nine surviving instruments are more than superficially similar to those of the London makers, there are significant differences, and these are thoroughly explored. One of the most curious examples of Weber's work is the rare upright harpsichord in Dublin, with its unusual triple-strung (3x8′) disposition. By consulting an exhaustive amount of archival material, including the will of Weber's wife Rachel, the authors successfully present a picture of the musical life of Dublin and the milieu in which Weber's instruments operated.

Grant O'Brien's monograph is not so much about the instruments as it is the strings on them and what those strings can tell us. As O'Brien sees it, they can tell us plenty, and he mounts an impassioned plea to leave originals on the instruments. Good museum practice would dictate that removed strings should be carefully preserved, marked, and stored; nevertheless, insists O'Brien, by removing them we have already irretrievably lost important information. Only when strings are *in situ,* he says, can the parts of an instrument be understood in relation to one another. Furthermore, his personal experience tells him that despite the best of intentions, those strings, and the information they can provide in the future, inevitably will be lost if removed. He goes on to present seven useful criteria for the determination of originality of strings on an antique instrument.

In the course of his exposition, O'Brien presents detailed information on the art and science of wire drawing, and growing out of that is the startling conclusion that although Continental and English gauge systems differed (the numbers go in opposite directions), most, if not all eighteenth-century music wire was produced in one location, probably Nuremberg. Seemingly all of Western Europe used the Continental system, and the English simply renumbered everything.

These three monographs bristle with descriptions, charts, and tables of string lengths, string scalings, string gauges, stress curves, case and case-part dimensions, materials, plucking points, and comparisons of various sorts (O'Brien also offers some equations, but these are relatively simple and easy to understand). This is not a book for bedtime consumption, nor is it intended for those whose interest in the harpsichord is anything but up close and personal; but for specialists it will be invaluable.

It is worth noting that the first two articles in *Aspects of Harpsichord Making in the British Isles* are by a younger generation of scholars (when I first met Martin, Nex, and Whitehead they were students). Furthermore, they all trained at Edinburgh University. Martin, now curator of the Edinburgh University Collection of Historic Musical Instruments, received his doctorate from that institution. Nex, now curator of the Museum of Instruments at the Royal College of Music, London, took her MA in Museum Management at Edinburgh. Whitehead also earned his PhD from Edinburgh. Coincidentally, the older Grant O'Brien, the fourth author (and the recipient of our Society's Nicholas Bessaraboff Prize *and* Curt Sachs Award) also holds a doctorate from Edinburgh. No doubt we will be seeing more fine scholarship coming out of that institution.

A gremlin was at work in the previous volume, The Historical Harpsichord 4, changing plates and captions around in one of the monographs and omitting the Foreword in some copies. Evidently the same gremlin was around when The Historical Harpsichord 5 was produced. There are two page ixs, so the Foreword, by editor John Koster, appears twice. The *verso* of the first page ix contains a color photo of the ca. 1725 Slade harpsichord, but the photo reappears in black and white on the verso of the second. Another infelicity occurs on page 191, where the acknowledgment of the information used in a table is found both at the end of the table and, word for word, in a footnote immediately below it. While such inexplicable lapses do not diminish the considerable value of these books, one wonders uneasily if someone at Pendragon—or at their printers—isn't asleep at the switch.

Edward L. Kottick
The University of Iowa

Preethi de Silva. ***The Fortepiano Writings of Streicher, Dieudonné, and the Schiedmayers: Two Manuals and a Notebook, Translated from the Original***

***German, with Commentary*. Translation and annotation of original texts by Preethi de Silva. With a Foreword by Malcolm Bilson. Lewiston, NY: The Edwin Mellen Press, 2008. 613 pp.: 12 color photographs, 28 black-and-white photographs. ISBN: 978-0-7734-4874-2 (0-7734-4874-8). $149.95; £89.95 (hardcover).**

This massive, detailed book presents three very important documents about fortepianos from two major instrument makers of the late eighteenth and early nineteenth centuries. Andreas Streicher, the husband and assistant of Nanette Streicher, published in Vienna a brief introduction to Streicher pianos, their care and feeding, in 1801, and the Stuttgart makers Carl Dieudonné and Johann Lorenz Schiedmayer published in 1824 a larger discussion of their firm's pianos. Preethi de Silva had earlier presented a translation of Streicher's *Kurze Bemerkungen (Brief Remarks on the Playing, Tuning, and Care of Fortepianos Made in Vienna By Nannette Streicher née Stein* [Ann Arbor, MI: Early Music Facsimiles, 1983]), and here she adds to it both the *Kurze Anleitung* of Dieudonné and Schiedmayer and the "Werkstattbuch," the workshop notebook kept by Johann David and Johann Lorenz Schiedmayer between 1778 and ca. 1821. Extensive histories of both companies and descriptions of pianos made by the Stuttgart firm add to the book's bulk and to its interest for those concerned with the fortepiano in the early nineteenth century. All three documents are presented with original German text and English translations on facing pages. This allows a constant matching of original with translation.

De Silva is generally a very accurate translator, though a few infelicities crept in. I was initially discouraged to recognize that about a third of Streicher's very first sentence had somehow been omitted from the translation. Not a great deal was lost, and I was pleased not to encounter that kind of mistake again (the end of the last sentence on p. 303, however, was dropped, probably by the printer). I wish she had not used Streicher's term *Tangente* for the escapement lever in the Stein-Streicher action—Michael Cole's suggested translation "pawl" is preferable. The note on page 43 explaining the usage could simply have referred to the German term and its derivation from clavichord technology and the earlier "tangent" pianos. In the Dieudonné and Schiedmayer translation there are a couple of doubtful interpretations. On page 289, De Silva annotates a parenthetical remark in the text that "there are no *steel strings*" (italics in original) with the claim that iron strings had no carbon,

whereas steel does. But wrought iron does contain carbon, though in much lower amounts than steel. Steel certainly was known at that time, but was too expensive for such fripperies as piano wire until the Bessemer method came into use around 1850. A note on page 303 wishes to equate "equal-as-possible" with "equal temperament," which in my opinion, as the husband of a piano tuner, is sloppy language.

It is very interesting to read these treatises and their observations about pianos and about music. I was fascinated to find comment in Dieudonné and Schiedmayer's *Kurze Anleitung* on how pianos ought to have different timbres in their different registers. We have gotten so used to the monotony of fine pianos that are intended to have a single timbre from end to end that we often ignore the delights of difference. Those makers were also alive to the music that was being played on their instruments, and many of them were fine players, which gives extreme interest to their comments on the best ways to play and to achieve musical effect.

A great deal of research has gone into writing the family histories of these makers and encapsulating them in genealogical tables. But I wish De Silva had organized some of the other material more conveniently. Her detailed descriptions of Dieudonné and Schiedmayer pianos are in two different places. It would have been much better to combine them so that we could have more concise but graspable access to them and the opportunity to make closer comparisons. Some editing and rearrangement would have improved the usefulness of the "Werkstattbuch." The original is confusingly organized, with different writers covering their individual years in something other than chronological order. On page 527, for instance, 1787 is followed by 1778. Later on, we get a series of tuning appointments, some identified by customer and some not. These could have been shortened with annotations such as "there follow 35 tunings at unspecified addresses."

The color photographs are mostly well reproduced, though the last one, showing a grand piano in front of a painting in colors very close to the piano's, does not set off the instrument at all well. Regrettably, the reproductions of the black-and-white photographs are somewhat fuzzy and unclear.

One should not be churlishly picky with such a wealth of material, which will interest both makers and players of fortepianos, and should be helpful on music of the late eighteenth and early nineteenth centuries to players of any instrument. The extensive annotations are very useful, the bibliography is full, with only a few gaps, and the index lists its

entries by document, which is probably the best way to do it. De Silva writes and translates well and clearly, and the whole effect is of an important piece of work well done. Preethi de Silva is to be congratulated both for a long, stellar career and for the award of the Adèle Mellen Prize for distinguished contribution to scholarship.

Edwin M. Good
Smithsonian Institution

Richard Bösel, editor, in collaboration with the Istituto Storico Austriaco a Roma, the Istituto Storico Germanico a Roma, Sezione di Storia della Musica, and the Società Italiana di Musicologia. *La cultura del fortepiano / Die Kultur des Hammerklaviers 1770–1830: Atti del Convegno internazionale di studi / Akten der internationalen Studientagung; Roma 26–29 Maggio 2004 / Rom 26.–29. Mai 2004.* Quaderni Clementiani 3. Bologna: Ut Orpheus Edizioni, 2009. 516 pp.: 8 color illus., 41 black-and-white illus., 6 tables, 11 musical exx., music CD with 13 tracks. ISBN: 978-88-8109-463-9. €70,00 (cloth).

This book is meant to reach everyone interested in the history of culture. A conference in Rome in 2004 focused on the constantly increasing prominence of a single musical instrument, the piano, over a period of sixty years around 1800 (a period still commonly known among musicians as the "Viennese Classical period"), considering the many cultural and social aspects of the instrument's history. The presentations are published here in a beautifully printed and bound volume.

The first eighty-seven pages of this book are written by Richard Bösel, director of the Austrian Institute in Rome, who was responsible for arranging the conference; his texts are presented in both Italian and German. In his preface, Bösel rightly points to the interdisciplinary conception of the *Studientagung* and this conference report. In the essay that follows (which Bösel supplies with a title that reads in translation: "Introduction to the culture of the pianoforte"), we are told that the development of the piano was a force for radical change in music history. He states: "Considering psycho-social aspects, the pianoforte—and later the modern piano—became a kind of leading idol (*Leitikone*), a symbol of the emancipation of bourgeois individualism." Whether everyone would agree with this statement or not, there can be no doubt that the period in question was one of enormous changes in the lives of musicians, in

musical presentations, and in many other respects. The effects of the Enlightenment, the enforcement of general education and general school attendance, the abolition of serfdom, and the curtailment of the power of the church, all this greatly changed the social lives of the populace as a whole. The period also covers the change from the *ancien régime* to the French Revolution and includes the years of the Napoleonic wars and their consequences. The resulting new political establishments profoundly affected culture and led also to a general laicism in comparison to Baroque piety. These alterations changed Europe's musical life and were no less varied than the political events. It is evident that music in general and the piano in particular became more important for the rising middle class circles in the course of this period. Bösel points not only to this fact, but also tries to give a survey of the development of the piano as an instrument from its beginning in 1700 through the period in question, 1770–1830. To mention in this context little inaccurate details of this survey or in the many footnotes accompanying this text would be rather Beckmesser-like and is in any case superfluous, as this survey is not meant for specialists, but only to give a general picture.

As an appendix to this survey, Bösel offers a reprint of the by now well-known excerpt from a report by the statistician Joseph Rohrer, who traveled through the eastern parts of the Habsburg Monarchy on behalf of the government in Vienna. His book, printed in 1804, contains observations made on his extended travels, presented in the form of letters. When returning from a long expedition that had brought him to the Turkish border, to Bukovina, and to Galicia, he also reported his first impressions of the musical atmosphere that received him in Vienna. This account was often quoted after I discovered and used it as an evocative illustration in my article "Beethovens Konzertflügel," *Bonner Beethoven-Studien* 1 (1999): 7–21, at 16–21. It gives a lively picture of the importance of music in Vienna in general, and especially of performances with pianos and of Viennese piano manufacturers; it could be complemented by a short passage in Rohrer's *Neuestes Gemählde von Wien* (Vienna, 1797), where one reads: "Music now also has more adorers; every educated family owns a fortepiano" (p. 99). Rohrer further reports about the perhaps too great importance of piano lessons, especially for girls, a trend found in the educational curriculum of middle-class circles.

The topics chosen by the many contributors to this volume cover a variety of aspects connected with the main subject. A professionally documented investigation of the importation of Austrian and German

pianos to Italy is presented by Luca Aversano ("L'Importazione in Italia di fortepiano austriaci e tedeschi tra la fine del Settecento e i primi anni dell Ottocento"). Aversano shows that these imports from Austria and Germany could increasingly balance the import of (probably mainly square) pianos from England.

Rudolph Hopfner discusses the travel diary of Johann Baptist Streicher (1796–1871), son of Andreas and Nanette Streicher (née Stein), who as a young man traveled in 1821 through Germany, France, and Holland to England, studying the piano factories in all these countries as well as taking care of his parents' business interests. He renewed connections with customers and negotiated future sales of the already well-known Streicher pianos, which often were exported into foreign countries, not only within the Habsburg Crown lands but also to other cities and countries, especially those in Germany. His experiences with a crooked piano dealer in Frankfurt am Main (who forged piano labels) were certainly good training for a young piano builder who was to become a most successful owner of his parents' factory.

Christian Witt-Döring's contribution, "Mit Musik wohnen: Das Klavier im Innenraum" (Living with music: The piano in domestic spaces), offers a historical survey of the development of furnishing living rooms in the eighteenth and nineteenth centuries. Starting from aristocratic situations and moving on to bourgeois circumstances where servants were no longer available to carry instruments in and out of a salon, Witt-Döring collected interesting pictures from the first half of the nineteenth century that show those places given to a piano in a normal living room.

Ala Botti-Caselli investigates the role of the piano in literature. He shows that, interestingly, in Italian literature of the early nineteenth century, the piano is hardly ever mentioned. Apparently, the piano inspired poets elsewhere more often; in the literature of various other European countries the piano does indeed play a role. For instance, Goethe in *Die Leiden des jungen Werther* uses the piano for emotional purposes, and other German or English writers of the Romantic period also often emphasized the impact of music and the importance of the piano as related to emotional developments. Women often turned to their beloved pianoforte to express their feelings of joy or sorrow. One result of the beginnings of the emancipation of women was perhaps the ambition of female pianists to become more and more competent as performers; thus they could achieve a higher standing in society circles, as did Dorothea von Ertmann, or could even support themselves as piano teachers. These developments are reflected in the literature of some northern countries.

It is not possible to mention all of the contributions offered in this large-scale volume. Many contributors discuss the impact of the piano's ability to replace a whole orchestra. Piano reductions of symphonies and opera scores naturally helped musicians to get to know larger compositions more easily. Professional singers especially profited from this possibility, as did concerto soloists; however amateur musicians purchased the greatest amount of music offered in piano reductions. The arrangements of operas in editions for voice and pianoforte are discussed by Markus Engelhardt, who adds his observations on the reductions for piano solo that made operas known in wider circles. Whether a printed edition of an opera appeared depended on various factors: "success of these opera arrangements was not only dependent on the expansion of the pianoforte trade, which increasingly became of central importance for Italian musical culture, but also on the character of the singular, unrepeatable event of an opera performance" (p. 160). Single pieces by such successful opera composers as Rossini became known not only in editions for voice and piano, but also in arrangements for piano solo or piano four-hands, for flute and piano, or for any possible chamber music combination. Engelhardt also provides an interesting graphic chart (p. 165).

Sales catalogs are also discussed by Bianca Maria Antolini in her informative article "Editoria musicale e diffusione del repertorio: 1770–1830." She tells us what was in demand when and where. Catalogs also reflect the demand for didactic literature for the piano, a topic discussed in contributions by Giudo Salvetti, Otto Biba, and others. Certain harpsichord techniques—for instance, the preference for playing chords as arpeggios—were still performance habits of those keyboard players whose acquaintance with the piano came after they had learned to play harpsichords with quills. This explains the aesthetic acceptance of arpeggiated chord playing and the long-lasting survival of this custom, as Anselm Gerhard shows in his article " 'Long durées' cembalistiche nella prassi pianistica: La persistenza dell'arpeggio e la sua proscrizione nel Novecento."

An especially well-written and convincingly argued contribution is that of Janine Klassen, about representation, gender, and sociological-cultural aspects. It is interesting to recall that the piano—like all keyboard instruments in former times—was considered an instrument most suitable for women, in contrast, for instance, to the violin, which was an established "male instrument" (Spohr demanded that his bride Dorothea stop playing the violin and learn the harp instead).

In his contribution, Roberto Illiano begins by addressing the internationality of London's musical life during this period in history, evident not only in the eighteenth century but also well into the first half of the nineteenth century, a long-lasting period during which foreign composers and performers dominated the musical scene in London. Illiano calls this a prejudice, and attributes it to a kind of English inferiority complex and the low English evaluations of their own composers ("Questi pregiudizi non derivavano solo da formulazioni di critici musicali, ma anche dalla bassa valutazionie che gli Inglesi, vittime di un certo gusto di esterofilo, avevano dei loro stessi compositori"). But is it really a prejudice? Is not such a judgment justified for the period 1770–1830? In discussing the manufacture of fortepianos in London, Illiano rightly points to the importance of Backers's first grands and to John Broadwood's achievements, but unfortunately he repeats the misunderstanding of Burney's remarks regarding Zumpe and believes that the latter built only square pianos in London. It is not proven, despite being repeatedly claimed, that Johann Christian Bach's public concert of 1768 was played on a square piano; in all probability, Bach played a wing-shaped piano, an opinion already expressed by Warwick Henry Cole in 1986 ("The Early Piano in Britain Reconsidered," *Early Music* 14 [1986]: 563–66).

Massimiliano Sala's article "L'esperienza mitteleuropea nel panorama musicale parigino dall' ancien regime alla Restaurazione" (which might be translated as "The middle-European experience in the musical panorama of Paris from the *ancien régime* to the Restoration") concerns the influence of German-speaking pianists and piano builders in Paris and their impact on the Parisian audience. Duane White's contribution is devoted to Anton Eberl (1765–1807), whom he rightly calls a good composer. Eberl is usually remembered only as a friend of the Mozart family and composer of several works for piano wrongly published under Mozart's name. His significance as a composer has certainly been underrated so far—a judgment with which every reader will probably concur after listening to Eberl's sonata dedicated to Haydn, included on the enclosed CD.

Elena Previdi calls her contribution "un intervento" and gives thereby a modest signal to show that the Italian history of the fortepiano deserves more attention in the future. Like her teacher Renato Meucci, she is a specialist on Milanese piano builders and the piano trade in that region during the period from the French Revolution to the end of the nine-

teenth century (she had previously published a valuable article on this topic: "I costruttori milanesi di strumenti musicali nelle guide commerciali dell'Ottocento," *Fonti Musicali Italiane* 9 [2004]: 133–83). Her "modest signal" is rather impressive, and the bibliographic information in the footnotes is most welcome. Rudolf Rasch investigates "The Transition from Harpsichord to Pianoforte in the Northern Netherlands" and concludes that in this region, piano building overtook harpsichord building around 1780, though both types of keyboard instruments were built and used side by side in previous decades. Christoph Flamm's article discusses the beginnings of Russian piano music in St. Petersburg, and Rudolf Angermüller devotes his contribution to Haydn's adventure-loving pupil Sigismund Neukomm ("Sigismund Ritter von Neukomm - sempre in giro"). Finally, Laurence Libin writes about "Early Piano Culture in America," a topic he knows very well.

The enclosure of a CD, offering in part some little-known compositions of the period, is perhaps an attempt to compensate for the fact that there is relatively little discussion of music in the book. Named *Hommage à Joseph Haydn,* it combines compositions for piano dedicated to Haydn by Johann Baptist Cramer, Johann Nepomuk Hummel, Anton Eberl, and Beethoven, played by Arthur Schoonderwoerd. The instrument used is declared to be a copy of a piano by Anton Walter, but genuine Walter pianos do not sound like this one; the replica builders and/or the recording technicians apparently tried hard to have the instrument sound more like a harpsichord than a Walter piano. Schoonderwoerd's interpretation convinces in the Sonata op. 22, no. 3 by Cramer, but cannot minimize some trivial passages of Hummel's Sonata, op. 13. He shows effectively the qualities of Eberl's Sonata, op. 12, but Beethoven's op. 2, no. 2 suffers under some mannerisms and the unpleasant sound of the instrument.

This book will be of interest to readers of cultural history; most of the articles are worthwhile reading and offer probably welcome information, especially for organologists among music historians, who might discover details they did not know. Indeed, the piano became, and still is, the most versatile of all musical instruments and presumably will not quickly lose this standing in the future.

Eva Badura-Skoda
Vienna

John R. Watson. *Artifacts in Use: The Paradox of Restoration and the Conservation of Organs*. Richmond, VA: OHS Press, 2010. 249 pp.: 85 black-and-white photographs (all available in color at http://aiu.PreservationTheory.org/illustrations.aspx). ISBN: 0-913499-34-X. $39.95 (paper).

John Watson likens his role in writing this book to that of a journalist or ethnographer reporting upon cultures with which he has come in contact. This is a very perceptive insight when one considers that the fields of restoration and conservation of cultural property cross so many watersheds, boundaries, and borders. To practice the craft of cultural object restoration one must, of course, be a skilled and well-rounded practitioner in arts and sciences, but to understand fully the ramifications of intervention on artifacts one must add philosopher, anthropologist, ethnologist, sociologist, historian, and scholar. Few practitioners can even skip a stone over the surface of all these disciplines while still getting their work done at the end of the day. Fortunately for them, they have this book. John Watson has laid out the philosophical background that is such a large component of intervention with tools, and has made it infinitely clearer for them. In addition, and very unusual in a book dedicated to the interventive treatment of historic artifacts, there is a wider appeal to anyone who deals with historic properties, be they historian, musician, musicologist, or organologist. This is not a book solely for practitioners of restoration and conservation, although that is its primary intended readership.

This is an extremely dense book and, as the author warns in his prefatory material, it is not wise to skip the philosophical foundations that constitute the first half of the book. When an author feels he needs a preface subtitled "How to Read This Book" the reader can suspect a long, hard slog. However, any reader who has had the pleasure of attending one of John Watson's addresses at organ society or conservation conferences will be on familiar ground; the reader will find that Watson's didactic thrust is tempered by wit, well-chosen practical examples, very helpful diagrams and charts, and truly excellent writing. The latter is not often encountered in technical publications, so when one does come across a writer who can wield language with confidence, skill, and artistry, one cherishes it. Thus, while the reader is required to put in a lot of work in order to understand the thought framework that places the subsequent practical sections in their full context, it is a pleasure to do so. Seven primary conceptual models are presented: the Foundations of Heritage, two Values Taxonomies, Historic Objects as Primary Docu-

ments, the Paradox of Restoration, the Lifecycle of Historic Objects, the Form and Substance Dichotomy, and the Elements of Conservation. These are presented as a hierarchy, and it is best to attack them in the order presented. The reader is well rewarded.

The section dealing with the paradox of restoration is particularly noteworthy, as this theme underlies the entire work. Indeed, its importance is emphasized by its presence in the subtitle of the book (although one could wish for a comma after "restoration"). The paradox lies in intervention to restore an object to a presumed earlier historical state contrasted with the process of renewal, which thrusts the historic object further away from that very same original state, while also confusing the residual evidence. The author provides a presage of this dilemma in his introductory chapter: "The precarious nature of restoration as the remover of selected evidence, creator of new evidence and simulated old evidence is why this book is largely about evidence and its integrity and preservation through the act of restoration" (p. 12). Every functioning historic artifact is vulnerable to having someone's views imposed upon it, and the more famous the object, the greater the vulnerability.

The key concept that Watson wishes to inculcate is restorative conservation; the "have your cake and eat it" concept that should be so beguiling to those who wish for musical results, yet still desire to protect and nurture the historical record as written on the surfaces of the artifact. Restoration and conservation are contrasted as emphases either on form or on substance. While traditional restoration seeks to re-establish form, conservation seeks to elucidate substance. Perhaps the most expressive images in the book are the illustrations of form and substance on pages 70 and 71. Watson uses a drawing of the toe board of an organ to show form as the maker's originally envisioned concept, and substance as close-up photographs of no less than ten features of the surface that provide valuable historic information on the construction of the piece, the methods employed and, by extension, the thought processes that underlay those methods. Traditional restoration, concentrating as it does on form, might well obliterate or overlie this information, thus compromising or erasing a part of the artifact's story. Traditional conservation might well preserve this evidence, but do so at the cost of lost musical function. Lying between these two, and by no means a merely theoretical construct, is restorative conservation.

The central part of the book—Introduction to Conservation: Considerations for Organ Specialists—is a superb tour de force of definitions, investigative methodologies, and conservation and restoration

techniques. To illustrate his many points, Watson provides a plethora of practical case studies, each carefully chosen to illustrate the philosophy of restorative conservation. Here are documentation, analytical techniques, repair methods, cleaning protocols, coatings, infills, and much more, all laid out as didactic exercises in maintaining function while not compromising substance. Although aimed at practitioners in organ restoration, there is much here of a general nature and very useful to non-specialists. This is the book's toolkit, and it is a very complete one.

Of particular importance, especially in large and complex restoration/conservation projects, is the team approach. Watson's 2005 publication, *Organ Restoration Reconsidered* (Warren, MI: Harmonie Park Press), is evidence that this aspect of conservation practice is dear to his heart. He describes the church organ in its multi-faceted nature as musical workhorse, liturgical prop, historical artifact, donor's memorial, decorative element, architectural component, voice of a past composer, and record of historical organ-building. Watson argues that the instrument can be all of these things, and thus a variety of diverse stakeholders might well need to be consulted. A table on page 196 shows the advisors and the values and expertise they represent for a range of potential scenarios. "To borrow language from the courts, judging the best treatment of an organ requires the testimony of not one or two, but all the expert witnesses who can shed light on the case" (p. 199). Discussion of the team approach is followed by description of the five phases of the conservation sequence, with the assistance of a clear symbolic flow chart (p. 200).

The appendixes provide information on the Companion Website to the book (a very clever additional resource), historical and construction specifications of all the organs used as didactic material in the book, and the *Organ Historical Society Guidelines for Conservation.* The latter is a very clear, detailed, and valuable document, adopted by the Society in 2008, and demonstrating a forward-thinking attitude among its membership. The bibliography is extensive and complete, covering all the standard museological texts but also including social history and philosophy references not normally found in technical textbooks.

Although this book is about the preservation and restoration of organs, the philosophical background and practical approach are equally applicable to the whole range of those historic artifacts that must be used in order to be fully interpreted. Anyone involved in the treatment of historic artifacts—whether they be aircraft, steam locomotives, clocks, firearms, or violins—will derive enormous benefit from this work. The

title *Artifacts in Use* is well chosen because it alludes to a greater readership, and one hopes that this will assist in making the book widely known and read. There is a risk, especially with modern highly directed bibliographic searches, of missing key works whose titles fall outside the parameters of the search. At this point I shamelessly plug my own work, *The Preservation and Use of Historic Musical Instruments* (London: Earthscan, 2004), and wish I had had John Watson's foresight in, at least, titling my work to appeal to that larger readership.

Artifacts in Use: The Paradox of Restoration and the Conservation of Organs is an essential book, and one that should be on the bookshelf of every conservator and restorer or, better still, on their workbenches and held open with a suitably heavy tool or a scrap of wood. Additionally, much of the philosophical background that occupies the first section of the book will be of equal interest to those players, musicologists, and organologists who deal with older instruments and other functioning historic properties. The description and elucidation of the social transactions that create and maintain historical and aesthetic value are universally applicable. This is a work that will stand, in its depth, detail, methodology, and scope, for a generation and more as a definitive text on a very complex and little-appreciated subject.

R. L. Barclay
Ottawa

Tina Frühauf. *The Organ and Its Music in German-Jewish Culture*. New York: Oxford University Press, 2009. 284 pp.: illus. ISBN: 978-0-19-533706-8. $74.00.

Writing about a vanished culture is a daunting task when there has been somewhat sporadic previous work in the field and the author approaches the subject from without. The scholarly work of Tina Frühauf, a German musicologist who is neither a Jew nor an instrument builder, is in large part motivated by a cultural curiosity that can be exercised more calmly two generations following the most recent of the Jewish diasporas. Her ground-breaking monograph, *The Organ and Its Music in German-Jewish Culture*, investigates the organ's role in post-Enlightenment German-Jewish society.

This is not a book about organs *per se*, but an investigation that places the instrument in the context of how Jewish culture, worship,

and liturgical practice soared to artistic and intellectual heights up until the world watched the attempted eradication of Europe's Jewish population. The reader must approach this as a socio-musicological text that benefits from a generous amount of material about the organ.

The second half of the eighteenth century witnessed two nearly parallel intellectual and societal restructuring movements, the Enlightenment that some trace back as far as the likes of Descartes, and the *Haskala,* the Jewish enlightenment, which was coupled with some increases in the political, social, and economic rights of Europe's Jewry. While anti-Semitism was still prevalent, and remains so today, increased social freedom led to greater contact with the world community, and the right to engage in commerce brought the prosperity that made possible some of the greatest houses of worship in the world.

The convergence of social and technological advances with the progressively firmer stride of the *Haskala* is unique to the evolution of Jewish musical culture, which rode the tide of stylistic change in European musical composition from Beethoven's *Eroica,* the nascence of Romanticism, through Mendelssohn and Brahms, and well into the second quarter of the twentieth century. It was only natural that as part of this evolution, a Jewish style of music, both liturgical and free, would develop, and the author chronicles the post-assimilation awareness of the need for a Jewish musical identity.

There was no deliberately codified synagogal style of organ building from the turn of the nineteenth century until the burning of 267 of central Europe's synagogues during the *Reichskristallnacht* of November 9–10, 1938, and the reasons are rather simple. The primary goals of Jewish worship reform were the assertion of modernity and cultural assimilation with gentile society at large. In many congregations, traditional vestments were abandoned, prayers were recited in the national language rather than Hebrew, and in some cases, Protestant hymnody was introduced. Universal acceptance, not distinction, was the mission.

Without precedents for organ design, construction, or use outside of the Christian context, the consultants, musicians, and builders, who with very rare exception were Christian, simply built what they knew for a newly available market. The reform of Jewish worship was in a state of flux, and there was no recognized authoritative body that would have had the wherewithal, or to have seen the need, to issue any

type of edict regarding organ design. It was not until the position of the pipe organ was comfortably established in Jewish worship, and Jews began to train and work as organists, that a theoretical discussion of a Jewish or synagogal mode of organ design was launched.

Adaptation to a liturgical style that was chant-based and exclusively responsorial came through usage and registration, and did not distinguish itself via details of design and construction. This is not to say that organ building was in a period of stasis. The craft benefited from the Industrial Revolution, particularly through the works of Walcker of Ludwigsburg, who built many of the later, more technologically advanced synagogue organs, of which the firm was proud enough to print detailed circulars.

Some of the technical details will be lost to the average reader, due in part to translation issues, and also because it appears as though no English-speaking historian of pipe-organ technology had sufficient input. By dint of history, *durchschlagende Zunge,* or free reeds, were found in many synagogue organs, and the discussion would have benefited from more detailed description and visual documentation of them. A photograph of the console of an organ in Dortmund raises many questions: it shows four expression shoes separated by a *rollschweller* (*walze*) crescendo device, a *frei-kombination* system, and a remarkable automatic roll-player (was it a novelty, or was it used for services?).

All but a few of the primary-source documents (the instruments themselves) were burned by the National Socialist Party, as were the synagogues that housed them and the people who worshipped with them. Nonetheless, more archival material than one would imagine has survived, and Dr. Frühauf has done a formidable job of finding and organizing it.

Unfortunately, the publisher chose to emphasize musicology and not the instruments themselves, relegating the author's important compendium of documented synagogue organs, their stop lists, engravings, and photographs to an internet addendum, the existence of which would remain unknown to average readers unless pointed out to them. The dozen illustrations in the published volume leave the reader starved for more, and the awkwardly laid out stop lists would have benefited from proofreading by an organ builder. With conventional formatting, they might have been compact enough to include in the printed edition.

The importance of this volume cannot be overstated, as it reassembles this aspect of Jewish liturgical music through diligent and meticulous research. As with any work of this scope, there are omissions and occasional glitches in historical fact and translation. Nonetheless, *The Organ and Its Music in German-Jewish Culture* sets the mark as the best of its kind, and unequivocally merited translation from the German edition. Because we cannot accept that a cultured and educated nation would apply modern management and industrialized techniques to the wholesale slaughter of millions, it is sometimes easier to focus on the art and architecture that was destroyed, as the reality of what happened to the people is unbearable. Dr. Frühauf is to be commended for recovering and presenting this material about instruments and practices that were mostly lost, and almost forgotten.

Sebastian M. Glück
New York City

Albert R. Rice. *From the Clarinet d'Amour to the Contra Bass: A History of Large Size Clarinets, 1740–1860*. New York: Oxford University Press, 2009. 463 pp: 44 illus., 28 musical exx. ISBN: 978-0-19-534328-1. $99.00 (hardcover).

The author of this new volume is well known among readers of this Journal. His excellent volumes on the history of the clarinet, *The Baroque Clarinet* (1992) and *The Clarinet in the Classical Period* (2003), both published by Oxford University Press, and more than seventy articles testify to his enthusiasm, accomplishment, and alacrity. Rice knows his primary and secondary sources inside and out, but can also flesh out the bigger picture of any subject he turns to. This first-rate account is succinct and exhaustive, and although a prodigious amount of information is on offer, Rice guides us with the calm voice of a GPS through the trickiest terrain.

The low clarinets are divided into three groups: *clarinette d'amour* (+ alto clarinet), basset horn, and bass clarinets, and Rice discusses instrument design, the makers, and the repertoire of these instruments, from 1740 to 1860. At just over a century, the period encompasses the most important developments, bringing us more or less up to the point where some of the instruments either disappeared or morphed into the versions familiar today.

Up until now, the *clarinette d'amour* has had a somewhat shadowy existence outside the mainstream clarinet world. With its bulbous bell and curved, brass neck, it is as lovely and exotic as it is difficult to classify. Rice diligently lists all the known makers of these instruments, as well as of alto clarinets, in their earliest phase of development. This is followed up with a survey of repertoire, dealing with troublesome issues such as the variety of names for the instrument, pitch designations (the instrument is usually in G), and distinctions between the *clarinette d'amour* and its close relative, the alto clarinet. There is a great deal of new information, with references to obscure primary sources and a discussion of newly discovered repertoire. The instrument's role in *Harmoniemusik* as well as in several florid obbligatos makes one yearn to hear this music.

The chapters on the basset horn and basset-horn repertoire move into somewhat more familiar terrain, with a thorough discussion of music by composers such as Mozart, Beethoven, and Mendelssohn. The chapter also surveys basset-horn makers and the craftsmen responsible for the instrument's concurrent invention and development. As in the case of the *clarinette d'amour,* there is an adequate, though by no means generous, number of photographs of instruments. Further photographs are offered on the book's companion website, www.oup.com/us/clarinetdamour. The section on repertoire again brings various revelations and provides several extensive music examples.

Discussion of the bass clarinet rightly occupies the largest part of Rice's undertaking. Although clarinets an octave below the "normal" B-flat instrument were made even earlier than 1740, their exact musical role remained undefined until after 1800. Bass clarinets were made by numerous instrument makers in a variety of forms. Starting with the traditional categories of "straight" or "bassoon-shaped," Rice adds several others and classifies extant examples exhaustively. It is a subject not without amusement, as we see instrument makers struggling to solve the various acoustical and design problems, finally arriving at solutions that play comfortably and in tune, and yet manage to be durable and portable. As workshops produced new types of bass clarinet, they often dubbed their instruments with evocative names: *basse guerrière*, *clarone*, *bassorgue*, *Schollbass*, *polifono*, *clarinette violoncello,* and *glicibarifono* or *glicibarisofono.* Although we best know Adolphe Sax for another instrument, his *nouvelle clarinette-basse* (patented 1838) embodied so many improvements to the bass clarinet that its future was assured.

Following the five chapters, there are appendixes with checklists of extant instruments in each category, as well as an exhaustive bibliography and an index of relevant instrument makers. This is without question a new standard reference. One welcomes this latest superb addition to Rice's book list while wondering what the next might be. After all, there are also "high" clarinets as well as several periods in music history that he has not yet dealt with. In any case we await his next book with the greatest enthusiasm.

Eric Hoeprich
Totternhoe, UK

Guido Meli, editor. *Il restauro conservativo del contrabbasso "Panormo."* Palermo: Assessorato dei Beni Culturali ed Ambientali e della Pubblica Istruzione, Dipartimento Beni Culturali ed Ambientali e dell' Educazione Permanente, 2008. 176 pp.: 101 color illus., 7 black-and-white illus., 8 tables, CD with digital illus. ISBN: 978-88-6164-040-5. €25.00 (paper).

The *Centro Regionale per la Progettazione e il Restauro e per le Scienze Naturali ed Applicate ai Beni Culturali* is a public organization that carries out systematic research on the influence of climatic, natural, and accidental factors on the deterioration of the Sicilian cultural patrimony. It establishes methodology and technical treatment standards for conservation and restoration. Most importantly, it promotes cultural and scientific publications.

This book represents the efforts of a group of specialists to gather information and documentation on a double bass made in 1754 by Vincenzo Trusiano, better known as Panormo. An Italian text—introduction, three chapters, and an appendix—is followed by an English version. The professional team, covering as many angles as possible, has generated valuable research material. Nonetheless, the final product is weakened by a lack of consistency among the different authors, especially regarding the audience to which each is addressed. Further, there are abundant grammatical mistakes in the English text, as well as discrepancies between the two versions, not only in content (to the point of omitting full paragraphs: pp. 86/158), but also in basic items such as figure numbers (pp. 112/166).

The introduction explains the precarious condition in which this double bass was found, in "a sort of warehouse . . . very humid and unventilated" (p. 137). The instrument had suffered serious damage from xylophagous insects, the detachment of some of its parts, and the buckling of the ribs. All of these problems required immediate intervention and prompted the collaboration of which this book gives testimony.

The first chapter, divided into three sections, traces the historical and biographical background of the Panormo family. The first section presents a clear, interesting, and concise biography of Vincenzo Panormo, and gives detailed information on his work, specifically regarding the 1754 double bass. The second section elucidates the work of the Panormo family in Dublin and London. Included are some interesting facts, previously unpublished. The last section, about Vincenzo Panormo within the social context of eighteenth-century London, functions as a lengthy appendix about London law, mostly irrelevant to the subject.

The second chapter includes a series of scientific analyses suggesting the most suitable treatment for the preservation of the Panormo double bass. Its five sections, characterized by very specialized terminology, are directed to an audience with backgrounds in conservation and science, not necessarily in musical instruments. A large number of photographs illustrate every step of the scientific analysis. These could be very descriptive and helpful, but unfortunately, many are poor in quality, making it difficult to observe what the author is trying to point out.

This chapter offers detailed descriptions of the processes involved in gathering information on the instrument, including entomological study and wood identification. But some of the scientific analyses provide conclusions rather too obvious for anyone with basic notions of the construction and conservation of musical instruments; a good example is the section dedicated to glue identification. Every section includes its own introduction, often repeating the same information—it is clear that the authors were not acquainted with one another's work.

The third chapter is dedicated to the actual conservation treatment of the double bass. Despite the profusion of photographs, it is the shortest of the book. Considering the title of this publication, this is rather disconcerting. The disparity between the brief text and the extensive bibliography presented at the end is conspicuous. The first section of the chapter describes the different phases involved in the restoration of the double bass (some of them thoroughly illustrated in the previous

chapter). The next section meticulously describes the removal and restoration of the label (p. 167). Addressing a specialized audience, it presents an interesting conservation treatment designed to prevent further degradation of the label. Unfortunately the poor-quality photographs illustrating the "before" and "after" of the treatment (p. 121), do not show an actual improvement, but rather a slight damage to the label in comparison to its previous condition. The chapter concludes with a proposal of the optimal circumstances in which the double bass should be preserved.

That the audience changes from section to section of this book is particularly noticeable in the appendix dedicated to the "technology of materials employed for the construction of bowed musical instruments" (p. 170). The remarkably basic language and content address an audience not only non-specialized, but likely without any understanding of the study of musical instruments.

This collection of separate articles on a common subject, written by specialists with different backgrounds, aims to offer content of significant importance to the authors' respective specialties. It attempts to set a precedent for the publication of conservation procedures of specific musical instruments, a goal only imperfectly realized.

Jonathan Santa María Bouquet
National Music Museum

Carol A. Gartrell. *A History of the Baryton and Its Music: King of Instruments, Instrument of Kings*. Lanham, MD: Scarecrow Press, 2009. xxii, 281 pp.: 29 illus., 7 tables, 18 musical exx., 24 musical transcriptions, bibliography, discography. ISBN: 978-0-8108-6917-2 (0-8108-6917-9). $150.00 (hardbound).

Carl Ferdinand Pohl, the noted biographer of Haydn, recounted an anecdote concerning Anton Kraft, who joined the *Kapelle* of Prince Nikolaus Esterházy as principal cellist in 1778:

> In order to gain the Prince's favor [Kraft] also learned the baryton and composed several trios for two barytons and cello, in which he always played the second baryton. Once he had achieved what he believed was the necessary skill, he wrote a trio with a solo for the second baryton too. Barely had he begun the solo when the Prince interrupted him, "Give me that part." Then the prince started to play but got stuck in the middle. Annoyed about it, he

> broke off and said to Kraft, "From now on you will only write solos for my part, for it is no surprise that you play better than I, but rather your duty."
>
> C. F. Pohl, *Joseph Haydn*, vol. 1 (Berlin: A. Sasso Nachfolger, 1875; repr., Leipzig: Breitkopf und Härtel, 1878), 252, my translation.

The baryton was the Prince's favorite instrument. He assembled around himself a collection of brilliant musicians who could play it (and write for it), including the bass singer Joseph Burgksteiner, the violinist and *Konzertmeister* Luigi Tomasini, the horn player Carl Franz, the acclaimed baryton virtuoso Andreas Lidl, the cellist Joseph Weigl, the cellist and viol player Xavier Hammer (Marteau), Kraft, and Joseph Haydn himself, who wrote 175 pieces for his patron's favorite instrument. The bulk of Haydn's oeuvre for the instrument consists of 126 trios for baryton, viola, and cello, musically innovative pieces that Haydn used as incubators for new ideas that he would later incorporate into his string quartets and symphonies. The baryton would seem to have been at the height of its powers at the Esterházy court.

In *A History of the Baryton and Its Music: King of Instruments, Instrument of Kings,* Carol Gartrell presents a broader view of this neglected instrument, showing, for example, that the intense baryton activity at Eszterháza did not coincide with the golden era of baryton virtuosity. (The Esterházy repertory, for example, uses only a limited number of keys and makes little use of the second-manual plucked brass strings.) She builds this work on her own dissertation ("The Baryton: The Instrument and Its Music" [PhD diss., University of Surrey, 1983]); that of Terence Pamplin ("The Baroque Baryton" [PhD diss., Kingston University, 2000]), who would have been the co-author of this book had he not died tragically in 2004; and subsequent work they both did, as well as the work of Efrim Fruchtman, János Liebner, Carol Ann Davies, Fred Flassig, and, especially, Peter Holman.

Gartrell organizes the book into ten chapters, which range from defining the baryton (chapter 1) and tracing its origins in England in the first decade of the seventeenth century (chapter 2), through "The Rise of the Solo, Self-Accompanying Baryton" (chapter 3) and "The Baryton at the Vienna Hofkapelle" (chapter 6), to the reawakening of interest in the twentieth century (chapter 10). She divides all the chapters into smaller sections with useful subheadings, dealing in turn with each major figure and stage in the development of the instrument, though not always able to resist duplicating information in different subsections. Gartrell is probably at her best when discussing the literature for the

instrument and the players who brought the music to life, for example Gottfried Finger, who earned an entire chapter to himself (chapter 5) and Vincenzo Hauschka (pp. 99–100). Following the ten chapters, Gartrell constructs a "Museum," two extensive appendixes that she calls galleries, the first an "Inventory of Antique Barytons," and the second an "Inventory of Extant Baryton Manuscripts," which includes extensive transcriptions from most of the sources. With the exception of one added instrument made by Michael Ignaz Stadlmann in 1783 for which little other information is given (p. 139), the "Inventory of Antique Barytons" is a revised version of her article, "Towards an Inventory of Antique Barytons," *Galpin Society Journal* 56 (2003): 116–31.

Aspects of the book, including occasionally counterintuitive organization, make it difficult to use. For example, the tuning of the baryton is not treated in a way that gives a good overview. Different tunings are mentioned at various points, usually in sections dealing with the relevant players. "The Inventory of Extant Baryton Manuscripts" does not include information about tunings for the sources, even for the first four transcriptions, which are in tablature; the latter is musically meaningless without knowing the tuning required. The tunings for transcriptions of "Swan" and "Kassel" manuscript pieces (pp. 146–50) can only laboriously be extrapolated from the text that discusses this repertory (pp. 20–24). It is odd not to clarify the tuning or tunings associated with each source in the inventory itself. At other points in the book Gartrell indicates tunings in the shorthand familiar to lyra viol players (e.g. *edfhf* for "harpway flat" tuning, p. 24, or various similarly given tunings for pieces by Gottfried Finger in a table on p. 44), but without explanation of what the letters in the shorthand mean. This will probably perplex the more general reader. A table of tunings, including information about who used which tunings when, would have been helpful.

The book exhibits little evidence of serious editorial oversight. It contains many typographical errors and is inconsistent in the forms of personal and geographical names used. For example, Gartrell uses Olomouc and Olmütz interchangeably without ever explaining that these are two names for the same place. Confusion also arises due to misreading of sources. The anecdote at the beginning of this review is quoted by Gartrell (p. 80) in a version that confuses who was playing which part, taken directly from a mangled paraphrase of Pohl's original, which appeared in János Liebner, "The Baryton," *Consort* 23 (1966): 109–28, at 117. (The name Liebner is misspelled "Leibner" on p. 80 and

other places in the book.) On page 101 she cites Pohl's description of a performance that took place in 1823 when Hauschka, on the baryton, played duets with "Frederick the Great on cello," the flute-playing King of Prussia who died almost four decades earlier in 1786. In fact, Pohl had written not about the king "Friedrich der Grosse" but rather a cellist named "Friedrich Gross."

A History of the Baryton and Its Music handily brings together much valuable information. Because of its comprehensive nature, it will likely remain a valuable resource for years to come. The book is a good starting point for questions pertaining to the baryton, its history, and its music, and the broader, more detailed perspective on the early baryton should help spread interest in the instrument. However, with the profusion of editorial and, sometimes, factual errors, it is hard to trust the accuracy of any given detail without independently crosschecking other sources. As in so many things, it is generally wise to seek a second opinion.

John Moran
Peabody Conservatory of Music

Peter H. Adams. *An Annotated Index to Selected Articles from* The Musical Courier, *1880–1940*. Lanham, MD: The Scarecrow Press, Inc., 2009. 2 vols. x, 1611 pp. ISBN: 978-0-8108-6658-4 (0-8108-6658-7). $225.00 (cloth).

A largely untold tale in the annals of musical activity in America during the second half of the nineteenth century is the role played by music trade journals, which began to appear before the middle of the century and increased in size and number by the century's end, matching the growth of the American music trades, principally the booming piano industry. Some started as general musical periodicals with a column or two devoted to the music trades, which expanded as the publications continued. Others progressed in the reverse order of emphasis, from trade-oriented to general. An example of the latter was the *Musical Courier* of New York, founded by editor William E. Nickerson as the *Musical and Sewing Machine Gazette* and first appearing on February 7, 1880. As was typical of periodicals, it went through a series of name changes before the title was chosen under which it would be published for almost seventy-nine years thereafter (January 3, 1883–October 1962), with the editorship

passing to Marc A. Blumenberg, Otto Floersheim, and others. Although the *Musical Courier* (hereafter: *MC*) was only one of several musical journals of its time, its longevity must earn it pride of place among its competitors.

Chroniclers of the American music business who wish to mine the uncharted lode of information in old trade journals have been obliged to search page-by-page by leafing carefully through crumbling copies or by scrolling endlessly through microfilms. Their labors are little eased by RIPM (*Retrospective Index to Music Periodicals / Répertoire internationale de la presse musicale*), the estimable digitizer of musical periodicals from 1800 to 1950, which unfortunately has given scant attention to journals devoted to the music trades. Thus, the appearance of the present index of a significant representative of this genre must evoke expressions of gratitude to the compiler who has taken the time and effort to produce this work. Peter H. Adams is already known for his extensive online list of musical trade catalogs and his reprints of several *MC* articles in the AMIS *Newsletter*.

In his preface (p. iv), Adams gives a brief publication history of the *MC* that surprisingly does not identify its editors (a section entitled "A Brief History of The Musical Courier and Issues Related to Creating this Index," cited in a footnote as being located "later in this book," is nowhere to be found). Adams goes on to report in "How to Use This Index" (pp. vi–x; is this the "Brief History"?) that coverage of the music trades in the *MC* diminished over time, which explains the scope of his *Index* only up to 1940. Adams reports that he limited his indexing to articles and other materials related to the musical-instrument industry, but this statement is contradicted by lists of other topics that he included at the request of friends and colleagues: "articles about composers written by prominent musicologists," early music, ethnomusicology, "U.S. music history (including Native Americans)," black musicians, biographies and obituaries of composers, "the influence of Nazi Germany on Europe's music scene," modern dance, and "all articles and advertisements from or about" John Philip Sousa and Antonín Dvořák. While these diverse, extraneous topics may be of interest to some users of this *Index,* one might question their inclusion in a work that consequently weighs in at more than ten and one-half pounds at a price of $225.00. (One might also suspect that some of these topics were still being covered by the *MC* after 1940, therefore casting doubt on the validity of Adams's *terminus ad quem.*)

The *Index* is published in two volumes of near-equal size. The first, organized alphabetically by topic, gives titles of articles and annotations of their contents; the second presents the very same material in chronological order of publication and also includes useful indexes of companies and individuals, occupations, locations, and selected patent and trademark numbers. Pagination is continuous throughout both volumes, and the table of contents, appearing only in the first, does not indicate the volume separation. This and other aspects of the work give it a somewhat unprofessional appearance.

A number of remedies could have been applied to streamline the bulk of this index with no damage to its function. The annotations could have been placed in only one of the volumes, and many of them could have been reduced. In this light, a number of frequently used verbs (e.g., "describes," "discusses," "mentions," "states," and many more) could have been deleted altogether. Numerous examples of excess material could be cited here, but the following two (found in vol. 1, pp. 546–50) may suffice. The first is a list covering almost two full pages, giving volume numbers, dates, and page numbers of a column that ran with the same title from April 5, 1928, through October 24, 1931—amounting to a dense block of 176 numerical citations with only five annotations of individual content. Surely a summary of beginning and ending dates with a cross-reference to the chronological listings in volume 2 would have been of greater service to the reader. The second example concerns a translated German article published in a London periodical and reprinted in the *MC* in twenty-six installments, all but the first of which are listed with full bibliographical citations that could easily have been abbreviated. Had one or more of these pruning methods been employed, space could have been created for comprehensive lists of the multitude of advertisements that appeared in the *MC*. Adams's indexing of this significant material is sparse.

This work suffers from a lack of editorial oversight in organization and presentation. It is hard to understand, in this context, why the editors acknowledged by the compiler did not correct his numerous errors of several kinds (including typos, misspellings, grammatical faults, and mistakes in style and content). The seven-page prefatory section is a veritable minefield of errors. The following specific examples are culled from volume 2, pages 925–1015: "sellers undercutting each others prices," "organ builders sells out," "U.S. Centennial in 18876," "Hipkin's History of the Piano," "Hales output," "reusing music of earlier periods

by rewriting them," "English piano manufacturers would attending Berlin's International Exhibition," "London piano manufacturers using cellophane on keys" (a mistaken fabrication of the compiler; the original article of 1882 mentions only "imitations of ivory"), "Steinway & Son," "includes a line drawings," "Russian violins strings," "closed it's original factory," "hand strengthen device," "amounts of music patents," "an very brief history," "U.S. manufacturers responses," "discussion of about reed organ stops," "the U.S. revolution," "the piano polisher's strike," and "this company, ran by Victor Hugo Mathusek."

Notwithstanding the weaknesses mentioned above, this work will surely prove useful. Although spot-checking has revealed a number of citations of nonexistent articles and articles that should have been cited, the *Index* seems largely accurate, and it will serve adequately until the *MC* and about a dozen other important music trade journals can be digitized (as the *Music Trade Review* has been)[1] to provide complete, flawless indexing of their valuable contents.

William E. Hettrick
Hofstra University

1. A nearly complete run of this periodical may be found at www.arcade-museum.com/mtr. The *Music Trade Review* began publication in 1879 as *The Musical Critic and Trade Review*, under the editorship of Charles A. Welles. The *Music Trade Review* edited by John C. Freund, which appeared between 1875 and 1880, is a different publication.