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BOOK REVIEWS

Robert Bigio. *Rudall, Rose & Carte: The Art of the Flute in Britain.* London: Tony Bingham, 2011. xvii, 316 pp.; 330 color illustrations, 30 black-and-white illustrations. ISBN: 978-0-946113-09-5. £75.00 (cloth).

A unique product, this book is extremely informative in an innovative way, where extremely clear and detailed photography of a unique set of specimens, supporting documents, and other period evidence advance the author's points without much need for extra text. The book gives the reader the combined advantages of reading a history book recounting the spell-binding details of fine flute making chockfull of interesting new research and viewing an artistic pictorial essay on the development of the flute by a single company. Robert Bigio is the photographic artist responsible for the overwhelming majority of hundreds of beautiful photographs, as well as being the book's author, designer, and typesetter—he raises our expectations of what a flute history should be. No one going forward will ever want to write about antique flutes without having such beautiful photographs to complement the words.

The photographs are so appealing that they could well attract those who might not otherwise wish to do any reading. Their quantity exceeds the number of pages in the book. Indeed, there are almost twice as many photos as illustrations, since a majority of the illustrations contain from two to four different photo views of a single flute. Furthermore, most illustrations of primary source materials such as documents, fingering charts, and company price lists consist of color photographs of originals, qualifying them as resized facsimiles.

In a one hundred page photo gallery 130 Rudall Carte flutes (aka Rudall & Rose or Rudall, Rose & Carte) are showcased, showing the company's contributions from 1822–1936. The gallery is organized by mechanical systems: simple-system (34), advanced simple-system (12), Boehm system with ring keys (17), modern style Boehm system (30), Carte 1851 (7), Carte 1867 (18), Radcliff system (6), and unusual flutes (9). Instruments are placed vertically on the pages and all regular C flutes are presented at the same scale as smaller flutes so that comparisons are easy to make. That is, smaller instruments are made larger, while larger ones are made smaller. Each flute is captioned with pertinent identifiers: date, markings on the flute including company name,

serial number, location in the company's stock records when possible, special features of the flute, as well as the current location of the instrument except when the owner's anonymity is protected. The best part of Bigio's choice of instruments is they are new and unknown to most readers; only twenty of the 130 flutes included are presently part of prominent public collections. The overwhelming majority are from well-dispersed and unavailable private sources.

The book begins with nine chapters of luxuriously illustrated text. Three chapters are full of new and well-researched biographical information—one each on George Rudall, John Rose, and Richard Carte. Carte's chapter contains information on his two sons: Henry, who ran the business from 1883–95, and Richard D'Oyly, who brokered concerts and operas under the Rudall Carte aegis before going out on his own. Additional chapters give a thorough and clear re-sorting of the pivotal roles played by the Rudall Carte company in a detailed examination of each mechanical system, variants in materials, bore changes, inventions, and innovations leading up to the eventual standardization of the Boehm instrument. Bigio capably assesses the importance of this firm, noting its successes and failures, and compares the flutes produced by competitors in Europe and within Great Britain. In so doing, he includes beautiful photos and some close-ups of flutes by Badger, Boehm, Boehm & Mendler, Boosey & Co., Card, Clinton, Collard, Fentum, Gerock, Godfroy, Greve, Hill-Monzani, Hudson, Koch, Laurent, Lot, Milhouse, Potter, Prowse, Siccama, Ward, Willis, Willis and Goodlad, Wood, and Wylde. Bigio is fair in his assessments and does not simply glorify the work and words of Richard Carte. In an effort to resolve a few of the nineteenth-century controversies and of some that have surfaced more recently, he researches every conceivable angle. He cites the flutes' mechanism, bore, or even the screws—the bits of proof he needs to make his points. It is as though the old flutes themselves end up speaking directly to him. Bigio includes a few opinionated remarks and repeats some of the colorful social history and period lore controversies. There are also references to nineteenth-century source materials he compiled in *Readings in the History of the Flute* (London: T. Bingham, 2006), and it is useful to keep this book close as a companion reference.

There are five appendixes: 1) dates for the various shop addresses and firm names of Rudall & Rose (1822–1852), Rudall, Rose & Carte (1852–57), and Rudall, Carte & Company (1872–1958); statistics about each of the main partners, Rudall, Rose, and Carte; serial number dating

information; 2) historical photos of Rudall Carte workshops and workmen; 3) photos isolating design features such as, tenons, sockets, thinned head joints, and the Rockstro and Brossa F sharps; 4) a selection of historical company price lists, and 5) fingering charts for the various systems.

Of particular value to collectors, dealers, and curators is Bigio's guide to serial numbers by year, from 1869 to 1939 in Appendix I. Bigio deciphers incomplete and unclear company stock records, suggesting a good basis for further research that can be amplified easily as instruments, yet unconsidered, contribute more precise detail. Other challenges connected to dating the firm's flutes are because each type of instrument had its own sequence of numbers. The Radcliff model sequence lasted from approximately from 1870 to 1923, when suddenly they were numbered along with "Modern Flutes;" an enigmatic lettering system corresponding to a number code assigned to letters from the word, "MUSICTRADE" was used for gold and silver flutes from c. 1860–1886, and "Modern Piccolos" were numbered with various small flutes of differing pitches and systems (although Bigio has since created a separate cohesive list). However, not all extant flutes from this company are accounted for. Simple-system "band flutes," a voluminous number of instruments sold primarily for military, town, and flute bands throughout the British Isles, have been eliminated entirely. Furthermore, Bigio cautions that company serial numbers were not consecutive and cannot be taken as a guide to the number of instruments made.

Even though this book is of the highest order, a few technical problems crept in. For example, cross-references are missing between photographs of flutes in the gallery and close-ups of their details earlier in the book. Perhaps each photograph and multiple-view grouping should have been numbered, not just in the first nine chapters. Bigio's photos are wonderful, and each richly deserves its own identity. Also, the index is a little too skimpy, making it difficult to locate some items quickly. At times, some unnecessary redundancy—especially in the photos—seems to have occurred because of these oversights. Bigio's photographs of flutes by other flute making firms are occasionally given very limited identification. More information such as serial numbers, maker's marks, and collection numbers, if part of a public collection, would authenticate Bigio's work better.

However, this is a book of great intrinsic value, a lavish and expensive production, which shows years of painstaking research, devotion, and in-

tensive labor, not to mention a deep knowledge of flute making and talent with a camera. Besides the author, we have also to thank Tony Bingham for commissioning and publishing such high-quality work.

SUSAN BERDAHL

TEXAS A & M INTERNATIONAL UNIVERSITY

Mary Cyr. *Style and Performance for Bowed String Instruments in French Baroque Music*, Surrey: Ashgate Publishing Limited, 2012. 256pp.; 16 black-and-white illustrations including cover; 32 tables and excerpts of musical scores. ISBN 978-1-4094-0569-6. \$104.95.

Perhaps best known for her book, *Performing Baroque Music*, Mary Cyr provides yet another superb piece of literature that gives string players a useful reference on performance practice—specifically, French Baroque music. In the United States, this repertoire is not as familiar to audiences and performers as the regularly performed compositions of the Italian and German masters. Not a concert season goes by without numerous performances of Handel's *Messiah*, one or both of Bach's Passions, and Vivaldi's *Four Seasons*. More often than not, the French masters and their works are overlooked or shortchanged, and confusion or lack of knowledge about this meticulous style of music remains. Mary Cyr fills the void in the form of an insightful and instructive manual on the challenges and artistic demands of French Baroque music, complete with a plethora of cited sources, scores, and iconography.

Cyr begins her book with the explanation of French facsimiles, their texts, interpretations, and the performance practice challenges during the height of the Baroque era, 1680–1760. She also gives an account of the historical setting as a backdrop to show the prominent tastes reigning at that time. The second chapter compares the French and Italian national styles (the two most influential national styles of the Baroque era) and includes the French perspective of Italian music and vice versa. This comparison is particularly helpful to both modern and period string players, as the majority of string players first encounter the works of the Italian and German masters prior to those of the French masters. Even in universities and colleges where Baroque performance practice is taught, the most referenced treatises are usually those by Quantz, C. P. E. Bach, Leopold Mozart, Geminiani, and, specific to strings, Tartini's *Art of the Bow*. Equally important with regard to the knowledge a string player

should possess, Cyr devotes most of chapter 3 and all of chapter 4 to instrumentation in regards to the inner parts and bass section of an ensemble. While the chapter seemed to give more press to the contrebasse, Cyr's exhaustive list of sources for each instrument and its role in the ensemble, is a pertinent resource to consult for those sorts of artistic decisions. This chapter also clearly outlines the expectation of the performers, the reductions that were often realized spontaneously—though sometimes notated—and the distinction between the viols as solo and continuo instruments in contrast to the Italians' similar use of the violoncello.

Another important aspect and issue confronted in French Baroque music is explored in great detail in the chapter entitled "Basse Continue, Pitch, and Temperament." Cyr is careful to properly state and emphasize the reason for the accepted pitch standard in today's increasingly globalized world, while informing her readers of the regional pitch differences that existed in France, much like in the rest of Europe at the time. However, the section in chapter six pertaining to rhythmic inequality was disappointingly unclear and meandered in the hypotheses of its origin and general use outside of French music. These tangential speculations could be shortened and possibly omitted so as to more effectively highlight and reinforce the explanation of the French practice performers simply refer to as *inégaie*—the understood convention of performing unequally the passages of stepwise motion (as dictated by the meter of the piece) that are notated as equal notes in a score. The brief mention of how to articulate with the bow should also include the important distinction of "on" vs. "off" the string in the description of its utilization. When executing the kind of *inégaie* specific to French music, a string player must not lift the bow completely off the string during the passage but instead leave the bow on the string with slow down bows and quick, light up bows so as to keep the bow either in the same place or to let it travel during the sequence of *inégaie* notes depending on the length of the passage and what precedes or follows it. In the same way, the difference should also be clearly made between the bowed articulations of notated dotted rhythms vs. *inégaie*. The dotted rhythms usually require more air or taper in the sound on the dotted note and thus require a string player to lift the bow more often from the string, as opposed to passages of *inégaie* that stay nearly entirely on the string.

Each of the composer profiles offers further insight to the violin, viol, and cello as both solo and accompaniment instruments. As a string

player, one can appreciate the book's fair and equally distributed representation of the upper and lower voices of the typical French ensemble in their various roles. In particular, the chapter profiling Elisabeth Jacquet de La Guerre and her suggested designation of the violin as an accompaniment to the keyboard analyzes this trend as it might have been used in her 1707 collection *Pièces de clavecin qui peuvent se jouer sur le violon* and as it appeared in subsequent composers, demonstrating its stark contrast to the typical solo violin sonata.

Overall, string players have much to garner from this book. The sources are thorough and plentiful, and the excerpts of the French text that follow immediately after the English translation are a valuable asset and should serve as an example for performance practice literature of this century.

BRANDI BERRY
DEPAUL UNIVERSITY

Bernard Brauchli, Alberto Galazzo, and Judith Wardman, eds. *De Clavicordio IX: Proceedings of the IX International Clavichord Symposium*. Magnano: Musica Antica a Magnano, 2010. 198 pages, many ill. (many in color), tables, musical examples, and index. ISBN 978-88-900269-6-6. €55.

Bernard Brauchli, Alberto Galazzo, and Judith Wardman, eds. *De Clavicordio X: Proceedings of the X International Clavichord Symposium*. Magnano: Musica Antica a Magnano, 2012. 283 pages, many ill. (many in color), tables, musical examples, and index. ISBN 978-88-907624-1-3. €55.

Ever since the first Magnano clavichord symposium two decades ago, Bernard Brauchli and his colleagues have, with a regularity unmatched by many periodicals, issued each following year a volume of proceedings, in effect a biennial journal devoted to the clavichord and its repertoire. With the first eight volumes amounting to more than two thousand pages, one might wonder how long this can continue for what some might regard as a marginal instrument. (Notably, there is no corresponding series of symposia about the harpsichord.) Nevertheless, the present volumes demonstrate that the enterprise remains viable. Moreover, even if some unevenness in the quality of the contributions is to be expected in unrefereed conference proceedings, the overall quality is comparable

to that of some more formally academic journals. Only a broad overview of these volumes, which include a smattering of articles on the musical repertoire and performance practice but mainly deal with the clavichord *per se*, can be given here.

The two not entirely unrelated subjects of the ninth symposium were “Haydn and the Clavichord” and “From Clavichord to Fortepiano,” but the contents are heavily weighted towards the latter. One of the more significant articles, however, has nothing to do with either stated topic: Peter Bavington’s “Clavichords Made in Latin America: Updates and New Discoveries,” ends with a checklist of surviving instruments, many of which, although made much later, must reflect Spanish instruments of the Renaissance, none of which is known to survive. Thomas Donahue’s “Safety Factors for Replicas of the 1784 Hubert Fretted Clavichord in Edinburgh,” about modern makers’ choices of pitch related to the tensile strength of the wire used, is at least tangentially related to clavichords of Haydn’s time. May one make a probably futile plea that those referring to copies of historical instruments not refer to them as “replicas”? In accepted art-historical terminology, “replicas” are copies of work made by the artists themselves or at least under their direct supervision. The version of Jan van Eyck’s *St. Francis Receiving the Stigmata* in Philadelphia, for example, is his own replica of the work in Turin. If someone today could paint a reproduction it should be called just that, or a copy, but not a replica.

The title of Eva Helenius’s article, “The Reception of Hammer Instruments into Swedish Clavichord Culture—from Clavichord to Square Piano,” belies the importance of one of the instruments she discusses, an upright hammer instrument thought to have been made in the 1750s. Paul Simonds contributes an article about a presumably Saxon clavichord with a pantalon device (analogous to the damper-raising mechanism of pianos), and Lothar Bemmman offers a list of 161 historical makers recorded as having made both clavichords and pianos. Christophe D’Alessandro, exploring the differences between the striking of strings by clavichord tangents and pianos hammers, makes the interesting—if in retrospect obvious observation—that, with loudness dependent on the velocity of the striking medium, clavichord tangents inherently strike less forcefully than piano hammers, which move much faster because of the additional leverage between them and the player’s finger.

Hanserik Svensson's "Clavichords and Squares from Pehr Lindholm's Workshop—a Comparison" is an informative treatment of this leading Swedish maker's oeuvre, in which the square pianos curiously are more frequent earlier, clavichords later. Michael Günther offers a useful compilation of sources relating to *Claviere* in Franconian sources of the latter half of the eighteenth century. Some of his interpretations, however, might be taken with caution. For example, is there any real reason to assume that the *Pantolon* made for Prince Regent of Württemberg in 1745 was a keyboard instrument, or, if it was, that it was rectangular rather than in the form of a harpsichord? Finally, in volume IX, Koen Vermeij, the leading authority on the great late-eighteenth-century clavichord maker Christian Gottlob Hubert, confirms, through painstaking comparison of fine constructional details with his clavichords, the authenticity of a unique square piano in the English style made by Hubert in 1787.

Volume X treats three unrelated subjects: the early clavichord up to the first surviving instruments in the sixteenth century, the pedal clavichord, and the clavichord in the nineteenth century. Once again, however, Peter Bavington's worthy contribution, "Reconstructing Mersenne's Clavichord," has nothing to do with the stated topics. Lothar Bemmann's study of an early nineteenth-century clavichord attributable to C. F. Schmahl, successor to and son-in-law of the Regensburg maker F. J. Spath, includes useful information about this family's clavichord-making activities in general. Eva Helenius, a leading authority on Swedish clavichords, explores the relationships between these instruments, their makers, and their repertoire with the "Swedish lute," really a type of cittern, in the late eighteenth and early nineteenth centuries. To a great extent the clavichord and Swedish lute influenced each other, and their repertoires, together with that of the harp, were, at least to some degree, interchangeable. Helenius's study significantly advances our understanding of the context within which the magnificent large Swedish clavichords were made into the second decade of the nineteenth century.

The contribution by Alfons Huber and Ina Hoheisel, "Early Clavichord Making between Technological, Aesthetic and Cosmological Constraints," might have been more effective in its original form as a lecture to an audience of specialists familiar with the relevant literature and concepts (e.g., "the string-length = pipe length rule"), which, not adequately explained in the published article, will baffle non-specialist readers. Since no real justification is offered for what one might call the

cosmological belief that the 14:3 length-width ratio found in Henry Arnault of Zwolle's design for a clavichord was "not randomly chosen—within them the two first perfect numbers of 6 and 28 are concealed," the authors' related proposition that the ratios of 5:1 and 9:2 were simplifications of 14:3 is not sufficiently argued. (It should be noted that the present reviewer has proposed, to the contrary, that the original ratio was 5:1, with 9:2 and 14:3 being later elaborations, and that some instruments might just have been made with the convenient length of one ell, equivalent in some cities to 28 inches. But enough of angels on pinpoints!) This is not to say that one should not entertain Huber and Hoheisel's ideas as serious possibilities—just that a proper presentation of all they attempt is beyond the scope of their relatively brief paper.

Less speculatively with regard to fifteenth-century clavichords, Pierre Verbeek presents his careful analysis of the "real" clavichord depicted with strict Albertian perspective in the famous intarisia in the studiolo of the Ducal Palace in Urbino. Closely related historically to these fifteenth-century instruments are the earliest surviving clavichords, made in Italy, particularly in Naples, in the mid-sixteenth century. In "The 'Regole di Marancio': New Documents on the Clavichord in Naples," Francesco Nocerino discusses a set of tuning instructions clearly related to these early Neapolitan clavichords. Equally valuable is Nocerino's suggestion that an inscription on the outer case of one of the instruments (cat. no. 2 in the Leipzig University collection) is plausibly that of Alfonso Ciccarello, known as a clavichord maker from Neapolitan documents.

Barend Kraal's "Thoughts on the Pedal Clavichord by Claas Douwes," i.e., on the pedal instrument mentioned in Douwes's book *Grondig Ondersoek van de Toonen der Musijk* (Franeker, 1699), includes the invaluable observation that previous English-language writings dealing with this important source on Netherlandish keyboards have mistranslated *vijfdehalf*, *vierdehalf*, etc. (referring to the lengths of instruments in feet) as "five-and-a-half," "four-and-a-half," etc., which are correctly "four-and-a-half," "three-and-a-half," etc. Also on the subject of pedal clavichords, Joel Speerstra contributes a comparison of the two surviving historical examples. In the volume's final paper, Bernard Winkler reports on his acoustical and physical analyses of three modern clavichords in "Physical and Acoustical Properties of the Clavichord: Experiments on Selected Instruments." Although the methodology seems promising, one might question the significance of results gained from such an unusual assortment of instruments—a copy of a small traveling clavichord by Johann

Andreas Stein and two reconstructions made after fifteenth-century treatises—none really suitable for performing the major repertoire fit for the clavichord.

The first volume of Magnano proceedings, issued in 1994, concluded with Bernard Brauchli's twelve-page "Comprehensive List of Iconographical Documents on the Clavichord" covering the fifteenth to twentieth centuries, and each subsequent volume, including the ninth, has included extensive addenda. Volume five and now volume ten conclude with updated comprehensive lists, this latest of twenty-eight pages compiled by Brauchli with the collaboration of Uta Henning. These lists, which include illustrations of recent discoveries, are, needless to say, valuable finding aids for researchers even if the occasional item (e.g., the earliest printed representation of a clavichord, in a Netherlandish block book of about 1460, as illustrated in an article by this reviewer in *Early Keyboard Journal* 18 [2000]) has escaped the compilers' net or if a few items might not be clavichords (e.g., the instrument clearly with the jack rail of a virginal in a Venetian depiction of about 1700 reproduced on p. 270). The usefulness of the list would have been enhanced by the provision of more references to publications or internet resources with reproductions of the images.

Despite these few quibbles, the two latest volumes of the Magnano proceedings maintain the promise and momentum of the previous eight. Certainly the entire series, most of which is still in print, belongs in the libraries of institutions affording any attention to organology and in the personal collections of all those seriously interested in early keyboard instruments.

JOHN KOSTER

NATIONAL MUSIC MUSEUM, UNIVERSITY OF SOUTH DAKOTA

Sumi Gunji and Henry Johnson. *A Dictionary of Traditional Japanese Musical Instruments: From Prehistory to the Edo Period.* Tokyo: Eideru Kenkyūjo, 2012. 350 pp.: many line-drawings, bibliography, classification index. ISBN 978-4-87168-513-9. ¥14,286 (\$158, cloth).

This book lists alphabetically what appears to be every known name for a Japanese musical instrument from around 8000 BC to 1868 AD (there is a useful table of Periods and Eras with their dates in the front). While many are alternative names or pronunciations of certain Japanese

characters (the *kanji* can often be read in different ways), or references from early texts to an instrument for which there are no precise details surviving, the majority are for instruments and sound makers of all sorts, from agricultural animal and bird scarers through hunters' lures, toys (many of these highly entertaining), and folk instruments, to those of Japanese high culture. Almost wherever possible there are detailed descriptions, listing the *Name* (in Roman script and Japanese *kanji*). Etymology of the name, *Use* (briefly), *Other Names* (which cross-refers to other entries in that other name), *Classification* in the MIMO version of Hornbostel & Sachs System, *Construction* (in considerable detail, usually with dimensions), *Performance* (often with very full details of playing technique), *Context* (what it is used for, the musical genre and how it is used), *History* (often its original use and, where appropriate, how it came into a musical genre and when), *Related Instruments* (such as other instruments of similar type, e.g., other forms of biwa or shamisen), and *Further References* (bibliographic). In many cases there are marginal line drawings, with interior and cross-sections, with parts named or numbered to a list of names, and often supplemented with reproductions of historical illustrations.

The lists of names of parts can be a slightly odd mixture of English terms (e.g., "belly") and Japanese terms for which translations are usually, but not always, given in the text. Some knowledge of Japanese custom is assumed (for example the names of Japanese musical genres, the traditional positions of posture, etc.). Idiosyncratic also is the numbering of finger holes of wind instruments; in descriptive text these are normally described from the playing end (this is always stated as such, to prevent any confusion), but for line drawings and fingering charts (of which there is a useful quantity) they are numbered from the distal end. This is logical from the playing point of view, for to produce a scale one does normally open holes from the bottom, but nevertheless we do usually number the uppermost hole as 1, the next as 2, and so on down. Also the word "thumbhole" is never used, but always as "finger-hole [*sic*] on the underside" (rather than "at the back" or "rear").

Although one of the authors is a native English-speaker, some usages are also slightly odd. Cymbals (*batsu*) have their holding cords "attached to" the top of the boss, rather than through a hole in it (the hole is shown in the line-drawing). A jews harp (that name is never used; the French term *guimbarde* is used instead) (*biyabon*) is taken "in" the mouth and plucked. More seriously, with the shawm (*charumera*), "One

end of the metal pipe joins the narrow end of the wooden pipe, while the other end is attached to a straw reed." Is it really straw or is it some rather more durable plant stem? Why not use the normal technical term "staple" for the metal pipe? Surely the reed sits on the staple rather than being "attached" to it. Lastly, on its line-drawing, the "Reed" points to the staple and not to the reed. Gongs, kane, and other terms, are "brimmed plates;" while there is no set terminology for such instruments, "rim" or sometimes "flange" is more usual for the turned-down part than "brim."

However, none of these usages (and there are others that could be cited), save perhaps for the question of "straw," detracts from the clarity of the descriptions, for a moment's thought allows one to work out what is meant. In only a very cases (e.g., the takezutsu, a struck bamboo tube) would one be grateful for further information—in that case whether the ends of the tube are open or closed. There is a vast range of instruments here, many of which nobody outside specialists in Japanese organology would ever have heard of, such a stone whistle (*iwabue*), natural or artificial, dating back to the archaeology of the earliest Jōmon period, or a tuning device (*itchiku*) consisting of a bamboo tube into which twelve free reeds are inserted, with twelve holes in four rows of three around the tube, into each of which one blows to sound the relevant reed. These two are cited just as examples of instruments on contiguous pages that can fascinate the reader, turning pages by chance, as inevitably one does with any dictionary or encyclopedia.

As suggested initially here, the descriptions of the more important art-music instruments are extremely detailed. As just one random example, that of the *kotsuzumi*, the hourglass drum of *nō* and *kabuki*, includes its parts (with their Japanese names), the materials of which it is made, the decorations of the body, the dimensions, the playing position in the different styles of music, how the drum is held, the different modes and places on the head of striking it and which and how many fingers are used for each, and so on. The playing techniques of string and wind instruments are described in even more detail. Constructional details are often also fascinating; despite having examples in my own collection of the flutes used in *gagaku* and *nōgaku*, I had never known that these instruments were made in separate sections, the joints hidden under the bindings of bark twine, nor had I really believed the legend, confirmed here as truth, that some of them are turned inside out so that the internal wall of the bore is formed by the harder external cortex of the bamboo, rather than the softer natural interior.

This book is highly recommended, not only, as must be obvious, to anyone interested or involved in Japanese music, but to anyone who is fascinated by the variety of ways in which sound is produced by human ingenuity.

JEREMY MONTAGU
OXFORD

Anthony Hammond. *Pierre Cochereau: Organist of Notre-Dame. Eastman studies in music, vol. 91, Rochester: University of Rochester Press, 2012. 346 pages, 29 black-and-white photos, 10 tables, 41 figures, 92 musical examples, hardbound, ISBN: 978-1580464055, \$85.*

Pierre Cochereau (1924–1984) was the titular organist at Notre-Dame Cathedral in Paris from 1955 to 1984. During that tenure he became one of the world's most famous and widely-traveled concert organists, oft-recorded and extensively broadcast, as well as a leading music educator. Hammond's book is the first English-language study of Cochereau's life and work.

The first chapter is a biography of Cochereau. He was born in Paris, the only child of a prosperous shoemaker, which ensured Pierre's financial security throughout his adult life. The father planned for his son to continue the family business, yet recognized Pierre's musical gifts and supported his study of violin and piano, the latter with Marguerite Long (1933–36).

Cochereau had his first encounter with a pipe organ on June 2, 1937; from the moment he first touched its keyboards, he knew he had to become an organist. Fatefully, that was the very day the organist at Notre-Dame Cathedral, Louis Vierne, died at the organ console during a concert. Cochereau began organ studies with Marie-Louise Girod, organist at the local Protestant church. In 1940 Pierre's father took his son to the Paris Conservatoire, where aptitude tests confirmed the youth's extraordinary musical gifts, and the school's General Secretary advised the father that it was his duty to ensure that these gifts were fully nurtured. Cochereau went on to continue his organ study with Paul Delafosse, the choir director at Saint-Roch church in Paris. When the church's titular organist, André Platz, died suddenly the following year, Cochereau assumed his duties. He continued organ study with André Fleury, then, after a year of legal studies instigated by his father, in 1943, entered the Paris Conservatoire. There he did not begin organ study immediately; in

1945 he studied organ privately with Maurice Duruflé, who would later be his harmony professor. Later that year Cochereau enrolled as a student in Marcel Dupré's organ class, with coursework encompassing both interpretation of repertoire and improvisation. He was awarded his First Prize in organ in 1948.

In 1950 Cochereau accepted the directorship of the regional conservatoire at Le Mans, where he worked to improve equipment and educational standards and taught music history and organ. This would prove to be an important area of endeavor for Cochereau, who, after leaving Le Mans in 1956, assumed the directorship of the Nice Conservatoire in 1961, then left Nice to direct the Lyon Conservatoire in 1978.

In 1954, through a mutual friend, François Carbou, who later became Cochereau's recording engineer, Cochereau made the acquaintance of Léonce de Saint Martin, Louis Vierne's successor as organist of Notre-Dame Cathedral in Paris, who was sufficiently impressed that he decided Cochereau should succeed him at Notre-Dame. Saint Martin died later that year, and Cochereau assumed his post in 1955. This led to worldwide recognition, with far-ranging concert tours and a recording contract with the Philips label.

Hammond cites Cochereau's concert schedule for 1970 (p. 24): eighty-one European concerts plus seven weeks of American tours and a two-week summer school in Nice. Compounded by his cathedral and conservatory duties, such intense career demands left little time for rest and family life. This ultimately took its toll on his health and he sought relief in alcohol, tobacco, and prescription drugs. Furthermore, the Lyon directorship soured, plagued by administrative and political problems. As a result, Cochereau's repertoire shrank and his performing ability deteriorated, tarnishing his reputation. Under investigation for income tax fraud and about to be forced out of his post at Lyon, after completing a series of concerts at Notre-Dame of improvised commentaries on the Gospel of Matthew, Cochereau died alone in his Paris apartment. Hammond makes no mention of persistent rumors of suicide, stating that Cochereau attempted to call for help from his bedside phone as he suffered a brain aneurism.

Why, when independent wealth could have guaranteed Cochereau a secure base to operate as an independent artist with ample time and energy to nurture his craft and his personal life, was he so compulsively driven to workaholic burnout? Young Pierre was a sickly child, an infection left him nearly deaf in one ear, raised by an overbearing father

who often beat him and for years had trouble reconciling himself to his son's musical career. This chapter reveals a man who, in spite of being such a public figure, was actually quiet and shy and so sensitive as to be deeply hurt by the criticisms and jealousies that were so often directed towards him. Child-like at heart, as an adult he enjoyed toys, especially train sets, tinkered with electronic gadgets, and was a notorious practical joker. Without warning, he would slip cartoons into the scores of trumpeter Roger Delmotte and see if his friend could still perform while trying to keep a straight face.

The book's second chapter concerns Cochereau's conservatory study with Dupré. Especially notable here are the descriptions of the required coursework, revealing the extraordinary demands placed on improvisers, such as strict fugues with a countersubject to be maintained throughout. Hammond raises the question of whether Dupré really was Cochereau's primary influence as an organist and improviser, noting how many other organists had taught Cochereau before Dupré, and especially how Cochereau's playing differed from Dupré's in many ways.

The latter issue is explored in greater depth in the subsequent chapters, which deal with Cochereau's interpretations, his musical language, and his improvisations. Hammond asserts that Charles Tournemire, who taught both Duruflé and André Fleury, was a strong influence on Cochereau. Tournemire advocated great rhythmic freedom, whereas Dupré insisted on very strict meter; Cochereau did, in fact, often play with considerable *tempo rubato*. However, Hammond also attempts to link Louis Vierne to this free style of playing, and this seems highly questionable: listening to both Tournemire's and Vierne's 78 RPM recordings, one is struck by how completely different their styles are. Tournemire used almost constant tempo fluctuation and frequent rhythmic alteration; Vierne played rather metronomically for the most part, even in improvisations, and used rubato only for occasional rhetorical emphasis. Tournemire's recorded improvisations are all very free in form, whereas Vierne's are thoroughly classical in construction. In any case, it would certainly be difficult to trace any direct influence of Tournemire on Cochereau, as the latter never performed the former's compositions, and their improvisations have hardly anything in common.

Unfortunately, the chapter on Cochereau's musical language proves to be the book's greatest weakness. This is best shown by citing the passage in which Hammond describes a moment in a Cochereau improvisation as "not atonal, but it borders on atonality unquestionably . . . when

Cochereau employs huge and dissonant chords, the placing of the tones in these chords is not random" (pp. 166–167). No further explanation is afforded. This passage is, in fact, in the octotonic scale, also known as Messiaen's second mode of limited transposition, and is ubiquitous in Cochereau's improvisations. Also found in Stravinsky's *Sacre du Printemps* and innumerable other works, it is disturbing that the author does not recognize this mode. Similarly, Hammond is at a loss to define the language of an extract from a work by Fleury. He writes, "The tonality is ambiguous. Based around A, it is neither major, minor, nor in any obvious fixed modal system" (pp. 182–184). However, it *is* in an obvious fixed modal system: Hindu mode *Mâyamâlavagaula*, a major scale with flatted 2nd and 6th degrees, appearing here first based on A, then transposed after the first four measures.

Hammond makes several references to Messiaen's possible influence on Cochereau, who was a student in Messiaen's famous analysis class but does not describe any specific connections between their styles. Hammond attempts to link Messiaen's and Cochereau's use of rhythm, but does not seem to understand Messiaen's concept of rhythm: that it is opposed to a regular beat and consists of the irregular division of meter. Thus, Cochereau's improvised "gigues" that Hammond specifically cites as exemplifying Cochereau's use of rhythm, with their constant regular pulse, have nothing whatever to do with Messiaen's rhythmic ideals.

Cochereau published only four compositions during his lifetime (p. 102). His largest solo organ work, a four-movement symphony composed ca. 1952, was published only in 1996. Cochereau was reportedly dismissive about his abilities as a composer (p. 105); Hammond is perhaps too quick to conclude that Cochereau left most of his compositions unpublished because he was unsatisfied with them (p. 101). Yet there are other reasons composers leave works unpublished: modesty, excessive self-criticism, fear of rejection, even simply being too busy or discouraged to deal with the frustration of the publishing process. Hearing recordings of two of these works, one is struck that Cochereau did, in fact, have strong compositional ability. If his organ symphony has a weakness it is perhaps that the first two movements, especially one of their main themes, are too strongly reminiscent of a certain work of Dupré's (*Évocation, Poème Symphonique pour Orgue*, op. 37). However, the level of craft is sufficiently high that it is clear, had he taken the time to compose more often, Cochereau's full originality as a composer would have emerged. Hammond concludes by saying that Cochereau's compositional style

“loses general appeal as it gains in complexity” (p. 117). Judging from Hammond’s awkwardness in analyzing music, he does not appear to appreciate how many modern masterpieces are complex, representing richness and intricacy rather than loss of appeal. It is especially unfortunate that Hammond is content to leave Cochereau’s unpublished compositions, including a concerto for organ and orchestra from 1951, completely unexamined.

The latter third of the book comprises appendices, including a discography and filmography. The appendix most directly of interest to AMIS members will be the third, a description of the organ at Notre-Dame. The organ took its essential present form when it was rebuilt by Aristide Cavallé-Coll in 1868. With five manuals and pedal and eighty-six registers, it was the second largest organ in France at that time. Cochereau had the organ rebuilt in the 1960s–70s, including electrifying the action and adding many pipes. As Cavallé-Coll had reused many pipes from the previous organ, including many by François-Henri Clicquot, Robert Boisseau’s changes under Cochereau’s direction involved some attempts to return the older pipes to something closer to their original condition. These changes included eliminating nineteenth-century style tuning slots on principal pipes that give a horn-like accent to the tone. Hammond’s account of the organ’s history is fairly complete, though it neglects to mention an earlier nineteenth-century rebuild by Clicquot’s successor Dallery. It still includes various errors. For example, the *Récit* manual *Bombarde* and *Trompette* originally had half-length basses, not harmonic or double-length (p. 270), and it was the trebles not the basses of the Clicquot *Hautbois* that Cavallé-Coll used for the *Grand Orgue* manual’s 8’ reed (pp. 279–280), as this had been a register in the Clicquot organ’s *Récit* manual which only had treble pipes.

Hammond has produced a notable book that presents some important original research and a deep devotion to its subject. One hopes that its shortcomings will be corrected in future editions or will suggest areas for continuing research by other authors.

TIMOTHY TIKKER
KALAMAZOO COLLEGE, KALAMAZOO, MICHIGAN