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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.

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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.

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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.