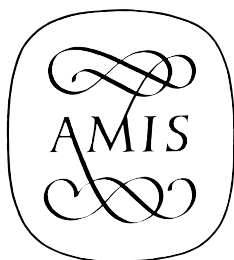


*Journal of the
American Musical
Instrument Society*

VOLUME XXXVI • 2010



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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.

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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.