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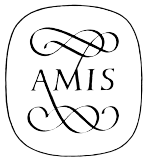

BOOK REVIEWS

David Creese. *The Monochord in Ancient Greek Harmonic Science.* Cambridge: Cambridge University Press, 2010. 426 pp.: 26 black-and-white illus., 5 tables. ISBN: 978-0521843249, $116 (hardbound).

In the almost fifty years since I completed my comprehensive work on the theory and practice of the monochord, little else of much breadth has come to light until the recent publication of a new study by David Creese on the relation of the monochord and early Greek harmonic science. Rather than an iteration of new material, it is a drawing together and clarification of the contributions of early Greek authors into a prose stemma beginning with the ideas transmitted from the Pythagoreans and culminating in the practical applications suggested by Ptolemy in the second century (ACE c85–c165). Noting that the monochord is an instrument without an archeology, that is, its story is derived entirely from written sources, the author refutes the commonly held premise that it was invented by Pythagoras or his immediate followers, rather suggesting that its physical use is traceable only to the *Sectio canonis*, attributed to Euclid in the middle of the fourth century BCE.

In outline Creese adheres to the commonly accepted course of monochord history: that the harmonic ideas began in the Pythagorean era with a schism occurring in the latter third of the fourth century BCE when Aristoxenus denied a rational mathematical approach to the study of music in favor of studies based on perception. The Aristoxenian ideas were refuted in turn by the *Sectio canonis*, which included the first appearance of the monochord in Greek literature. The introductory chapter sets the parameters for the remainder of the book that consists of five chronological chapters encompassing: (1) the role of instruments and diagrams in Greek harmonic science; (2) mathematical harmonics before the monochord; (3) the monochord's initial development in the fourth century and use in the *Sectio canonis*; (4) the contributions of Erathosthenes (late third century BCE) as the only securely datable writer between Euclid and the beginning of the Christian era; (5) the period between Erathosthenes and Ptolemy when the idea of "mathematical harmonics" metamorphoses into "monochord science"; and (6) which is devoted to Ptolemy's canonics and his attempts to establish

the reliability of the monochord as being capable of demonstrating rationally conceived intervals that are acceptable to the senses.

In addition to the half-dozen personages mentioned above, Creese includes citations or quotations of more than seventy Greek writers, fitting them into his narrative as contributors or contradictors of some six centuries of theoretical and instrumental evolution. The pages are littered with passages in Greek for which, for the most part, he supplies his own translations. As the reader might have guessed from the prior comment about absence of monochord archeology, this is a work for those interested in the intricacies of Greek musical theory. The only references to music are to intervals and scale patterns, and only in the later sections, particularly in the Ptolemaic segments, do any real discussions of the instrument appear.

Cecil Adkins
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Sabine Katherina Klaus. *Trumpets and Other High Brass, A History Inspired by the Joe R. and Joella F. Utley Collection. vol. I, Instruments of the Single Harmonic Series.* Vermillion, SD: National Music Museum, 2012. 333 pp.: c. 700 color and 100 black and white illus., DVD with musical examples played on instruments from the Utley Collection. ISBN 978-0-9848269-0-2. $120 (hardbound).

Every once in awhile it falls to some historian with depth of knowledge and consummate skill to take the research tidbits of an era and put them tidily in their place. This publication is that kind of an event by just such an author and historian.

The situation in which such a work can be produced also happens rarely, and the conditions that made this book possible are unique. The National Music Museum began as the Shrine to Music Museum, a dream first brought into existence at the University of South Dakota in Vermillion by Arne Larson, professor of music and inveterate collector of musical instruments. It was continued with extraordinary success by his son, André Larson, who gathered not only instruments of historical interest, but financial support and professional staff to enlarge, manage, conserve, and research a world-class collection. The acquisition of the Joe R. and Joella F. Utley trumpet collection and associated resources completed the setting that has made this publication possible.

Instruments of the Single Harmonic Series recounts what is known about the history of natural soprano, lip-vibrated musical instruments and the cultural, material, technical, decorative, political, musical, and professional factors that influenced it. Vivid illustrations, mostly in color, illumine the text on nearly every page, and the large 8½" x 11" format allows room for them to be of adequate size. From conch shells, animal horns, hollow wooden tubes, and even human bones, to magnificent brass and precious metal instruments that were symbols of royal power; from signaling and warning noises and religious symbolism, to the thrilling baroque trumpet parts of Bach and Handel; here is the story of the natural trumpet as presently understood, with reference to all the pertinent sources. Particularly informative are chapters on early ethnic examples; the Nuremburg makers; bugles, hunting horns and post horns, and a chapter dealing with modern reproductions of the Baroque trumpet and the "myth" of vent holes. Although it is an expensive book, it is the equivalent of several books and dozens of articles: a reference work as well as a readable narrative.

There are brief chapters on mutes and kettledrums and an illustrated checklist of examples from the Joe R. and Joella F. Utley collection with an index of where they are discussed in the text. Also included is a copy of the Nuremberg city ordinances related to trumpet making with translation, and a glossary of terms including illustrated explanations of component features and acoustical concepts. An exhaustive bibliography and a general index complete the work.

The author's rigorous use of only evidence-based material presents the best picture to date of the history of these instruments and may challenge some commonly held assumptions. For example, this writer has always assumed that the single-wound bugle preceding the keyed bugle was a common military instrument with a long history of use. It was surprising to learn that the earliest known example dates from c. 1800 and could have been made no earlier than 1793.

The book comes with a DVD formatted on one side for American and the other for European DVD standards which allows one to see and hear several of the instruments played. Jeff Nussbaum opens with a call to prayer on a shofar. Especially fun are the H. I. F. Biber duets played by Barry Bauguess and Nathaniel Cox on original Nuremberg trumpets by Johann Leonhard Ehe II and Johann Leonhard Ehe III, as well as the calls and signals on various instruments by Richard and Celeste Seraphinoff, and the superb playing of coach horn calls and even a walking stick trumpet by Crispian Steele-Perkins.

For anyone wondering what Klaus has been doing down there in North Carolina all these years, here is the answer: a first volume work that has confirmed her as a leading scholar in the field, and four additional volumes in preparation. These will include volume II, *Ways to Expand the Harmonic Series*; volume III, *Valves Evolve*; volume IV, *Heyday of the Cornet*; and volume V, *The Modern Trumpet.* The continuation of this series is eagerly awaited.

This is a magnificent story. Which bones can be made into a traditional Tibetan trumpet? What part did trumpet making play in the seventeenth-century Nuremburg Guild of Glitter Makers? Who produced thousands of bicycle buglets in the nineteenth century? The answers to these and practically any other question about lip vibrated natural soprano brass are found in these pages.

ROBERT E. ELIASON
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James Clark, *Connecticut's Fife and Drum Tradition.* A Driftless Connecticut Series book. Middletown, CT: Wesleyan University Press, 2011. xiii, 165 pp.: 63 illus., 14 music examples. ISBN: 9780819571410. $29.95 (hardbound). ISBN: 978-0-8195-7142-7, $23.99 (Ebook).

James Clark, a musicologist and music theorist, documents a remarkable regional tradition of fife and drum playing in *Connecticut's Fife and Drum Tradition,* published in 2011 by Wesleyan University Press. The 165 page hardcover book, is illustrated with ample black and white photographs and musical examples, and is written from the perspective of an insider who has spent his life in the fife and drum community. It is replete with information about the literature, technique, and history of the corps, as well as biographical information and anecdotes about many of the musicians who have been a part of this tradition. New England, and specifically Connecticut, has been home to a tradition of fife and drum playing that dates back to colonial days. At times, this music has played an integral role in important national events, and the community militias and drum corps themselves have served often as important social institutions. The very idea of fife and drum music has even come to represent larger ideas about national identity and the foundational stories about the creation of the country. Connecticut still boasts a large number of active corps, is home to some of the most important annual gatherings of fife and drum corps (called musters), and is the site of the The Museum of the Fife & Drum in Ivoryton.

Clark's book is logically divided into six chapters that are roughly chronological. The first chapter is dedicated to the history of the fife and drum in Europe and their association with the military. Clark examines the cultural and social context of the music, providing literary examples as well as iconography that illustrates the use of the instruments. Although this is not the focus of the book, and this history has been written elsewhere, it is necessary history for any reader who is unfamiliar with the topic. The second chapter focuses on the introduction and establishment of the drum and fife tradition in colonial America and presents very useful historical accounts of drummers in the colonies. The references to Connecticut drummers dating back to the seventeenth century are of special interest. This section also discusses the role of the fife and drum in late eighteenth-century military usage. For example, Clark has an extended discussion around the historical tempi appropriate for the performance of surviving literature. Clark's experience as a performer gives him a unique perspective as a historian, as he is able to comment to the reader that the British Army's common time march of 60 beats per minute is exceedingly uncomfortable, while the quickstep march of 120 beats per minute was difficult for all but the most elite regiments to maintain for extended marches. These useful insights help the reader understand the importance of Baron Friedrich von Steuben's institution of a new common time tempo of 75 beats per minute for the Continental Army, which Clark notes is an "easier, more comfortable stride, though still slower than most people's normal walk" (p. 31).

It was the prevalence of fife and drum music during colonial times, and specifically its use during the Revolutionary War, that helped establish these corps in the national psyche. For an army made up of citizen-soldiers, fife and drum music was the music of the common infantry troop, and it became emblematic of the new country and its founding heroes. The popularity of the fife and drum music, used increasingly for civic ceremonies, continued to play an important military role, and, grew in the nineteenth century. Local militias were established in towns both large and small and played a central role in community life. This meant that fifers and drummers were needed in great numbers and there were many manuals published to teach basic military signals, drum rudiments, and fife tunes. The author does a superb job of discussing these manuals, analyzing many of the historical tunes and discussing how they changed over time as they appear in various manuals, showing changing techniques and fashion. Clark also notes that the list of drum rudiments,

far from being standardized as most drummers today would assume, were quite fluid and changed significantly through the first half of the nineteenth century. Among the changes that occurred in the tradition before the Civil War, and arguably the zenith of the fife and drum corps, were changes in the instruments themselves, including much smaller drums that were easier to carry and play. Clark also notes that it is difficult to know exactly how the technique and performance practices developed, but that Civil War field music was "generally quicker and sometimes more intricate than that of previous generations" (p. 58).

After the Civil War, the use of drum and fife in military music diminished rapidly, and the bugle and the brass band began replacing the fife and drum in civic functions. Clark devotes the majority of his book to what has occurred in Connecticut since that time. In the state, many community drum corps began to be established, usually separate from the militias and veterans organizations, the earliest of which was the Moodus Drum and Fife Corps, founded in 1860. Other corps were founded in the years after the War including Chester (1868), Deep River (1873), East Hampton (1887), and Higganum (1890). These organizations, including both musicians who were veterans of the War as well as other amateurs, were for social music making. Corps were founded in small towns, in schools, and in large factories, such as the Royal Typewriter Company that founded a corps in Hartford in 1918 where, according to Clark, members practiced on the factory floor—falling into formation between the large metalworking machines. The founding of these corps mirrored the larger national movements for music-making as social pastime, such as the establishment of community bands or mandolin clubs.

In 1885, the first state gathering of the corps began, and soon the annual event focused around competitions for corps and soloists alike. The Connecticut Fifers and Drummers Association was established to organize and supervise these events, and its popularity grew rapidly in the first decades of the twentieth century. Clark devotes a significant portion of this section of the book to introducing the reader to many of the legendary musicians who performed and competed during this era. Some of these musicians would become national names, like J. Burns Moore, who won many of the competitions in the 1890s and went on to become a professional drummer. The Ludwig Drum Company published Moore's *The Art of Drumming* and produced a field drum model that bore Moore's name. As the competitive nature of these events grew, some of

the corps believed that the faster tempi and virtuosic performances were getting too far from the original fife and drum tradition. In the fifth chapter, Clark explores the history of two of the oldest corps in the state. The Moodus Drum and Fife Corps, for example, has always defined itself as an "old-time" ancient corps, marching at tempi that would have been familiar to the colonial army and never becoming a competitive corps. Conversely, the East Hampton drum corps, from the town in which Clark grew up, was a successful competition corps, although it was also stylized as an ancient corps. (In a lengthy description, Clark explains the differences between different style corps that are described as "modern," "ancient," and "old-time ancient" corps [pp. 66–67]).

The final chapter of the book is devoted to the modern era of fife and drumming in the state. As Clark tells the story, after around 1960 the competitive era of the fife and drum corps significantly declined, as did much of the interest that accompanied the annual competitions. Although this period saw the end of many corps and competitions, it also was the basis for the establishment of "musters," or gatherings in which corps come together to parade, perform for each other, and play together in jam sessions. Membership in these corps, even in some of the oldest organizations, has expanded and now includes both men and women and participants of all ages. Although the tradition has greatly changed, it continues as a vital part of the culture in Connecticut and seems poised to continue well into the future.

The author, James Clark, has created a valuable resource that sheds light on an important regional tradition of American music. His book is written in a way that is useful to scholars, yet accessible to the drum and fife corps community. The first section of the book, dedicated to the time period before and during the Civil War, provides an especially important review of the American literature, consideration of drum manuals, and discussion of the techniques. The book would have been even stronger if he had treated in similar fashion European texts in the chapter on the European tradition, especially important sources like Thoinot Arbeau's *Orchesography* of 1588 which discusses at length the beating patterns and marching associated with the drum. The author could also have included a section on instrument makers, who were an integral part of the fife and drum tradition in Connecticut, such as the famed Brown family of drum makers who received only passing mention in a few places. An appendix or bibliography listing all of the early drum manuals would have been a useful addition to the book for players and schol-

ars alike. Similarly, another missing feature was an index, which, given the number of individuals, towns, and drum corps introduced in the book, would have made finding specific information much easier. The later sections of the book, devoted to the more recent history of the tradition, include many anecdotes and bibliographies of individual musicians; as informative and entertaining as this section is, the focus of the overall narrative in a few places does get somewhat lost. Yet the book remains an important addition to the historical percussion literature and documents an important regional tradition of American music. It should be read by serious drummers, scholars of percussion, and all those who are interested in American folk music.

Jayson Dobney
The Metropolitan Museum of Art

Nicolas Dufetel, ed. *Liszt e il suono di Érard/Liszt and the Érard sound/Liszt et le son Érard.* Briosco, Villa Medici Giulini S.e.l., 2011. 351 pp:. 134 color illus., 133 black and white illus., 9 tables, 2 CDs. ISBN: 978-88-95325-07-1. €95,00 (hardbound).

This volume is Appendix 4 in the series *Alla ricerca dei suoni perduti/In search of lost sounds.* The first and central publication in the series is a catalog of the instrument collection of Fernanda Giulini. The six appendices following the catalog are each devoted to a particular maker, a composer associated with the instruments by that maker, or the social backdrop in which the instruments would have appeared. Appendix 4 appeared in honor of the bicentenary celebration of the birth of Franz Liszt.

Appendix 4 contains a series of essays by different authors on topics ranging from the life and works of Liszt to the history of the Érard family and factory and the relationship between the composer and the builder. The Italian and English texts appear side by side on the page and the French translation concludes each chapter. The book is richly illustrated with photographs, portraits, reproductions of concert programs, drawings, cartoons, and artwork of the period.

Franz Liszt's debut in Paris and his sojourn there (1823–1825) is the subject of the first essay by Nicolas Dufetel, "Franz Liszt a Parigi: I retroscena di un debutto (1823–1825)/Franz Liszt in Paris: the background of his debut (1823–1825)." The author discusses the young Liszt's first

public performances in Paris and his early compositions, including his only opera, *Don Sanche.* It was during this time that Liszt became acquainted with the Érard family, forming a bond with them that was to last almost fifty years. In the second essay, "Le Sale Erard all'epoca di Liszt/Erard's salons and concert halls in the era of Liszt," Hervé Audéon and Laure Schnapper discuss the development of concert halls and rooms in the Érard factory. The Érards welcomed traveling piano virtuosos to their home with the aim of using these artists to promote their pianos. There was a dearth of good concert halls in Paris during the time of Liszt, and the Érards sought to remedy that problem by building a large concert hall in their factory on the Rue du Mail. The authors include prints and maps of the factory from the years 1844 forward and a plan of the concert hall as it appeared in 1876.

Cécile Reynaud's article, "Le prime quattro opere di Franz Liszt e le 'signorine Érard'/The first four works by Franz Liszt and the 'demoiselles Érard,' " is an interesting account of the establishment of a publishing house by the Érard brothers Sébastien and Jean-Baptiste around 1800. This business was donated to their nieces, the daughters of their sister Catherine Marbe Érard Marcoux, on the occasion of their marriages, but the contract stipulated that the two sisters would publish all musical scores under the name Érard and not that of their respective husbands or of their father, François-Claude Marcoux. This indicates the importance the Érards gave to keeping a strong link between their piano manufacturing and the music publishing. At first, most of the scores published by the "demoiselles Érard" were for harp and piano, but by 1828 the catalog had expanded to include other instruments. In 1825 they published Franz Liszt's first works, Op. 1–4, which he had written in London. These pieces were inspired by his enthusiasm for the new double escapement of the Érard piano, and they put the instrument to the test with a series of rapidly repeated notes and chords. Other facets of Érard's pianos explored in these youthful compositions include the increased power of the upper and lower registers, the possibility of varied articulation, the expanded range (seven octaves) and more powerful sound of the instrument. Op. 4 was Liszt's last publication with the Érards.

The history of the Érard family is explored in "Casa Érard, Una storia di famiglia, una famiglia della storia/Érard & Co., The family history, a historical family" by Andrea Malvano. Sébastien Érard was born in Strasbourg, the son of a furniture maker. He showed an early proclivity for technical drawing and the mechanics of construction. After moving to

Paris, he gradually became known as a maker of fortepianos. His fame led to a special request from Marie Antoinette, for whom he built a transposing piano. This instrument could shift a half-step, a step, and a step and a half and helped the queen, whose vocal range was somewhat limited, to accompany herself at the keyboard without having to go through complicated key transpositions.

Sébastien and his brother, Jean-Baptiste, founded their fortepiano company in 1788, but with the advent of the French Revolution, the situation in Paris was not conducive to new manufacture. Sébastien went to London to check out the prospects for business there, and within two years had established a second factory in the English capital. While there, he filed a patent for a fortepiano with a single escapement, an improvement over the English action. He also researched, invented, and patented a mechanism by which the harp could be played in all keys. This was accomplished basically by attaching to each string a round disc (the *fourchette*) that was activated by a pedal. The *fourchette* was fitted with two sprockets that varied the length of the string, depending on the movement of the pedal, thus producing two tones per string. Later the mechanism was expanded to two *fourchettes* per string, which allowed each note to be raised by two half steps.

Sébastien returned to Paris in 1796 and set about overhauling the fortepiano action, perfecting the double escapement action in 1821. He continued to expand his company and make more improvements to his instruments. Among his admirers were Napoleon Bonaparte (for whom Érard built a piano with various special effects pedals) and Ludwig van Beethoven. Malvano details the innovations made by Érard, the financial ups and downs of the company, and its gradual demise, up to the latest buyout by Pianos de France in 1995.

AMIS readers will find topics of interest in most of the other essays: "Franz Liszt: cronache parigine/Franz Liszt: Parisian chronicles" by Marie-Paule Rambeau; "Liszt in Italia: il pianoforte, taccuino, tavolozza, confessionale/Liszt in Italy: the pianoforte, notebook, palette, confessional" by Franco Lorenzo Arruga; "Due arie popolari polacche armonizzate da Chopin. Influenza su Liszt/Two popular Polish airs harmonised by Chopin. Influences on Liszt" by Jean-Jacques Eigeldinger; "Liszt, l'arpa, gli arpisti/Liszt, the harp, and the harpists" by Anna Pasetti, and "Franz Liszt, ospite di Madame Érard in occasione dell'Esposizione Universale del 1878/Franz Liszt, guest of Madame Érard for the Universal Exposition of 1878" by Malou Haine. A chronology of Liszt's life by Nicolas Dufetel follows the essays.

A catalogue of Érard harps and fortepianos of Liszt's era in the Giulini Collection rounds out the volume. Included are technical descriptions of four harps, No. 51 and No. 52 by Dagmar Droysen-Reber and No. 66 and No. 67 by Anna Pasetti; and three grand pianos, No. 25 by John Henry Van der Meer, and No. 64 and No. 65 by Giovanni Paolo di Stefano. Beautiful full-color photographs including numerous details of each instrument accompany the technical data. The sound of each instrument comes alive in the two enclosed CDs featuring original compositions and transcriptions by Franz Liszt.

Liszt and the Érard Sound is a beautiful volume with much valuable information and a feast for the eyes in its lavish illustrations as well as for the ears in the aural documentation of important instruments from the Érard workshop. Unfortunately, the presentation is marred by poor English translations in many of the essays. There are misplaced or missing words and phrases, and in many cases clumsy syntax and lengthy sentences make for a difficult read. Translation errors range from humorous (". . . a mountain which must be scalded . . ." instead of "scaled," p. 108) to completely erroneous ("Certainly, among those Chopin admired as arrangers of Polish folk-song were Sowiński, Orlowski and Orda . . ." p. 219–220. The Italian text asserts that Chopin admired these musicians "ben poco," very little). English readers who are proficient in either French or Italian will often find themselves referring back to the original language of an article for clarification. It seems a shame that the editors were not more concerned about the quality of the translated texts, given the care and thoroughness displayed in the other aspects of the book.

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David Yearsley. *Bach's Feet: The Organ Pedals in European Culture.* New York: Cambridge University Press, 2012. 298 pp.: 43 illus., 67 musical exx. ISBN 9780521199018. $99 (hardbound).

Peter Williams describes the organ as having the longest history, the largest repertory and "a magnificence beyond any other musical invention from the Greeks to the present." (*A New History of the Organ* [Bloomington: Indiana University Press, 1980], p. 14). Already in 1802, Johann Nikolaus Forkel in his Bach biography had advanced one reason for this preeminent status: "The pedals are an essential part of the organ;

by them alone it is exalted above all other instruments, for its magnificence, grandeur, and majesty depend upon them" (p. 182). David Yearsley's groundbreaking study gives good reason to agree with Forkel's statement. Also the author of *Bach and the Meaning of Counterpoint* (2002), he is deeply versed in the music of Bach. An organist himself, and the winner of numerous performance prizes, he knows his subject not only from reading sources but also from playing scores. His writing conveys a player's love of the organ and a sympathetic understanding of the challenges of both instrument and repertoire for the organist.

In an introduction and six chapters, Yearsley presents a chronological and contextual history of the pedal. Much of this narrative concerns the German organ, reflecting the reality that the full pedal did not become universal until the mid-nineteenth century. The story begins with the fifteenth-century monk known as "Bernhard the German," a mythic figure long credited as the inventor of pedals. Its central point is the development of an independent pedal, that is, a pedal division with enough stops to function as an equal partner with the manuals and whose stops were not coupled down from the manuals. These ideals are embodied in the north German Baroque instruments and in the splendid *pedaliter* compositions of Buxtehude and his north German colleagues.

To document the centrality of pedal independence, Yearsley draws on numerous theoretical and historical writings, including Quantz, Mattheson, CPE Bach, Sponsel, Schubart, Marpurg, and others. As an extreme illustration of a strong pedal division, we may consider that Marpurg allowed for hymn accompaniment by pedals alone, thus enabling an organist to warm his hands in a frigid church. Pedagogues stressed the need for pedal mastery and the difficulty of attaining it. Justin Heinrich Knecht, for example, noted in his *Vollständige Orgelschule* (1795) the "patience and toil" (p. 88) required to learn good pedaling. Moreover, command of the pedals became decisive in job auditions. The Dresden City Council rejected the Prime Minister's candidate for organist of the Frauenkirche because he "did not make use of the pedal at all, which meant that the Gravity [of the instrument] was completely lost" (p. 168). Yearsley links the independent pedal with the whole conception of polyphonic music, ascribing superior knowledge of counterpoint to organists. In a daring conclusion about Bach, Carl Friedrich Zelter in 1831 expresses the same idea: "the pedals were the ground-element of the development of his unfathomable intellect, and that without feet, he could never have attained his intellectual *height*." In other words, "the organist thinks with his feet" (p. 106).

Music-making by the feet led the author to focus on the sheer physicality of organ playing. To Yearsley "the organist's art . . . is fundamentally an epistemology of the body" (p. 106). He frequently relies on anatomical terms to describe organ playing. Phrases like "choreographed postures" (p. 103), "parse counterpoint with his limbs" (p. 73), "allocation of the parts to the organist's body" (104), and "musical anatomy lesson" (p. 83) stress the corporeal side of organ playing. Also borrowing from medical terminology, he dissects the body of the organ itself into "nerves, tendons and muscles" (p. 72). Physicality becomes more prominent in the chapter entitled "Walking towards perfection; pedal solos and cycles." Making an analogy between pedal playing and walking, he equates the left-right alternation of the feet in pedal playing to that of moving through life. Indeed, a "walking bass" (i.e., consisting of thirds or larger intervals playable by alternating feet) comes more naturally to an organist's feet than does a scale passage, although both exist in the literature. In some cases, however, I think Yearsley theorizes on, rather than proves, a kinship between pedal playing and walking. Did Bach's long walk to Lübeck lead him to transform the genre of the passacaglia? On the other hand, Mendelssohn wrote about walking pedal passages in the streets.

Bach's Feet tracks the post-Baroque periods, through the nineteenth and twentieth centuries, when the full pedal division and pedalboard gradually became the norm worldwide. Change came slowly and, sometimes, grudgingly. British tradition in particular resisted, and some organs were built with an extended range for the left hand, or even an extra manual to activate the pedals without the feet. Franz Liszt was not above using the three-handed method of playing Bach's organ music. Interestingly, only after the golden age of the organ did composers write works for pedals alone, that is, for feet with no hands. For the final chapter, entitled "Bach's Feet," the author looks into the topic of organ shoes. While until recently, it appears that most organists played in their street shoes, the design and material of footwear relate directly to pedal technique. Schlick's four-part pedal writing, for example, obviously required simultaneous use of heel and toe of both feet, a process greatly facilitated by shoes with a raised heel.

To be sure, pedal skill has its detractors: Mozart, reflecting his South-German orientation, belittled Johann Wilhelm Häßler (student of a Bach student) for being a mere footman. Nonetheless, Yearsley rightly defines a "real" organist as one who plays with his feet equally well as with his hands. On page 1 he announces: "Those organists who play

without using the pedals at all, or who merely hold down an occasional note with the left foot . . . are considered . . . not really to be organists at all." Amen! Publishers of pedal-less "organ music" designed for church musicians please take note. Further, Yearsley takes aim at piano transcriptions of organ music, which fail without the pedal. (I would add the ersatz orchestral or band arrangements of organ music, which continue to persist long after Stokowski. Contrabass and tuba are no substitute for the 16-foot Principal and Posaune.)

In spite of its inept title and uncomely jacket illustration (showing the author's very worn Capezios), *Bach's Feet* is a treasury of historical and practical information. It is the first thorough-going investigation of the organ pedal, normally quite peripheral in studies of the organ. Having mined numerous sources—musical and historical—and played much of the repertoire, the author commands the field with both breadth and depth. He sheds new light onto standard material, and his insights often encourage the reader to rethink. The book is well illustrated with musical examples and pictures of organs, although, curiously, it contains not one (pedal) disposition. Finally, Yearsley writes in a lively and engaging style. His descriptions of the organist, organ- and pedal-playing, and organ music capture perfectly the rigors and hazards of organ playing. Only an organist-scholar would know to label a Bach pedal solo as "strenuous stuff" (p. 136) or "perilous," requiring "marksmanship" (p. 2). *Bach's Feet* makes a major contribution to our knowledge of organ history. More than that, it should help to restore the organ to its former glory. To this end, it is particularly commended to organists, organ builders, church organ committees, clergy, even programmers for radio stations, and, of course, historians of the organ.

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Frederic B. Stiven. *In the Organ Lofts of Paris*. Annotated and Edited by Rollin Smith. Richmond, Virginia: OHS Press, 2010. Originally published Boston, Massachusetts: Stratford Co., 1923. xix, 184 pp: 68 illus., 3 appendices, index. ISBN: 978-0-913499-35-1. $19.95 (hardbound).

Frederic Benjamin Stiven (1882–1947) was born in Michigan and received his Bachelor of Music degree from Oberlin College Conservatory in 1907. From 1909 to 1911, he resided in Paris, where he studied organ with Alexandre Guilmant and orchestration with Charles Marie Widor. Upon his return to the United States, he was appointed Associate

Professor of Organ at the Oberlin College Conservatory and organist-choirmaster at the Euclid Avenue Christian Church and later at Calvary Presbyterian Church in Cleveland, Ohio. From 1921 to 1947 he served as Professor of Music and Director of the School of Music at the University of Illinois in Urbana.

During his years abroad, Stiven kept a journal, and it was his impressions and recollections recorded there that became the substance for his 1923 book, *In the Organ Lofts of Paris.* Each Sunday he visited organs and organists in the City of Light, and his endearing descriptions form the basis of this attractive little book. The present reprint has been copiously annotated by Rollin Smith, who consulted Stiven's original journals in the archives of the University of Illinois at Urbana-Champaign. Smith has also taken this publication as a welcome opportunity to make available many of his immense collection of period photographs to illustrate the text. The reader not only visits the churches of Saint Eustache, La Madeleine, and Saint Clotilde — among others — but also such musicians as Henri Dallier, Charles Tournemire, and Charles Quef in portraits as well as in words. One of the more touching entries, "The Last Days of Guilmant," tells of Stiven's final visit to *le maître* in late February 1911. He was the last student Guilmant taught. Stiven's account of that visit was published in *The Etude* (June 23, 1923, p. 420) and is reprinted here as an Appendix.

This Golden Age of the Organ in Paris extended from the final decades of the nineteenth century into the first decades of the twentieth century and has fascinated many. Except for the larger characters of the period, relatively little is known about the details of the churches and organs. This text, an eyewitness account, is a valuable resource, not only for researchers but for all musicians. Furthermore, it is entertaining to read. The book is well designed and painstakingly produced. It is highly recommended to all friends of the organ and French music, in particular.

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David Lasocki. *The Recorder and Other Members of the Flute Family in Writings from 1100 to 1500.* Portland, OR: Instant Harmony, 2012. iv, 88 pp. ISBN 978-0-9834048-4-2. $12 (Ebook); $19 (softbound).

With a publication record dating back to 1967, David Lasocki is well known for his extensive body of historical and bibliographical scholarly

work concentrating almost exclusively on the recorder. In fact, when he was awarded the AMIS Frances Densmore Prize in 2012 for his article "New Light on the History of the Keyed Bugle," *Historic Brass Society Journal* 21 and 22 (2009 and 2010), his statement of thanks, presented at the banquet of our 2012 annual meeting in New York City, made reference to the irony that he had spent his career writing about the recorder, but was being rewarded in this case for his less-accustomed venture into the history of brass instruments. Of course, he should also be recognized for his many publications concerning his acknowledged specialty, including the article on the recorder in *The New Grove Dictionary of Music and Musicians,* 2nd ed. (2001), and the book that is the subject of the present review.

Lasocki's title might also have begun as "Names of the Recorder and Other Members of the Flute Family . . ," for although he gives historical information about the instruments, it is their nomenclature that receives the primary focus; if any instrument deserves a dedicated study of this kind, it is the one that is known (only) in English as the recorder—unique in its multiplicity of names referring to its many attributes over the course of its documented history from the twelfth century to the present. The names by which the instrument has been known at various times during this nine-century period are listed below and can be multiplied by numerous variants in several languages. They have referred to such aspects as the recorder's generic identity with similar instruments (fistula, tibia, frestel, flageol, flute, whistle, and Pfeife), its association with speaking or singing (recorder), its playing position (flauto dirito, Längsflöte), its acoustical design (flûte à neuf trous), its soft tone (flauto dolce), its fipple (Blockflöte), its beaked mouthpiece (flûte à bec, Schnabelflöte), its supposed association with England (flûte d'Angelterre), its supposed association with Italy (flauto italiano), and even its convenient size (handfluit). Earlier writers have delved into this subject to some extent; for example, Curt Sachs provided etymological commentary on some of the names of the recorder in his *Handbuch der Musikinstrumentenkunde* (1919, 2nd ed. 1930). Lasocki's book, however, is by far the most thorough study of the subject, drawing information largely from historical literary sources and making use of the most recent interpretive scholarship. Fulfilling the stated chronological parameters of his study, the years 1100 to 1500, he presents the first eight of the terms listed above (i.e., those pertaining to generic identity and association with speaking or singing), presenting and discussing a large number of

historical quotations that show these terms in context. While the last ten names quoted above as examples come from beyond Lasocki's stated terminus ad quem and are, therefore, not given specific treatment in his book, he nevertheless mentions several important sources and terms from the sixteenth and early seventeenth centuries, and this may cause the reader to wish he had extended his study at least through that period as well.

Lasocki's table of contents defines the linguistic scope of his research. Following an introduction and presentation of names linked to a description or depiction, he devotes the largest part of his book to detailed discussions of names in Greek and Latin, French, Occitan (Provençal), Catalan and Spanish, Italian, German, Dutch, Old English, Anglo-French, and Middle English. It is noticeable that these languages are limited to Europe and do not include the Scandinavian and Slavic languages, as well as Hungarian and others representing smaller ethnic groups. His title might also have been changed to give a more precise identification of the cultures whose vocabularies he investigated.

A matter worth considering in the history of the recorder is why its name in English is different from those found in other languages, and, in fact, what it means. Lasocki reports the first appearance of the name ("Recordour") in a document of 1388 and, citing several authorities and a number of pertinent sources, he lays out a cogent explanation. England had an extremely complex language situation as a result of the merging of Old English and Old French to form Middle English, which coexisted with Anglo-French. These languages all had existing names for recorder-like instruments, but their use was typically not consistent. "Perhaps for this reason, when the new type of duct flute with a thumb-hole and seven finger-holes arrived in England by 1388, a new term was invented for it, 'recordour,' presumably derived from the Anglo-French verb '*recorder*,' meaning (in this case) to recite" (p. 54). Elsewhere Lasocki states that one meaning of the same verb in Old French also refers to singing (p. 48).

A few weaknesses in the book detract little from its value, but should be mentioned nonetheless. A few misprints need correction. The title page bears a photograph of two ancient instruments that are not identified, although Lasocki credits their owner and the photographer. It is difficult to understand Lasocki's policy (stated on p. 1) of presenting quotations in Middle English in modern spellings (although originals are quoted in the notes), while he does not follow this procedure in

other languages. Finally, separate lists of the numerous terms he presents, each devoted to a specific language, might have been of aid to readers as guides to the contents of the chapters.

What's in a name? A great deal, when it concerns the nomenclature of the recorder, and David Lasocki is to be commended for his study of this subject, which is of great importance to the history of the instrument to which he has devoted some forty-five years of his scholarly career.

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