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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 Giuliani 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, Orłowski 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;