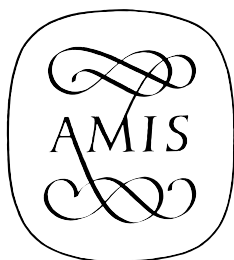


*Journal of the  
American Musical  
Instrument Society*

VOLUME XXXVIII • 2012



Copyright by the [American Musical Instrument Society](#).  
Content may be used in accordance with the principles of fair  
use under [Section 107 of the United States Copyright Act](#).  
Content may not be reproduced for commercial purposes.

## BOOK REVIEWS

**Florence Gétreau.** *Musique-Images-Instruments. Vol. 12, Orchestres aux XVIIIe et XIXe siècles: composition, disposition, directions, représentation*, Paris: CNRS, 2010. 276 pp, many ill. and tables. ISBN: 978-2-271-07175-0. €35.

The 2010 issue of *Musique-Images-Instruments* is devoted to the history of the orchestra in the eighteenth and nineteenth centuries. The volume opens with an important article by Michael D. Greenberg (one of three by the same author in this volume), “Le personnel et les effectifs de la Musique du Roi (1732–1792)” that continues the pioneering archival work presented in an earlier article (“Musical Instruments in the Archives of the French Court: The Argenterie, Menus Plaisirs et Affaires de la Chambre, 1733–1792,” *Journal of the American Musical Instrument Society*, XXXII (2006), pp. 5–79), in which the author uses the extant documents held in the Archives Nationales to shed light on the use of instruments in the various official ensembles at the French court during the *ancien régime*. These documents yield many fascinating facts previously unknown to scholars. For example, we now know that musicians employed in aristocratic orchestras sometimes played in the orchestras of the Opéra, the Comédie Italienne, and the Théâtre de Monsieur, or that even dress rehearsals were often held with reduced orchestral forces, the full complement being employed for the performances.

One of the most valuable facets of Greenberg’s article is his statistical analysis of the changes in performing forces, enabling the reader to follow the evolution in the ratio of treble to bass instruments, as well as the growing independence of the viola and the woodwind instruments. Also noted are periods when the proportions among the various instrumental families remain stable, despite the growth in overall numbers. Scholars interested in the history of individual instruments will find a wealth of information here, such as the fact that the bass viol disappeared from the Opéra in 1726 but was still used along with the cello in other ensembles until 1757. Despite the abundance of evidence concerning instrumental practice in Paris orchestras from this time, one puzzling detail remains a mystery: until 1784, the oboists and flutists are grouped together in administrative documents, and often paired on a single line in scores (at both the Opéra and the Comédie Italienne). Does this mean that they

doubled the same part, or rather that the same musicians played both instruments?

Greenberg's study also provides two interesting insights for Mozart research. The first concerns a famous moment in Mozart's early career, when in 1764 Leopold Mozart received a jewel from the court as a token of its esteem for the performance of his children. What remained hidden in the archives, until Greenberg unearthed it, is a letter from Hébert, treasurer of the *Argenterie, Menus Plaisirs et Affaires de la Chambre du Roi*, interceding on behalf of Leopold Mozart who had been disappointed by the 1,200 livres paid to his children. What has always been considered as a spontaneous recognition of musical genius is, therefore, now shown to be at least partially a response to pressures from the prodigies' father. Greenberg also discovered that among the clarinetists who performed in the orchestra at the Opéra in 1769–1770 was a certain Lotz, perhaps Theodor Lotz the famous clarinetist and instrument builder in Mozart's Vienna, who is known to have been in the service of the Prince de Rohan in the early 1770s.

Articles by John Spitzer, Vanessa L. Rogers, Emmanuel Hervé, and Michael D. Greenberg deal with spatial issues pertaining to theaters, orchestras, and the arrangement of musicians in the pit. In her "English Caricature and the Playhouse Orchestra at London's Drury Lane Theatre," Rogers presents and interprets pictorial evidence from eighteenth-century engravings of Drury Lane, the oldest theater in continuous use in London. There is little discussion here of instruments, but more of sociological matters, such as the omnipresent row of spikes separating the rowdy spectators from the orchestra (at floor level). Interesting acoustical experiments are also mentioned, such as building a hollow arch underneath the orchestra in order to increase the resonance.

Two articles explore the role of the conductor: Alessandro Di Profio's "L'Ours à la baguette. Verdi, chef d'orchestre à Paris" and Julien Dubruque's "Du chef de scène au chef d'orchestre." The latter studies the actual historical role of the conductor in Paris opera orchestras, concluding that until the twentieth century his primary role was to direct the stage, not the orchestra. The famously audible "tack," decried by generations of critics was meant more for the chorus, actors, and dancers, and only secondarily for the musicians in the pit. Emmanuel Hervé's article, "Le diapason de l'Opéra de Paris," takes as its starting point the collection of tuning forks used by the official French commission on pitch in 1858, today held by the Musée de la Musique in Paris.

In the introductory editorial, Florence Gétreau claims to follow in the tradition of scholars such as John Spitzer (who is in fact one of the contributors to this volume), Neal Zaslaw, Niels Martin Jensen, and Franco Piperno. The publications of these scholars, however, are broadly international (or at least European) in scope, treating the history and development of orchestras in the leading courts and capital cities. In comparison, the overwhelming majority of articles in the present volume deal with not just French, but even specifically Parisian subjects; one is devoted to a London theatre and one to mandolin orchestras in America. Four of the twelve articles are in English, the rest are in French.

Despite this lack of geographical focus, this volume presents a rich body of archival material. The articles themselves are in general quite strong, but the archival documents they present will also undoubtedly serve as an invaluable resource for the work of future scholars.

ROBERT ADELSON

MUSÉE DU PALAIS LASCARIS, NICE (FRANCE)

**Friedemann and Barbara Hellwig. *Joachim Tielke. Kunstvolle Musikinstrumente des Barock*. Berlin and München: Deutscher Kunstverlag, 2011. 456 pp.: illus. ISBN-13: 978-3-42-2070783. €78.00 (hardbound).**

Instruments by Joachim Tielke are highly valued objects in many collections—no wonder, no other maker so consistently applied decorative techniques like marquetry work, appliqué, and carvings and who lavishly used costly materials like extra-European species of wood, ivory, tortoise-shell, and semi-precious stones. It was the luthier, Günther Hellwig, more than three decades ago, who published a monograph on Joachim Tielke (1641–1719) (*Joachim Tielke. Ein Hamburger Lauten- und Violinmacher der Barockzeit*, Frankfurt am Main, 1980). This was a valuable contribution to our knowledge of this German maker who may be called the most important maker of bowed and plucked musical instruments. His publication considerably enhanced Tielke's reputation, but the book has been out of print for many years. This raised the curiosity of experts and laymen as to what new and additional discoveries a new edition would offer. High expectations were caused by a number of articles and lectures on Tielke and his environment by Friedemann Hellwig. Now he and his wife Barbara Hellwig have published their findings in a grand and prestigious volume.

In 1980 Günther Hellwig listed 139 instruments, while the new publication describes 169 surviving instruments and fragments. To this end, Friedemann and Barbara Hellwig re-examined all instruments (except for a few which were not accessible); they deleted three bows and one violin as non authentic; and they added thirty-four new objects which came to their knowledge. All instruments and fragments are given a systematic TieWV number (TieWV = *Tielke Werkverzeichnis*) in chronological order. All were examined in detail, measured, photographed, and in some cases given different dates from those in the 1980 edition. More recent technology like dendrochronology, computed tomography, and 3D imaging derived from the CT shots were studied for additional information. Chemical analysis of varnish was also completed on one instrument.

The section preceding the catalogue is particularly valuable (*Zum Leben und Werk Joachim Tielkes*, pp. 20–97). Here, the authors bring together old and new information on the history of the Tielke family that is still inadequately documented due to a lack of archival material. Of particular interest is the chapter on the organization of Tielke's shop and on his relations with the Hamburg guilds. Lacking appropriate documents, the authors rightly reject the idea that Tielke could have made all the instruments himself and assume he arranged to have other craftsmen supply him with instruments. It is of utmost importance to learn that Tielke drew on external craftsmen right from the start of his career (see also the chapters on carvers, p. 31, and on the supply of materials, pp. 33, 43). More information than what is provided on the various ways of running a workshop in the second half of the seventeenth century in a Hanseatic city would have been helpful. The Hellwigs conclude that Tielke's suppliers of marquetry work and carvings cannot be found among the known instrument makers but must be Hamburg craftsmen whose names will remain unknown, as much as one would like to know them. The cautiousness of not giving names prematurely is commendable. Still, the question remains open and should encourage further research (p. 89).

Their extraordinarily rich decoration made Tielke's instruments attractive to the wealthy bourgeoisie and the nobility. It is, therefore, logical to put special emphasis on the discussion of their various styles and techniques. The instruments' edges show amazing variation once their thirty-five different patterns are arranged next to each other (pp. 56–57). The marquetry work displaying floral ornaments with tendrils, leaves, and flowers, or emblematic scenes and mythological illustrations

is described at length. Knowledge of basic woodworking techniques is required from the reader (p. 59); the authors then quickly proceed to explain the motifs represented and their sources. Van Veen's *Amorum Emblemata* is known to be used by Tielke as one of the pattern books as pointed out by Günther Hellwig. The Hellwigs discuss this source more systematically and present another important series of early prints with sea gods and goddesses as models for the deities on their carriages, drawn by various kinds of realistic and fantastic animals. The chapter on the instruments' adornment (pp. 54–92) is one of the finest in the book. Another section offers quotes from printed sources showing the extraordinary appreciation that Tielke's work enjoyed (pp. 43–45). An interesting example is the newspaper advertisement of 1783 offering "an admirable piece" for sale (p. 45). This instrument is identified, and its history and present whereabouts are presented (pp. 367–370).

The heart of the book consists of a *Descriptive Catalogue* (pp. 100–392). It begins with remarks and drawings on terminology and offers a German-English-French glossary of terms which will doubtless serve as a model for future catalogues. The descriptions of instruments are arranged according to their families: lutes, guitars, Hamburg citterns, pochettes, violins, one cello, viole d'amore, viole da gamba, barytons, and bows. Each type of instrument is explained by an introductory text and by a concluding comment, a novelty introduced by the authors of the new book. This also helps to keep their descriptions short and concise, and the clear layout facilitates searching for certain details. The measurements include only the most essential. The photographs, with few exceptions taken and processed by Friedeman Hellwig, deserve the highest praise. They show many details difficult to describe in words, making this monograph a pleasure to consult for the expert and a pleasure to browse for the interested musical amateur.

The publisher's effort to make this publication an art book required some inevitable compromises. Its title is somewhat cumbersome and emphasizes the art of decoration which in the book, is only one aspect of Tielke's work. The references are put at the end of each chapter in order not to disturb the layout. Nonetheless, everything forms a felicitous combination, thanks to a successful cooperation between authors and publisher.

The organologist is pleased to find four appendices with brief notes on makers and instruments made by members of Tielke's family. These are Joachim's brother Gottfried; Joachim's father-in-law Christoph

Fleischer and his next generations; the Goldt family—Joachim’s sister-in-law’s relation; and finally Hinrich Kopp who is connected to Tielke through the production of citterns and the similar style of his carvings.

Using the book is facilitated by a chronological list of all pieces from the Tielke shop, an extensive list of the literature quoted, an index of public collections and their instruments, an index of names, and a two-page English summary. Noteworthy is a remark on p. 426 promising information about instruments that will turn up after the appearance of the book (consult [www.tielke-hamburg.de](http://www.tielke-hamburg.de) or the website of the Museum für Kunst und Gewerbe Hamburg).

This publication is more than a second edition, it is a completely new book, well organized and wonderfully produced, with fascinating organological observations and detailed, richly-illustrated descriptions of all existing works from the Tielke shop. Congratulations to the authors, and the book is warmly recommended to all friends of early musical instruments and the decorative arts.

ESZTER FONTANA

MUSEUM OF MUSICAL INSTRUMENTS, UNIVERSITY OF LEIPZIG

**Amanda Villepastour. *Ancient Text Messages of the Yorùbá Bàtá Drum: Cracking the Code*. Burlington, VT: Ashgate Publishing Company, 2010. 173 pp. + xviii preliminaries; 11 black-and-white photos; 1 diagram with photos of instruments; 5 line drawings; 7 tables; 74 musical exx.; 42 tracks on accompanying CD. ISBN 978-0-7546-6753-7. £27 (cloth).**

In this book, Amanda Villepastour makes available a valuable bank of knowledge about one of the world’s most complex drumming traditions: that of the Yorùbá *bàtá* ensemble, which “speaks” in drum language. Villepastour’s impressive contributions, the results of a decade of fieldwork, are especially laudable in that she documents a practice that not only is relatively unknown, but one that is dying out, though it dates back at least five hundred years. Its derivative, *batá* [*sic*] drumming in Cuba, is better known and more extensively written about than the parent tradition in Africa. For Villepastour’s research, carried out mainly in Nigeria, her primary collaborators are two men with impressive credentials for the task at hand: a master Yorùbá drummer with unusually strong hereditary links to both the musical and ritual traditions of *bàtá* drumming (Rábìù Àyándòkun), and an engineer and computer scientist with a

doctorate in Information Science, whose focus of research combines information coding theory with linguistics as well as music (‘Túndé Adégbolá).

The core Yorùbá *bàtá* ensemble consists of three drums, to which other drums may be added. The lead drum, the main “speaker” of the group, is the large double-headed, conical-shaped drum called *iyáàlù*, literally “mother drum.” It hangs from a strap around the player’s shoulders and is positioned horizontally. The larger drumhead of the *iyáàlù* is played by striking it in various ways with one hand, normally the right one, while the smaller drumhead is struck with a flexible rawhide beater held in the other hand. Both drumheads are equipped with brass bells around parts of the rims. A slightly smaller version of the *iyáàlù*, without bells, is the *omele abo* (“female accompanying drum”), which is positioned and played in the same manner as the main drum; though it can also “speak,” it has only a supporting role in the ensemble. The third drum, likewise without bells, the *omele ako* (“male accompanying drum”), consists either of a smaller single conical-shaped drum or two of these attached together. Whether single or double, this instrument is referred to as one drum. It is suspended vertically from the shoulders of the player, with the larger drumheads positioned above and the smaller ones pointing downward. Only the larger drumheads are played, conga-style, but with rawhide beaters instead of the hands. This drum serves solely a rhythmic purpose and does not speak. A deeper-pitched, large, single *iyáàlù bàtá* drum (with bells), the *èjìn*, can be added to the ensemble; it plays only a rhythmic role. The larger head of each drum in the *bàtá* ensemble has a small circle of tuning paste applied to its surface.

Yorùbá *bàtá* drummers are men. In the past, *bàtá* drumming was used for warfare and for religious ceremonies. This art can still serve spiritual and ritual purposes today: to contact deities (*òrìṣà*) of Yorùbá indigenous religion and to put certain worshippers into trance, in order that deities may “inhabit” their bodies during ceremonies. However, these practices have lost power and frequency, owing to *òrìṣà* religion’s having been, in large part, supplanted by Islam (from the late sixteenth century) and Christianity (from the mid-nineteenth century). At present almost all *bàtá* drummers are Muslims. Thus, *bàtá* drumming now tends toward more secular uses.

*Bàtá* communication is achieved by means of drum strokes that mainly mimic but also partially encode human speech. *Bàtá* drummers make their instruments speak by imitating vowels and consonants when striking on the drumheads, within the sonic world of the three tonal in-



flections of the Yorùbá language. Since *bàtá* drums have only two heads, however, many linguistic sounds must be denoted by a set vocabulary of drum stroke combinations. Villepastour finds the vowel sounds produced on a *bàtá* drum to be consistent with universal acoustic linguistic principles (pp. 48–51).

The *bàtá* drum's surrogate speech is often obscured by its drummers' further encoding Yorùbá language in various ways, disordering or adding syllables [or both], for example, such as one experiences with pig latin in English, so that only knowledgeable persons can understand it. At the most secret level is the code used by *bàtá* players themselves, known as *enà bàtá*, a kind of code talking achieved by their translating the words of the *bàtá* drums—that is, the Yorùbá words were transferred to drum language—into the spoken syllables (or vocables, c.f. *bols* in North Indian drumming) that match the sounds that the drums themselves make, when producing those Yorùbá words. What results is an oral music notation for a machine language, according to Villepastour, which, nevertheless, still refers back to spoken Yorùbá. As she explains,

Many drumming traditions use vocables and mnemonics, but I have not heard of another system that employs drum vocables for a spoken language. [. . . This] is one of the things which distinguishes the Yorùbá *bàtá* as such a unique and remarkable tradition. Not only does the drum encode speech, but Yorùbá speakers also mimic the drum as part of a two-way process (p. 116).

An example of *enà bàtá* (p. 113): The word for “father” in Yorùbá is *bàbá*. Translated into *bàtá* drum language, this word as played on the drum, is “pronounced” *jàjá*. Translated from drum language into drum *enà*, or the spoken imitations of the sounds made by the drum strokes, the same word is vocalized as *kàkà*. A *bàtá* drummer, hearing the spoken syllables, *kàkà*, would understand them as denoting the Yorùbá word, *bàbá*, meaning father. Why this translating of a translation? Villepastour posits several possible answers, including the role of *enà* in educating the next generation of *bàtá* drummers, as a pedagogical device, and keeping *bàtá* drummers together as a special, marginalized society, whose members take pride in having a complex, secret language all their own. I suggest that this secret coding could also provide job security for *bàtá* practitioners.

Villepastour identifies two basic modes of *bàtá* drum speaking: direct speech mode, in which the drumming follows the rhythm of the words as they would be vocally rendered, without a regular pulse (but note that words are never delivered both vocally and percussively at the same time

by drummers), and musical speech mode, in which the words are drummed over a danceable rhythmic pattern. The three most important repertoires interpreted by a *bàtá* ensemble are: praise poetry (*oríki*), proverbs (*òwe*), and devotional rhythms (*ìlù òrìṣà*), of which each Yorùbá deity (*òrìṣà*) has its own. The three genres may merge into each other temporarily.

The CD that accompanies the book is central to Villepastour's presentation and analysis of her data. It provides recorded excerpts, played by her primary mentor, Àyándòkun, who has overdubbed himself on all drums in the ensembles. The brass bells have been removed from drumheads in order to enhance clarity of the drum speech. Thus, rather than being representative performances, these examples are pedagogical demonstrations for purposes of the book. They, along with Villepastour's transcriptions of them, using a notational system devised partly by her, are the heart of the book. From them and from her own training in *bàtá* drumming, Villepastour is able to extrapolate and articulate a highly sophisticated "Grammar of the *Bàtá's* Speech Surrogacy System" (pp. 52–66). She then offers a comparison of this system with those of two other Yorùbá drums: the *dùndún*, an hourglass-shaped tension drum, and the *omele mēta*, a newcomer to the *bàtá* family (pp. 73–90). Unlike the traditional *bàtá* drums, both these drums can imitate the three tones of Yorùbá language, the *dùndún* because its pitch is governed by the flexible strings that tighten or loosen the head as the arm presses and releases the tension, and the *omele mēta* because, inspired by Cuban congas, it consists of three small *bàtá* drums joined together and held like the double-drum version of the *omele akp*, each head of which produces a different pitch. These drums therefore can mimic spoken Yorùbá more exactly and thus be easier to play and understand in listening than are traditional *bàtá* drums, a key to the increasing popularity of the former in contrast to the waning use of the latter.

Aspects of this book can make it a difficult read, such as the ambiguous nature of some of the notated examples, especially in relation to the performances they transcribe. Were Villepastour to publish a revised edition, which I hope she will do, here are some suggestions: (1) Clarify the notation vis à vis the recorded examples. (2) Provide better illustrations of the instruments so that all their morphological features are clearly visible and they are shown in context, i.e., being played in an actual ensemble *in situ*. (3) Provide a glossary. (4) Link the list of CD examples (pp. xv–xvi) to the pages on which they are discussed in the text and

the pages on which their transcriptions and translations are given. (5) Clarify ambiguous terminology in the text such as use of the term *ìyáàlù* for both the main *bàtá* drum and the main *dùndún*. (6) Clarify, as needed, captions on the notated examples so they coordinate with the recorded music. These include Ex. A II. 1., p. 132, in which two drum ensembles are scored together, whereas these are actually heard separately, *seriatim*, on the CD; and Ex. 3.7., p. 82, for which the caption lists “*dùndún* and *bàtá*,” whereas the referenced recordings are of *bàtá* first and *dùndún* later.

Nevertheless, this book is a tour de force. It is a welcome resource for organologists, ethnomusicologists, and drummers; and it also offers much of interest to linguists, anthropologists, and persons involved in African Studies.

BETH BULLARD  
CARLISLE, PENNSYLVANIA

**Barbara Owen. *The Great Organ at Methuen: From its Celebrated Arrival in Nineteenth-Century Boston to the Present*. OHS Monographs in American Organ History, no. 7. Richmond, VA: OHS Press, 2011. xiii, 397 pp: 172 illustrations (157 black and white, 15 color), 1 table, 8 appendices. ISBN: 978-0-913499-40-5. \$39.99 (hardbound).**

Barbara Owen’s scholarship is widely known and respected through her numerous books about the pipe organ and countless articles in many publications; perhaps best known is *The Organ in New England*, published by Sunbury Press in 1979. Her latest book, *The Great Organ at Methuen*, not just for organists and organ historians, is a fascinating history of one of America’s most loved organs, its triumphs and trials over nearly 150 years in two cities.

The first section, consisting of eight chapters, chronicles the developments that led to the commissioning of the organ for the Music Hall of Boston, Massachusetts. Owen begins with the movers and shakers of Boston, coalescing in the conscious need to build a large auditorium for musical and other cultural events, much like concert halls then found across the Atlantic Ocean. Music Hall opened on November 20, 1852, with a concert attended by 2,500 people. Choral and instrumental programs were featured initially, and the hall was used for lectures and religious meetings. Studios were provided for teaching and other activities.

Once Music Hall was in operation, attention turned to procuring a world-class pipe organ for the space. A committee, driven by the efforts of Dr. Jabez Baxter Upham, led the charge to finance and purchase what would be the first concert hall organ in the nation. Indeed, it was the largest organ installation in America to date. Owen's narrative is particularly intriguing as she paints a vivid picture of the people involved in directing the course of organ selection. In 1857, a contract was signed with E. F. Walcker of Ludwigsburg, Germany, to build the instrument, leading to considerable consternation that an American builder was not selected. The ship carrying parts arrived in Boston on March 23, 1863, and the Great Organ was opened with imposing ceremonies on Monday, November 2. Owen provides comprehensive data of the frequent programs that utilized the organ, not just solo organ recitals. Analyses of composers, organ literature, and organ transcriptions provide us with a glimpse of how the recitalists selected programs. The source for much of this information is John S. Dwight and his *Dwight's Journal of Music*.

Installation of the organ caught the attention and imagination of the entire nation. For the next decade, large organ installations nationwide were frequently compared to this instrument, in size and in other qualities. One can find mention of the Great Organ and its influence in organ dedication accounts as late as 1915, several years after the Walcker organ was moved to Methuen. The magnificent carved case, designed by Boston's Hammatt Billings and executed by Gustav and Christian Herter of New York, was often reproduced in illustrations, and had an obvious influence in the design of the organ case in the Mormon Tabernacle, as far away as Salt Lake City, Utah.

In less than two decades, however, the fate of the organ was in jeopardy, as tastes in music had shifted. The uniqueness of the instrument lessened as more concert hall organs dotted the American landscape. With the establishment of the Boston Symphony Orchestra at Music Hall, it was decided to remove the Great Organ. With little fanfare, it was placed in storage in May 1884, with the intent to reinstall the instrument in a concert hall at the New England Conservatory, but this plan did not come to fruition.

The second part of the book, encompassing seven chapters, tells how the organ "sold for a song" at auction, purchased by the wealthy Edward F. Searles for \$1,500, a fraction of its original \$60,000 cost. The Great Organ was rebuilt and installed in a new concert hall erected at Searles' Methuen Organ Company factory in Methuen, Massachusetts. It was inaugurated in concert on December 9, 1909. Owen details for us

how the organ has survived in its present home for more than a century, despite dangers and dark periods of time due to fire in the adjacent factory in 1943, periods of disuse, and flood. She documents how the organ was rebuilt in 1909 and again in 1947 by the Aeolian-Skinner Organ Company of Boston, in addition to more recent alterations. Today, the organ is featured in regularly-scheduled concerts with visiting artists from around the globe. The story ends approaching the organ's sesqui-centennial in 2013. Owen's narrative is vivid and engaging; it is obviously a story she is deeply inspired to tell.

Visually appealing in its layout, the monograph is profusely illustrated, including stunning photographs of the organ taken through the decades. Of particular note are black-and-white photographs by W. King Covell, taken between 1929 and 1947, and a beautiful set of contemporary color photographs by Len Levasseur. The book is well edited, with few noticeable typographical errors and a typeface that is elegant and easy to read. The organ's specifications from 1863, 1909, 1947, and the present are grouped in the appendices for easy reference. Other sections at the end of the book provide an analysis of music played on the organ in 1863 and a list of recordings made with the instrument on various media.

It is difficult to imagine how the book could be improved. Undeniably a monumental work about a monumental organ and its influence in America, it is a model upon which one hopes other books will follow in detailing other important pipe organs in this country. The book embodies the mission statement of the Organ Historical Society, which established the OHS Press, in its dedication to "documenting and preserving historic pipe organs and to raise public awareness and appreciation of America's organ heritage."

STEPHEN SCHNURR

SAINT PAUL CATHOLIC CHURCH, VALPARAISO, INDIANA

**John Milnes, ed. *Musical Instruments in the Ashmolean Museum: The Complete Collection*. Oxford: Oxford Musical Instrument Publishing, 2011. 384 pp., over 300 color photographs, tables, bibliography. ISBN 978-0-9567679-0-5. £290 (hardbound).**

For two centuries the Hill family was at the center of the violin trade in England, from the time Joseph Hill (1715–1784) was apprenticed to Peter Wamsley until 1992 when the legendary firm of W.E. Hill & Sons

closed its doors after more than a hundred years in the business. It was perhaps the growing interest in violins of the old master luthiers that led William Ebsworth Hill (1817–1895), founder of the family firm, to be one of the first violin makers to specialize in authentication and restoration of antique instruments. In 1936 the brothers Arthur and Alfred Hill offered the Vice-Chancellor of Oxford “the gift of a choice collection of stringed instruments which they had assembled over many years” (p. 9). In 1939 the Museum received nineteen instruments that became the nucleus of the Hill Collection, which was supplemented with other items from the Hills through the 1940s and a few items of unique merit from other collectors, most notably from Albert Cooper in 1999.

Since the production of David Boyden’s modest *Catalogue of the Hill Collection of Musical Instruments in the Ashmolean Museum, Oxford* (Oxford, 1969), significant items, such as an early cello bow by Carlo Tononi and violins by Rugeri, Lupot, and various English makers, have been added to the museum’s collection. Additionally, the state of knowledge and the expectation of documentation have grown, while Boyden’s original catalogue has been out of print for many years. The long-awaited replacement, *Musical Instruments in the Ashmolean Museum*, is a stunning catalogue, in no small part due to the exquisite color photographs by Tucker Densley, beautifully reproduced in large format on high quality paper. The catalogue, which measures 370 x 270 mm, provides multiple views of each instrument, the violins shown full size. The items of the collection are organized by instrument family, with informative introductory texts on each family, as well as a detailed description of each individual item, written by experts in the different fields: viols (pp. 15–80) by Michael Fleming; lire da braccio (pp. 81–96) by John Dilworth and Michael Fleming; violins (pp. 97–216) by John Dilworth and Carlo Chiesa; bows (pp. 217–250) by Tim Baker and Derek Wilson; citterns (pp. 251–276), five-course guitars (pp. 277–316), and English guitars (pp. 317–352) by Stephen Barber, Sandi Harris, and Lynda Sayce; and keyboard instruments (pp. 353–363) by Charles Mould, along with a general introduction by Jon Whiteley, a bibliography, and well-written biographies of the instrument makers represented in the collection.

While not a large collection, the rarity and remarkable quality of the instruments in Oxford’s Ashmolean Museum, make this a collection of great importance. Among the instruments worthy of special mention are rare viols by Gasparo da Salò, Girolamo Amati, and John Rose, and violins and violas by da Salò, Andrea Amati, Girolamo Amati, Nicolò Amati,

Antonio Stradivari, Francesco Rugeri, and Jacob Stainer, as well as a guitar by Stradivari. The most famous instrument is Stradivari's "*Messie*" violin of 1716, Ash. 17, which has the distinction of being the best-preserved violin by this most famous of makers. In particular, the varnish is in nearly immaculate condition (p. 164), and the instrument shows hardly any sign of wear, leading some experts to question its authenticity, culminating most recently in conflicting dendrochronological reports, variously assigning the youngest growth ring on the table to 1682, 1788, and 1844 (p. 165, note 13). While most experts believe in the authenticity of the instrument and the dendrochronology showing the earliest date, it is clear that the topic will continue to generate discussion. The "*Messie*" owes its excellent state of preservation to the fact that throughout its life it has hardly ever been played. When the Parisian luthier Jean-Baptiste Vuillaume acquired the violin in 1855, he decided to modernize it, replacing the original bass bar, extending and resetting the original neck, and replacing the original fittings (tuning pegs, tailpiece, button, and bridge) with new ones made especially for the instrument (p. 154). The original bass bar has been preserved but not the other fittings.

The descriptions of the instruments are generally well-written, giving enough background explanation to be intelligible to the lay reader, while providing a substantial portion of the information sought by the scholar. However, in most cases descriptions of the bowed strings neglect any mention of the bridges, which are presumably nearly all newer replacements, or what considerations went into selecting the strings, which all appear to be of recent manufacture. Consequences of such considerations are important. According to the description of a sixteenth-century viol by Gasparo da Salò (Ash. 03), described as possibly a bass, "With the present neck and bridge position, the stringing is problematic. Taking into account the string technology of the time, a standard bass tuning in *d* (*d' - a - e - c - G - D*) would imply a pitch level significantly higher than the modern standard of *a* = 440Hz." (p. 36) Unfortunately, no explanation is given for the rationale behind the length of the current neck, nor the positioning of the bridge which is shown slightly crooked. It is approximately aligned with the notches in the very high sound holes which are roughly at the center of the c-bouts, as opposed to the much lower bridge position chosen for Ash. 02, which also has high sound holes roughly centered horizontally with the c-bouts. Furthermore, we are given no indication as to what the authors believe to have been "the string technology of the time" (p. 36); the instrument as illustrated is

strung in plain gut, but with no discussion of how the strings would have been manufactured or what gauges were chosen.

Enquiring minds will always want to know more than can be fit into any single volume. The violin trade is well known for a culture of secrecy that does not always differentiate between science and mystique. While doing much to disseminate knowledge and conserve exemplary instruments of the past, the Hills were also contributors to the atmosphere of selective transparency, and sometimes it feels as though this collection, most of which was bequeathed by the Hills to future generations, hides as much as it reveals. Despite the wonderful illustrations in this catalogue, including many useful detail views, *Musical Instruments in the Ashmolean Museum* includes no x-ray images, which could show details such as nails and bracings, nor any pictures inside instruments, which could show blocks, linings, patches, and other construction details. Information regarding what is original versus restoration or reconstruction is often unclear. Despite containing more than 150 entries, the book's bibliography omits some significant, pertinent titles. For example, it fails to make reference to the work of Benjamin Hebbert, Rudolf Hopfner, Karel Moens, William Monical, or Robert Seletsky.

Overall, *Musical Instruments in the Ashmolean Museum* is a breathtaking achievement that makes this collection accessible anywhere a book can be shipped. In many regards, the instruments can be studied more closely through this catalogue than they could be in the course of an ordinary visit to the museum. It is easy to spend many edifying hours poring over this catalogue, which will be a real boon to scholars, instrument builders, and anyone else interested in fine instruments.

JOHN MORAN

PEABODY CONSERVATORY OF MUSIC, BALTIMORE

**Günter Dullat, *200 Jahre Patente, Privilegien und Gebrauchsmuster im internationalen Holz- und Metallblasinstrumentenbau; Quellenkataloge zur Musikgeschichte*, 48, Wilhelmshaven: Florian Noetzel, 2010. 332 pp.: 88 illus. ISBN 3-7959-0925-2. €198 (hardbound).**

Günter Dullat is known for a number of German articles on wind instruments: a series of books reproducing German patents for woodwinds, brass instruments (*Metallblasinstrumenten*), and saxophones that he self published (1985–1987, 1995), and books on the clarinet (Frankfurt, 2001) and saxophone (1999, latest edition, Wilhelmshaven, 2011). He



also wrote a *Verzeichnis der Holz- und Metallblasinstrumentenmacher* (Tutzing, 2010). The present volume on wind instruments is a welcome addition.

In this fascinating book, Dullat lists and describes hundreds of patents, privileges (Austrian equivalent of patents), and registered patterns or designs (*Gebrauchsmuster*) applied for in Prussia, Saxony, Austria, Germany, Great Britain, the United States, France, Belgium, and Japan. The book includes the majority of patents, registered patterns, and patent designs, but it is not comprehensive for every country.

There is a brief foreword describing patent protection. The first section differs from the rest of the book by chronologically presenting excerpts from the earliest Austrian privileges and patents for woodwind and brass instruments in Prussia, Saxony, and Austria, 1815 to 1890. Fifty-four patents are briefly described with seven illustrations (pp. 11–23).

The remainder of the book is divided by country: Germany, Austria, United States, Great Britain, France, Belgium, and Japan. Each country begins with a tabular listing of date, patent holder or inventor, number, and the name of the instrument or brief explanation of the patent. This is followed by a selected listing of individual patents described by: title; name of the inventor or patent holder, number, date of application; date granted or issued; summary; claims or improvements; and either the instrument name or a description of unique features or improvements.

Section number 2.1 is a chronological listing of German patents and patent designs, 1877 to 2009, for German woodwind and brass instruments (pp. 24–48) that appears comprehensive. Section 2.2.1 describes German woodwind patents, 1877 to 2007 with several patent illustrations (pp. 49–69). There are a large number, and not every patent is described. Section 2.2.2 selectively lists the patents for German brass instruments, 1878 to 2007 (pp. 70–80). Section 2.2.3 lists German patents for valves and tubing (*Ventilen und Druckwerke*), 1877 to 2008 (pp. 81–96). Section 2.2.4 selectively lists German patents for brass mouthpieces, 1877 to 1995 (pp. 97–100).

Section 3.1 is a chronological list of Austrian patents of woodwind and brass instruments, 1823 to 2009. Unfortunately, this list is only two pages (101–102), omitting all patents from 1890 to 1990. It appears that some pages are missing, a disappointing error by the author and publisher.

Section 4.1 is a chronological listing of woodwind and brass instrument patents in the United States, 1827 to 2009 (pp. 103–135). It is a long list and to make it as complete as possible Dullat appears to have combed carefully through the US patent office website, [www.uspto.gov](http://www.uspto.gov). Section 4.1.1 is devoted to US saxophone patents, 1899 to 2009

(pp. 136–163), including illustrations of the Grafton plastic saxophone, a combined tenor and soprano saxophone, and many other unusual types. Section 4.1.2 is devoted to US clarinet patents, 1869 to 1999 (pp. 164–182), and includes patent illustrations by four familiar makers and inventors: Bettoney, Haynes, Mazzeo, and Leblanc. Section 4.1.3 is a chronological list of US patents for clarinet and saxophone mouthpieces and ligatures, 1881 to 2006 (pp. 183–199). Section 4.1.4 is a chronological list of US patents for flutes, oboes, bassoons, other woodwinds (octavin, ocarina, recorder, piccolo), mouthpieces, pads, and other improvements, 1849 to 2008 (pp. 200–208). Section 4.2 is a chronological description of US patents for brass instruments and mouthpieces, 1848 to 2009 (pp. 209–274), and is the longest single section. Illustrations include three well-known American patents: Isaac Fiske's 1866 and 1873 push-rod valves for cornets; Schreiber's 1867 tear-drop design for brasses; and Conn & Dupont's 1878 cornet patent.

Section 5.1 is a chronological list of woodwind and brass instrument patents in Great Britain, 1785 to 2009 (pp. 275–283). It is very detailed for the nineteenth and early twentieth centuries and by 1930 becomes more selective. Section 5.1.1 is a selective description of patents for English brass instruments, mouthpieces, and valves, 1788 to 1998 (284–287). Section 5.2 is a selective description of English clarinet patents, 1800 to 1923 (pp. 288–293). Section 5.3 is a selective description of English saxophone patents, 1922 to 1959 (pp. 294–298).

Section 6.1 is a chronological listing of French woodwind and brass instrument patents, 1806 to 2009 (pp. 299–209), and appears comprehensive. Section 6.2 is a selective description of French woodwind and brass instrument patents, 1921 to 2005 (pp. 310–314).

Section 7.1 is a selective chronological listing of Belgian woodwind and brass instrument patents, 1825 to 1930 (pp. 315–317), without illustrations. The last section, 8.1, is a chronological listing of Japanese woodwind and brass instrument patents, 1976 to 2009 (pp. 318–320), without illustrations, and, as with the US patents, it is a long list of wind instrument patents probably compiled from the Industrial Digital Library at [www.ipdl.inpit.go.jp](http://www.ipdl.inpit.go.jp). Ending the book is an alphabetical index of patent holders and inventors.

This book represents many years of devoted research in collecting and examining patents from nine countries. It is a pity that Italian patents were not included since they represent many interesting and significant musical instruments from the nineteenth and twentieth cen-

turies. Of the many intriguing patents described in Dullat's book some are so unusual and complex that it would be surprising if more than one example was completed. Many examples of such patented inventions can be cited from each country.

Many patents are historically important, some are simply dead ends; others represent short-lived developments by individual makers. Examples of the latter are the 1853 Austrian patent for straight and ophicleide-shaped bass clarinets by Anton Nechwalsky (Abb. 4, p. 19) or the 1884 British patent for Carlo Binda's keywork system for flute, oboe, and clarinet (Abb. 83, p. 289). An 1857 Austrian patent by Martin Tomschik for a clarinet called a *Schwanenhalsklarinette* (Swan neck clarinet, Abb. 5, p. 20) was recently identified with a brass clarinet with German silver keys made in an ophicleide shape in the Museo Nazionale (Gorga Collection) in Rome.

The most serious problem in Dullat's book is the lack of several pages in the list of Austrian patents from 1890 to 1900. There are also many typos of dates and sometimes transposition in the patent numbers. For example, in the list of woodwind and brass instrument patents for Great Britain, Gustave A. Besson's contrabass-clarinet should be listed as no. 16357 not 16537 (a check in William Waterhouse's *The New Langwill Index* [1993] solves this problem). Several patents were entered in Britain as design or provisional patents and were never granted or issued. This may be the reason several English patents are not found under the number given. Examples include: Thomas Key's 1850 clarinet (no. 2461); John Distin's 1854 clarinet (no. 570); Jacques Emile Albert's 1882 patent for woodwinds with vulcanized rubber bodies (no. 59485); and Pupo Pupeschi's 1893 patent for a woodwind mechanism (no. 22256). Despite these problems, this is a valuable reference volume that should be purchased for all research libraries and by serious scholars of wind instruments.

ALBERT R. RICE  
CLAREMONT

**Fernando Mazzocca, Grant O'Brien, Giovanni Paolo Di Stefano, Lavinia Galli, and Andreina Bazzi.** *Schanz lo strumento dei Principi: Arte e musica nella Milano dell'Ottocento al tempo di Cristina Archinto Tivulzio / Schanz the Instrument of Princes: Art and Music in the [sic] Nineteenth Century Milan at the Time of Cristina Archinto Trivulzio. Alla ricerca dei suoni perduti / In Search of Lost Sounds, Appendix 1.* Briosco, Italy: Villa Medici Giuliani,

**2008. 143 pp.: color illus., DVD. ISBN: 978-88-95325-02-6. €70,00 (hardbound).**

**Franco Lorenzo Arruga, Luigi di Fronzo, Elena Previdi, and Giovanni Paolo Di Stefano.** *Note di valzer nel mondo viennese: Arte e musica nel fortepiano di Heitzmann / Waltzes from the World of Vienna: Art and Music on the Heitzmann Fortepiano. Alla ricerca dei suoni perduti / In Search of Lost Sounds, Appendix 2.* Briosco, Italy: Villa Medici Giulini, 2009. 115 pp.: color illus., CD. ISBN: 978-88-95325-03-3. €70,00 (hardbound).

**Florence Gétreau et al.** *Chopin e il suono di Pleyel: Arte e musica nella Parigi romantica / Chopin and the Pleyel Sound: Art and Music in Romantic Paris / Chopin et le son Pleyel: Art et musique dans le Paris romantique. Alla ricerca dei suoni perduti / In Search of Lost Sounds, Appendix 3.* Briosco, Italy: Villa Medici Giulini, 2010. 379 pp.: color illus., CD. ISBN 978-88-95325-05-7. €90,00 (hardbound).

These three volumes are the latest in a series being published under the auspices of the Villa Medici Giulini, a private collection of mostly stringed musical instruments near Milan. The first two in the series, issued in 2006, were reviewed in this JOURNAL in 2008 (pp. 144–49) by Thomas G. MacCracken, and this earlier review gave background information about the formation of the collection as well as a complete catalogue of its (then) contents.

After the initial volume with its detailed catalogue, the rest of the ongoing series seems designed to showcase by maker, if not every instrument in the collection, at least those considered the most culturally and historically valuable to present-day scholars. Second in the 2006 duet of volumes was a study of the Walter and Stein fortepianos. The three new publications are devoted to pianos by Schanz (3), Heitzmann (1), and Pleyel (4). The first volume is accompanied by a DVD-video that offers a continuous slide show of paintings and photographs to enhance the “period” experience and to bring attention to the “lost sound” of the book’s featured 1816 fortepiano by Johann Schanz with music of the era’s most noted composers, chiefly Haydn, Beethoven, and Schubert. The other two have CDs: Book 2 gives the listener a fine taste of four-hand Viennese waltzes by Schubert, Brahms and Strauss on an 1870 J. Heitzmann und Sohn fortepiano, and Book 3’s CD offers the listener a rare opportunity to hear Chopin’s music on four different Ignace Pleyel pianos from the Collection, ranging from 1839 to the 1885 Pleyel Wolf.

The first new volume, as its title so effusively indicates, brings attention to the highly evolved culture of Milan in the early nineteenth century by tracing the history of a Schanz fortepiano recently acquired by the Giulini collection from the neighboring Milanese Trivulzio/Archinto family. The instrument had been in the Archinto household since approximately 1816, when it was ordered from Vienna as a wedding present for Cristina, eldest of the three Trivulzio daughters, prior to her marriage to Giuseppe Archinto in 1819. Historical background about the two families joined by this wedding is the subject of three essays in this volume. These offer biographical details including taste in paintings, musical talents and accomplishments, and a heraldic study of the Archinto family, whose coat of arms might serve as a prime example of the almost outrageous symbolism that can pervade the visual art of the period. The details in these essays alone, even without the additional two that focus on a single Viennese piano, shed new light on the matter of Viennese influence upon Italian culture—especially Italian piano making—from the late eighteenth century through most of the nineteenth.

Two essays are devoted to the Schanz piano. “Johann Schantz and the Viennese Pianos in Italy,” by Giovanni Paolo Di Stefano, combines a detailed catalogue-like description of the piano with a more general discussion of some of the maker’s technical innovations, such as the equalized speaking lengths of strings, individual back checks, and the split bridge. Di Stefano also touches upon the somewhat “hot-button” issue of Viennese piano imports in Italy at this time. Immediately following his essay is a ten-page, concise catalogue of all known Schanz pianos in public and private collections, a total of fifty-five, excluding the six for which cataloguing details were not available. Presumably this is also the work of Di Stefano, since it has no separate attribution.

Grant O’Brien’s essay is a thorough technical study, with special attention to how the Schanz piano’s design reflects the historic Viennese units of measurement for “inch” and “foot.” The highlight of his essay is a discussion of criteria for determining whether a string is original or not, which includes much information about string drawing and string gauge determination practices of this place and time. The two essays complement and reinforce one another and offer primary-source information for organologists and scholars.

However, the translation issues mentioned by MacCracken in his earlier review do not seem to have been addressed in this volume, nor is there mention of who did the translating. In Di Stefano’s Schanz article (which uses the spelling “Schantz,” in contrast to the rest of the book),

the matter goes well beyond mere awkwardness. In several cases the translation turns a perfectly good technical description into meaningless gibberish. In particular, Di Stefano's account of the Viennese adoption of the split bridge, an area of active study among early-piano scholars, is translated so badly as to be essentially useless (p. 44). Also poorly rendered are the description of the check (p. 43) and the account of equalized strings (p. 45). This kind of sloppiness is inexcusable, and detracts from what seems otherwise to be a meticulous array of highly valuable information. It is especially unfortunate at this time of renewal in scholarship concerning the hitherto elusive issue of piano making in mid-to-late eighteenth-century Italy. Many of these scholars are Italian, and their work needs to be written clearly and correctly in a variety of languages.

The second book treats the collection's circa 1870 Johann Heitzmann und Sohn grand piano in the same manner, but transferring the cultural milieu to Vienna, and using the Viennese waltz as the core cultural matrix for discussion. Elena Previdi contributes a fine essay on Vienna's unparalleled role in the life of the piano during the reign of Emperor Franz Joseph (1848–1916), in which she moves smoothly back and forth between historical and technical details of Viennese and English pianos, especially as highlighted through the amazing number of exhibitions held throughout Europe in the mid-nineteenth century (practically one each year, if not more), and how public taste, as reflected by the judges, seemed to be moving inexorably away from the Viennese ideal. Di Stefano provides a detailed technical description of the Heitzmann piano, incorporating many fine color photos of details inside the piano; and five tables of dimensions. The final twenty-seven pages of the book are taken up with a very legible photocopy of the Catalog of the pianos presented at the Vienna Exhibition of 1845. Mention is made in Di Stefano's article of "the 2009 restoration" that included "some minor maintenance work that made the instrument functional again" (p. 75). As in the first two volumes of the series, vague phrases such as "mechanical adjustments" are used to describe the restoration work, and the restorer is not named, although the fine print in the introductory material of all three new books makes an oblique acknowledgement: "for the continuous support given in the restoration of the instruments" (p. 5). One would hope that specific information would be forthcoming if requested.

The third volume focuses on Chopin and "the relationship between the musician and piano-maker of his choice, Camille Pleyel" (p. 5). It considers the collection's four Pleyel grands (some bear the label

“Ignace,” but all were made after his death in 1831): #22 by Ignace Pleyel, 1839; #23 Ignace Pleyel, 1852; #34 [Auguste Wolff]/Pleyel, 1882; and #63, Pleyel Wolff et Compagnie, 1885. Each piano receives a detailed description following the outline set out by John Henry van der Meer (who describes the first two); Grant O’Brien (not surprisingly) adds a couple of pages of string scalings and their accompanying pitches to his description of #34; and Di Stefano provides some information about string diameters in his description of #63. All essays are presented in French as well as in Italian and English. Christopher Clarke’s long article, “Pleyel’s Pianos during Chopin’s Parisian Years: Their Characteristics and Place in Contemporary Piano-Building,” excellently illustrates the overarching idea behind *In Search of Lost Sounds*. He both defines and illustrates the difference between the newer, heavily built “Romantic grand piano” sound and the more “gracile timbre” of the early Viennese pianos, which had not yet lost, among other things, the “marked tonal registers across their keyboard compass” (otherwise known as tone color). He argues that it was “in France that the Romantic piano came to fruition” through the work of Érard and Pleyel and notes that “one of the striking things about Camille Pleyel’s pianos taken as a whole is the homogeneity of their sound aesthetic, which conceals a considerable variety in certain areas of design, revealing his tireless spirit of experimentation. . .” (pp. 222–23). Clarke considers string technology to be an “area of design” that Pleyel would have considered central to the characteristic tone he wished his instruments to maintain, and demonstrates that all three stringing types available during this maker’s lifetime—phosphorized iron wire, tempered (Webster) steel, and “patented steel”—exist in the Giuliani collection of Pleyel pianos.

Totaling five books now, this series continues to afford stimulus, source material, and an outlet for current research relating to the cultural background and construction characteristics of historic pianos, helping us come closer to an idea of how they may have sounded.

ANITA SULLIVAN  
EUGENE, OREGON