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BOOK REVIEWS

Jeremy Montagu, *Horns and Trumpets of the World: An Illustrated Guide*, Lanham, MD: Rowman & Littlefield, 2014. 156 black and white illustrations, three musical examples, 231 pp. ISBN: 978-0-8108-8881-4. \$87.00.

Wide-ranging knowledge of instruments and performance traditions beyond one's specialist area of research and practice is a primary attribute of a consummate musical instrument curator and a hallmark of Jeremy Montagu's work. While our field is well populated with monographs devoted to in-depth coverage of a single type of instrument, there are few authors who address complete families and fewer still who are willing or indeed able to cross geographic, cultural and temporal boundaries to present a comprehensive account of their subject. Many of Montagu's observations are grounded in his experiences as a brass player and in his heuristic, hands on approach to understanding instrument design and function. This applied knowledge also distinguishes Montagu's work.

Leafing through the pages of *Horns and Trumpets of the World* evokes the sense of awe and wonder that the first person who summoned sound from a bone, conch, or animal horn by blowing into it through buzzing lips must have felt. From these early beginnings, Montagu delves into the diversity and ingenuity of "brass" instrument form, function and design, from South African seaweed trumpets to the compensating valve system patented by David James Blaikley in 1878 that remains in use on low brass instruments today. Readers will find this narrative unfolded in ten chapters that group instruments by material (e.g., "Seaweed, Bark, Cane, and Gourd" (pp. 1–10); "Side-Blown Horns" (pp. 11–28); "Shell Trumpets" (pp. 29–48); mode of playing e.g. "Shorter End-Blown Trumpet and Horns" (pp. 49–70); and "Longer End-Blown Trumpets" (pp. 71–98); musical traditions (e.g., "'Orchestral' Trumpets and Slide Trombones" pp. 99–122); "'Orchestral' Natural Horns" (pp. 123–132); instrument type (e.g., "Valved Horns, Trumpets and Trombones" (pp. 133–150), "Bugles and Cornets" (pp. 151–176), and "Fingerhole Horns" (pp. 177–188).

Observations about how instruments developed, their history, who used them, and how they fit into broader cultural contexts is interwoven throughout. The book is global in scope with particular attention devoted to Africa and Asia as well as the vernacular and art music traditions of Europe and the Americas. Four separate indices (instruments, mak-

ers, people and places, and a general index) help readers navigate the text at a granular level and informative measurements are provided for many of the instruments referred to in the book, particularly those less likely to be familiar.

Three final chapters form a coda: “Accessories” (pp. 189–196), “The Technology of Brass Instruments” (pp. 197–200), and “Playing” (pp. 201–204). In the latter two chapters, Montagu presents a distillation of these broad topics that provides a helpful overview to the non-specialist but contributes little new to the field. “Accessories” is a novel addition and here Montagu’s experience as practitioner comes to the fore. His list of essential tools for the brass teacher is spot on and collectors and curators would be wise to heed his advice regarding lubricants and the overzealous use of brass polish (p. 195).

Instruments from Montagu’s own extensive collection, built up over the past sixty years, are the backbone of the book and 156 black and white photographs of them comprise the majority of the illustrations. The production values of these images and the manner in which they have been reproduced hark back to an earlier era. Photos of incomplete or damaged instruments that are not rare or distinguished in other ways (e.g., figures 9.9, p. 160, 9.13, p. 165) might have been replaced with an image of an intact example from another collection, particularly now that photographs of instruments in museum collections are readily available through various online cataloging initiatives and are often free to reproduce.

Horns and Trumpets of the World is a vade mecum, scholarly treatise, and anecdotal history rolled into one. As such, variation in the level and detail of coverage of the vast array of topics addressed is to be expected. Much of the information about Western orchestral instruments is a digest of existing research. It achieves its own originality when Montagu elucidates and adds to this body of knowledge through his personal experience and global perspective, as is demonstrated in topics ranging from the nuanced discussion of natural trumpet intonation and vent holes (p. 100), the didactic value of faked instruments (p. 61) and Montagu’s hopes for the development of a consort of vuvuzelas (p. 68). It is possible to quibble with holes and oversimplifications in the historical narrative that Montagu presents, but to fixate on these is to miss the original and thought-provoking arc of the book. Its ample bibliography provides a springboard for further exploration, although there are some surprising omissions of recent scholarship here (e.g., Sabine Klaus’s

ongoing series *Trumpets and Other High Brass*). The text is also punctuated with end notes that lead the reader to many avenues for investigation. In keeping with the often colloquial tone of the book, a number of these refer to personal correspondence or conversations that readers outside this circle may find difficult to follow up. When the person cited has presented this information in a published format as well, a reference to this would prove more helpful.

In his coverage of brass instruments outside of the western art music tradition, Montagu fills a true void in the literature and provides a much needed, fundamental reference on the subject. His writing on the shofar, to which he subsequently dedicated a separate volume (*The Shofar: Its History and Use*, London: Rowman and Littlefield, 2015) is the most comprehensive on the subject. His work on conch trumpets is an original contribution to the literature, although readers might be interested to learn about the conch's use in jazz in the hands of players such as Steve Turre and Frank Nicholas.

Throughout the book, Montagu's idiosyncratic and bold authorial voice is a rare treat when much academic writing seems wan and devoid of personality. Colorful language and personal opinion abound. The interleaving of scholarship and colloquial reminiscences of his career transports the reader to Montagu's study for a happily meandering dialogue amidst the shofars and overflowing book cases. Eclectic anecdotes introduce us to the *dramatis personæ* of British organology, brass playing and brass period performance during its formative days in the mid-twentieth century. Accounts of the acquisition of many of Montagu's instruments introduce us to makers, collectors, and dealers including William Waterhouse, Tony Bingham, members of the Paxman dynasty, and Tony Wray, who "had a cellar in Shaftsbury Avenue in London where he made wrought-iron garden furniture and mouthpieces for brass instruments" (p. 135). One of the more remarkable performances chronicled is that by Montagu, Christopher Monk, and Allen Lumsden, who played conches, serpents, didjeridus, and alphorns in Jerry Goldsmith's soundtrack for the 1979 sci-fi film sensation *Alien* (p. 32). Reginald Morley-Pegge, a late exponent of French hand horn playing, taught Montagu how to tune the instrument and find the correct hand position in the bell—one that achieves a muffled, more homogenous timbre that differs markedly from that produced by many current hand horn players. Montagu's description of Morley-Pegge's technique is a direct link to the traditions of the Paris Conservatoire (p. 126). Perhaps even more than its impressively wide ranging contributions to brass

scholarship, it is these personal and singular glimpses of a rapidly vanishing cast of characters and their stage that makes this book uniquely valuable. It is easy to imagine that it will unfold a past world for future readers as Algernon Rose's *Talks with Bandsmen* does for us today. In the meantime, there is something here for everyone and *Horns and Trumpets of the World* deserves a place on the bookshelves of students, scholars, performers, curators and the musically curious.

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Hannes Vereecke. *The Sixteenth-Century Trombone: Dimensions, Materials and Techniques*. Turnhout: Brepols, 2016. 254 pp, 22 tables, 74 color plates, 100 black-and-white illustrations. ISBN 9782503566399. EUR 75.00.

The early trombone (known as “the sackbut” to many players of reproductions) is an integral constituent of the instrumentation of an extensive repertoire, both of compositions with instruments specified by the composer and from the earlier period for which present-day performers choose an instrumentation based on what is known to have been typical. Trombones with their design and construction based on early models have been made since the mid-twentieth century. Some are marketed as copies, some are in the style of early instruments, and all to a greater or lesser extent are compromises. It is a valid question to what extent compromise matters. How much does an ever more slavish following of early design, materials, workshop techniques and ornamentation contribute to musical quality? However, even if one accepts some compromise on grounds of expediency or economy, it is necessary to know what can be achieved by a careful attempt to approach as closely as possible an exact reconstruction of a good original or a generic sackbut. This raises the question, which this book aims to answer: what were the essential characteristics of the early trombone? Anyone who has studied the surviving instruments will have come quickly to the conclusion that there are question marks over each one. How much has it been altered? Do the slide and the bell originate together? And, is it a typical instrument of its time and place? The closest approach we can make to standard practice (or establishing that there was one) is to make detailed study of every extant early trombone, analysing each using all relevant available techniques.

This is precisely what Vereecke has done in a study occupying a number of years and presented in this welcome and important book.

The book provides a comprehensive picture of the physical characteristics of the early trombone by means of acoustical, mensural and metallurgical analyses of all surviving trombones made in sixteenth-century Nuremberg. There is little problem in limiting the study to Nuremberg-made trombones; only two extant instruments are thereby excluded, and Nuremberg production dominated the market across Europe. There is more of an issue with the cut-off date of 1600—was this a convenient cut-off point dictated by the limits of research time and funding, or was there a change in trombone design around that time? We are not told.

The book is well structured, with introductory chapters on acoustics and brasswind engineering, followed by discussions of metal analysis and a description of the scientific methods used. A chapter on mouthpieces, another minutely documenting the eleven extant sixteenth-century Nuremberg trombones, a chapter dealing with the brass used in their manufacture of sixteenth-century Nuremberg brass are followed with appendices containing metal analyses for the components of each trombone.

The treatment of acoustics is basically sound, though there are a few statements that might mislead the unwary. Strictly speaking, the vibration of a player's lips does not necessarily "chop" the flow of air from the oral cavity into the mouthpiece, rather it modulates the flow. In loud playing the lips do indeed close in each cycle, but in quiet playing, although the orifice area varies, the lips do not touch. There is a confusion, frequently encountered, between the different air column resonances and the natural tones (p. 25). Air column resonances are each centred on a single frequency, while natural tones have a harmonic spectrum. It is not necessarily true that the amplitude is greater when the played frequency closely matches the closest resonance frequency (p. 28), indeed for trombones (with their considerable lengths of close-to-cylindrical tube), the lowest resonance frequencies are considerably lower than the corresponding natural notes. Similarly, the plot of acoustical input impedance (an important parameter) against frequency shows the resonance frequencies as peaks, not the natural notes. It is also misleading to claim that an instrument that exhibited perfectly spaced resonances (their frequencies harmonically related) would feature perfect intonation (p. 34). It might be a very responsive instrument, but harmonic playing frequencies would diverge from not only equal tem-

perament but also from all temperaments historically used in trombone playing. Harmonic playing frequencies are also assumed to occur when they are related to equal temperament (p. 50). The statement that “a fundamental benchmark of good design is one in which all fundamental frequencies of playable notes lie close to one harmonic series” (p. 47) is plausible, but could be taken to suggest that the closer the better—this may or may not be the case. Certainly, they cannot differ too much, but as in the function of some other instruments, a modicum of inharmonicity may have a positive effect on the player’s control of intonation by lip-ping, and will also have some effect, possibly beneficial, on timbre. The careless use of terminology is particularly egregious on p. 113 where we read that the “addition of a mouthpiece brings the harmonics closer to a harmonic series” (it is the resonance frequencies that are brought closer). These slips do not invalidate the subsequent discussion in the book, but they are likely to confuse the reader for whom the acoustics chapter is intended to be an accessible introduction.

There are a few other questionable statements. It is unrealistic to suggest that covering the jaws of a caliper with soft tape (p. 82) will not distort the measurements. One can criticise the determination of pressure transfer function by the measurement of pressure amplitude at a single microphone in the plane of the bell end (p. 97). The sound radiation patterns can show pronounced variations depending on microphone position in front of the bell and on frequency; they are greatly influenced by bell geometry. To gain a measurement of sound output that is relevant to the performance of an instrument in playing, an array of microphones should be used, or a single microphone used at different angles off-axis and the amplitudes consolidated.

In his chapter on mouthpieces, Vereecke bravely attempts to extract results which can be applied to present-day manufacture and player selection. One major problem is the small sample size with only four extant examples. Another is that the acoustics of mouthpieces is as intractable as it is important. The systematic approach and detailed investigation lead discouragingly to an admission of defeat. “There is a discrepancy between musicians’ subjective experiences and what can be derived from scientific study” (p. 120). This discrepancy is exacerbated by the ill-defined terminology used by some players, such as “more centred playing behaviour” (p. 121) and “sound that remains focused” (p. 122)—phrases with some intuitive meaning but which require rigorous definition to be used authoritatively.

The documentation in chapter 7 of the eleven extant sixteenth-century Nuremberg trombones is perhaps the most valuable feature of the book (though it would be useful to be told the nominal pitch of the bass trombones described here). The differences in response of the extant early trombones (p. 159) is not explained; one is tempted to ascribe the weaker resonances of some instruments to leaks.

The publisher's presentation of Vereecke's material is initially attractive, but the author has not always been well served. The use of color printing is welcome but puzzling. The many bar charts in the appendices use color unnecessarily; many of the instrument photographs would have benefitted from color printing. Color should also have been used in some of the diagrams where a monochrome printing requires the use of dotted lines in comparative graphs. The dotted lines are almost completely invisible in Figure 6.12, for example. The final stage proof-reading was deficient, as in footnote 12 of chapter 1, showing stray hyphens. The quotation from Adolf Ledebur in German on p. 69 should also be translated. On p. 158, one reads, "The results . . . are provided to the reader on the CD attached to this thesis"—but there is no CD provided with the book.

The intended audiences are the small number of instrument makers and the large number of sackbut players. The players can now be well informed in selecting an instrument for the early repertoire. The granularity of the data presented is commendable, although few readers will be concerned with the second decimal place in the elemental composition of brass. Indeed, the general reader might have welcomed a few more conclusions about the relative significance of the amassed facts, but at least they can be confident that no stone has been left unturned in the quest to ascertain what the extant instruments can teach us.

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Germain, Christopher, Philip J. Kass, Darcy Kuronen, Dameron Midgett, and John Montgomery. *The American Violin*. AFVBM Foundation, 2016. 327 pp. 363 color photographs, 30 black & white photographs, 3 tables, reference list, index. ISBN 978-0-692-64339-6 (standard edition), ISBN 978-0-692-64340-2 (Deluxe edition). \$299 (hardbound standard edition), \$479 (leather deluxe edition).

In 2006, an exhibit chronicling the development of American violin making was mounted at the Library of Congress, "The American Violin:

From Jefferson to Jazz,” along with a three-day symposium of lectures, panel discussions, and concerts. This event gave rise, a decade later, to the publication of *The American Violin*, a stunningly beautiful reference work that fills a significant lacuna in the scholarship of the violin family and its luthiers. What becomes clear through this book is that lutherie in America has a far longer history than many may realize—noting that the first violin made by an American-born maker was as long ago as John Antes’ 1759 violin now preserved at the Moravian Historical Society in Nazareth, PA (not Bethlehem, as Kass states [p. 40], and which AMIS members will be able to see during the 2018 meeting in Bethlehem/Nazareth). Further, one becomes aware that even lutherie does not exist in a vacuum, and American lutherie evidences the same spirit of thinking outside the box and not feeling hemmed in by tradition that is seen in every other area of American invention. That said, it is also fascinating to read and observe how violin making in the United States turned a corner in rather profound ways once the European masterpiece instruments made their way to our shores—but startling to realize that did not happen until the early twentieth century.

The essays in this volume are thoroughly researched and well written pieces of scholarship primarily by authors familiar to those in the violin world. Philip Kass and Christopher Germain handle the lion’s share of the writing, which is divided more or less by geographical region—New England, Philadelphia, New York, the “heartland,” and western states—although several chapters make forays into more topical areas such as self-taught makers, eighteenth-century America, and bow making. The essays are loaded with information about makers and their craft, and one of my complaints with the book is precisely because it *is* such a gold mine of invaluable information. That complaint is the lack of meticulous citations and an exhaustive bibliography. Montgomery and Germaine offer some citations, but Kass includes none. Kass explains in a page titled “A Note on Sources...” (p. 318), that most existing texts were inaccurate, and therefore he based his work “almost entirely on primary resources.” As one should. And though he goes on to mention the titles of quite a few of the sources he used, the information still is not cited in the standard ways one expects and needs to find in scholarly work. If, for example, one wanted to follow up on Ava Lucille Butler, who is mentioned only in passing (p. 32) as part of the so-called “Bryant School,” with no citations given for that entire chapter, no clear research path is laid out, and one is at a bit of a loss to know where to begin looking. Another instance worth mentioning is the fabulous if apocryphal Geoffrey Stafford

story (p. 51)—Stafford as an English violin maker who had been banished to Boston around 1690 as part of a contingent of convicted felons resettled to a colony. It is indeed a delightful tale, and one just wishes it were true. I hesitate to include it even in my class lectures, however, because no citation for the story is offered. Ironically, lack of citations with which to check facts and continue the research path is one way texts perpetuate the very inaccuracies that are bemoaned in the “Note on Sources.” It is also in just this way that important sources unintentionally can be omitted, such as must be the case with the lack of reference to Darcy Kuronen’s important 2002 article in this JOURNAL (“Early Violin Making in New England,” vol. XXVIII, 5–62). Careful attention to that article may also have prevented at least one troublesome error, such as assigning ownership of the Simon Snow instrument (p. 24) to the Museum of Fine Arts, Boston, when it actually belongs to the Lexington (MA) Historical Society. On the same page, however, Kass suggests that all church basses had painted purfling, but, in fact, church basses do exist with inlaid purfling, such as the three by Abraham Prescott that *are* at the Museum of Fine Arts, Boston.

Without doubt the most charming and unexpected gift of *The American Violin* is the subtle humor that pervades the entire book. More often than not completely lacking in scholarly work, the humor takes one by surprise and—if one has muscled through transporting this hefty tome to read while relaxing at the local coffee shop—sudden laughing out loud is sure to draw curious glances. In fact, I had a sneaking suspicion (hope!) that I was in for some enjoyable scholarly reading when I first cracked the book open and went straight to the entry on Matthias Dahl, since my personal violin is a 1934 Dahl. The entry notes that Dahl was a spiritualist who claimed to channel the masters to discover their secret varnish recipes, and concludes, “Judging by this varnish, which lies rather flat on the pegbox walls, neither Stradivari nor Guarneri were particularly talkative” (p. 138). Casual reference to George Gemünder as “the testy German master” (p. 62) or reference to A.J. Maskrey’s work as “the type that gives nightmares to dealers everywhere” (p. 224) is the sort of writing one longs to find in the work of more scholars and makes one just want to sit down and debate this all over a good beer. To find the balance between engaging writing and obviously meticulous scholarship is indeed a feat worthy of pride.

One hundred seventeen instruments were selected to be featured with a brief description of the instrument and full color photographs of the instrument’s front, back, and scroll detail. It would be nice to have

provenance specifics included for each instrument, but only occasionally is that information provided. The photography is superb, and given that 223 pages are devoted to these exquisite photographs and short narrative (61% of the book), it seems odd that photographer Tucker Densley, who shot all but eleven of the instruments and the bows, is not included in the author list. Moreover, the archival photographs in the essays are outstanding, including such gems as the William Moennig shop in 1928 (p. 47), Simone F. Sacconi working at the bench c. 1935 (p. 57), and an impressive image of the Wurlitzer workshop in 1958 with René A. Morel, Mario D'Alessandro, John Roskoski, William Salchow, Hans Nebel, Frank Passa, Simone F. Sacconi, Rembert Wurlitzer, Thomas Bertucca, and Dario D'Attili (p. 58).

A significant objection I have with this remarkable publication begins by questioning the parameters. In the preface, John Montgomery writes, "This volume is the first to address this need [a reference book devoted to violin making in America] with high quality images and text dealing with instruments that cumulatively can be called American" (p. 12). The exhibit that birthed this book had relatively clear parameters: from Jefferson to Jazz, though one could probably debate the termination point. On the other hand, what were the criteria for inclusion in *The American Violin*? Further, what were the criteria for the instruments that were featured with lavish photography? Importantly, where in that criteria were women *excluded entirely*? Not a single instrument by a female luthier is featured. Scant mention of women is made in the essays—even Carleen Maley Hutchins, winner of the Guggenheim Fellowship and of the top achievement award offered by the American Acoustical Society, received only slight mention (p. 64). Yet, William M. Bissett (1837–before 1900) has an 1890 instrument featured, even though "Bissett's work is not particularly professional, perhaps due to his initial career in agriculture" (p. 85). One might take issue with the slight against farmers, but more to the point is to wonder why AFVBM would want to feature work that is not particularly professional while ignoring the work of *any* of the comparatively few women in the field. Arguing that Hutchins' instruments, for example, were experimental does not ring true, because even discounting the numerous "traditional" instruments she made, *The American Violin* features at least one non-traditional instrument in the mute violin of Charles Francis Albert (pp. 98–99). The John Friedrich violin featured is noted as "less interesting in character, something unfortunately true of much of Friedrich's work after his major successes at the Chicago and St. Louis Expositions" (p. 164). If, in fact, it is less

interesting, why include that instrument to the exclusion of *any* instrument by a female luthier? With no criteria discussed—time, place, gender, quality, other significance/influence, availability of examples—one is left to find the exclusion of women luthiers to be supremely unfortunate and disturbing indeed.

Nevertheless, *The American Violin* is an important and welcome addition to the collection of scholarship on the violin family and its makers. It should find a well-respected place in research libraries and workshop libraries for use by scholars, luthiers, dealers, collectors, and performers alike. It is deeply satisfying to see American lutherie placed in a solid context that enables celebration of American instruments and makers, both in their adherence to traditions and in their breaks from those traditions.

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Edward Blakeman, *Wibb—A Flute for Life*. London: Tony Bingham, 2016. 205 pages, 113 photos/drawings. ISBN 978-0-946113-10-1. \$38.50.

William Ingham Brooke Bennett (“Wibb”) is among the finest flutists of our time. Also a renowned teacher, he has guided the development of master flutists throughout the world during his long tenure as professor of flute at London’s Royal Academy of Music and as a teacher of master-classes in Europe, Asia, and the United States. During his sixty-year career, Wibb has demonstrated an endless fascination with the flute, especially in his pursuit of a vibrant, singing tone with varied colors, flawless intonation, and eloquent shaping of the musical line.

In the years leading up to Bennett’s eightieth birthday in 2016, Edward Blakeman, Head of Music at BBC Radio 3 and a longtime colleague, friend, and admirer of the flutist, conceived of telling the story of Wibb’s life and career. Simultaneously admiring Wibb’s performances and lamenting that the flutist has written almost nothing about his musical life, Blakeman embarked on the project and spent three years engaging Wibb in long conversations, while also poring over music, concert programs, and drawings. By weaving together Wibb’s own words, Blakeman captures the values, vibrancy, and vivid personality of his iconic subject. Writing informally, Blakeman overlooks some grammatical errors as if he didn’t wish to slow the pace of lively conversation in order to correct them.

Through ten chapters, each filled with photos, drawings, and lengthy quotes, Blakeman tells Wibb's story. The first three chapters ("Beginnings," "Teachers," and "Paris") are a breezy read. They tell of Bennett's early life, a happy upbringing as the only child of accomplished professional architects. (His mother, also a photographer, had studied drawing in Paris.) Surrounded by art and music, Wibb also enjoyed "an awful lot of making things for myself because there wasn't anything else there" [in Buckinghamshire, where his father moved the family to keep them safe from the bombing in London during World War II] (p. 19). At age eleven, he thought he might become a cartoonist, but then we learn of his first flute (a Boehm-system Rudall Carte with open G-sharp) and, just before he turned sixteen, of starting lessons with Geoffrey Gilbert. Wibb recalls Gilbert's teaching, the profound influence of concerts and recordings in his early musical development, and his experience as a finalist in the 1958 Geneva competition. An indispensable further step occurred in the summer of 1965 when he participated in his first master-classes with Marcel Moyse. Blakeman relates, "That first summer in Boswil was the great illumination of his musical life" (p. 43). In addition to Wibb's observations of Moyse's playing and teaching ("When Mozart say something three times, the third time he smiles"), we read letters to his parents and candid observations of his lessons with Jean-Pierre Rampal and Fernand Caratgé.

In "Orchestras," the reader learns of Wibb's rapid ascent to the top of England's orchestral scene, first winning the principal flute position with the BBC Northern Orchestra in Manchester in the autumn of 1958, then performing briefly with the Sadler's Wells Orchestra before moving on to the London Symphony (as co-principal with James Galway, then with Peter Lloyd) and principal positions in the English Chamber Orchestra and the Academy of St. Martin in the Fields. In "Heroes," Wibb tells of his admiration for musical colleagues, poignantly recalling the joy and brilliance of his longtime collaboration with the late Clifford Benson.

"All around his house you will find flutes and bits of flutes, in and out of cases, and each with a particular story attached" (p. 95). Indeed, Wibb's career includes a fascination with plotting "the creation of a perfect-tuned flute" and of experimentation with metals and all aspects of flute construction. He calls his Louis Lot 2828 "my best flute still" and repeatedly mentions "one of my preoccupations: trying to get a decent sound in the high register" (p. 101). In addition to offering thoughts on constructing and adapting flutes, he discusses favorite pieces and the

interesting narratives that surround them and shares observations on contemporary music and on playing the baroque flute.

Blakeman's chapter on Wibb's recordings includes the author's list of Top 20 recordings, including a special note about Wibb's 1978 recording of the Mozart flute concertos with the English Chamber Orchestra, George Malcolm conducting. The final chapters, "Teaching" and "Playing," offer specific guidance to the flutist, focusing on resonance and the value of singing, note bends and harmonics, articulation, shaping a phrase, and the importance of body alignment and holding the flute properly: "The body and flute resonate together" (p. 160). Wibb reveals one of his most exciting breakthroughs, following a performance of Haydn's *Creation* with soprano April Cantelo in the 1960s. "I'd always thought of the sound of the flute coming from where the air comes out from the lips, but I felt the flute wasn't outside me at the moment, it wasn't perched on my lip. . . . the air came from inside my body, as when you sing" (p. 164). He offers thoughts on difference tones and whistle tones, on the use of sensitive fingerings and, always woven into each discussion, on his lifelong quest for playing in tune. An interesting further dimension might have consisted of Wibb's most successful students' reflections on the important concepts of his teaching. And an index would be helpful: while Blakeman separates topics by chapter, there is inevitable overlap, and an index would assist the reader in finding information and connections more easily.

Growing up with artists who saw the world in terms of color, Wibb was fascinated by beauty of sound, variety of tone color, and accurate intonation. His lifelong cultivation of them in his playing, teaching, conversation, and practice led him to the top of his profession. A reading of this book about him will reward those seeking the insights of one of the masters of the flute.

KYLE DZAPO

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Robert Adelson, Alain Roudier, Jenny Nex, Laure Barthel, and Michel Foussard, eds. *The History of the Erard Piano and Harp in Letters and Documents, 1785–1959*. Cambridge: Cambridge University Press, 2015. 2 Volumes (hardback), 1134 pages, 40 illustrations. English text with an appendix in French. ISBN: 9781107092914. €155.00 (US \$258.00).

Among the various figures that left a permanent impression in the development of musical instruments during the last three centuries, the name

of Erard holds a prominent position. The firm that was founded by Sébastien Erard (1752–1831), one of the most prolific inventors and manufacturers of musical instruments of his time, had a long-lasting influence in the shaping of the modern piano and harp, introducing new manufacture and marketing standards, and producing thousands of instruments in London and Paris between the late eighteenth and early twentieth centuries. The pianos and harps bearing Erard's signature were, above all, powerful symbols of status that found a place both in the fashionable homes of contemporary celebrities and in the hands of famous virtuosi at concert halls across Europe.

This new publication, a team effort of five acknowledged scholars and Erard experts, brings together in a compact form and in an attractive layout a substantial amount of the extant Erard archives. Several files that had appeared previously in diverse sources, along with fresh, unpublished material and, most importantly, with new contextualization resulting from the latest research on Erard, are unified in this two-volume set, thus allowing for a creative revision of these records and illuminating many unknown sides of this ground-breaking firm. The outline and size of the two volumes has been largely determined by the archival material under discussion. The first volume is divided in four parts, namely inventions, business, composers, and performers connected to Erard, whereas the second volume contains the surviving Erard correspondence. In both volumes the main texts are in English, while the original French texts from the Erard archives are given in the appendix. Although adding nothing new to the content, the inclusion of the French texts is helpful for those wanting to investigate these documents more deeply, since sometimes the meaning of certain words, terms, or expressions can be changed or lost in translation.

Apart from the meticulous transcriptions and translations of the original archives, which form the lion's share of this publication, the two volumes include brief introductory texts that will be valuable especially for those not familiar with Erard and the firm's output. After the necessary acknowledgments and some useful editorial notes at the beginning, the first volume starts with an introduction describing the history of the Gaveau-Erard-Pleyel archives and providing a short biography of Erard with details about his family origins, his close relatives, and the company he established. Additionally, it presents the evolution of the Erard piano and harp, as well as Erard's lesser known experiments with expressive organs. On the other hand, the introduction in the second volume focuses on Erard's two most oft-cited inventions, the double-action pedal

mechanism for the harp (1810), and the double-escapement action for the piano (1822). This introduction also includes an interesting analysis of Erard's customer profiles based on the sales of his first 100 double-action harps in London between 1811 and 1812, as well as details about the promotion of Erard's new piano through Liszt's performances in 1824. One of the most important features of this publication concerns the plentiful explanatory comments in footnotes, providing noteworthy information about people, locations, firms, institutions, or instruments mentioned in the Erard documents and letters. The text is accompanied by forty black and white illustrations, including surviving instruments, portraits, drawings, photographs, and archival material relating to the Erard firm. Finally, the end of the second volume includes an extensive bibliography along with indexes for names and places which will satisfy those wishing to systematically examine Erard's wide international network.

Erard's documents and letters presented in these two volumes provide the opportunity to discover the personalities and everyday activities not only of those at the head of the firm but also of those involved in the actual production of instruments or those undertaking administrative tasks and other duties in Erard's workshop. Moreover, they contain a wealth of information on Erard's clientele, on the family's friends and associates, as well as on their critics and competitors. These archives reveal, for instance, Erard's close personal and professional relationship to renowned musicians and musical instrument manufacturers, such as Clementi or Broadwood, but also to leading craftsmen and entrepreneurs outside the music business, such as Abraham Louis Breguet, the famous watchmaker (see, for example, letter 7.131, p. 95). Indeed, the impact of Erard's acquaintance with artisans from other trades who were at the forefront of technical innovation, and who may have played a major role in Erard's own inventions and improvements for the harp and piano, is a topic that deserves further analysis. Erard's commercial success was not least due to the strong links he had to European royalty and nobility, as evidenced, for example, by the exclusive privilege that was granted for his pianos in 1785 by Louis XVI (p. 49). In addition, the numerous celebrated individuals, predominantly from the higher strata of society, which often appear in these archives, confirm on one hand the appeal of Erard's instruments to fashionable circles and on the other hand the firm's effective advertising and marketing methods (see, for instance, letter 169, pp. 623–624, or letter 297, pp. 763–767). In particular, the correspondence

between Sébastien Erard and his nephew Pierre brings to light countless fascinating details about the structure and operation of the firm. We witness, for example, how in the letters between the two men around 1819, the attention shifts from the harp to the piano (letter 245, pp. 702–704, or letter 257, pp. 715–717), with Pierre eagerly anticipating the patent for this instrument and advising his uncle on the setup of a manufactory in London, while referring to the workforces and production numbers of his contemporaries. Likewise, we observe how the occasional hiring or firing of personnel (letter 99, pp. 549–550 or letter 142, pp. 594–595), some of whom would seek employment at Erard's rivals (letter 263, pp. 722–723), seems to have been a common measure in order to increase production in times of high demand or to spare costs when money was scarce. Apart from offering an unparalleled insight into Erard's oeuvre, this material can also be viewed from a variety of historical, geopolitical, socioeconomic, and cultural angles. One can explore, for instance, aspects of engineering and industrial manufacture, the function of financial transactions and legal procedures, the complexities of the patent system, the evolution of certain musical styles or performance practices, class and gender issues, the development of popular leisure and entertainment events, eating and drinking habits, or methods of communication, transport and travel during the firm's era, to name but a few.

For a publication of this depth and breadth, the authors have efficiently managed to maintain a well-defined structure and consistency on all levels. There are, however, some minor points for constructive criticism. To begin with, the title is somewhat misleading, since what is contained in these two volumes is actually a presentation of the Gaveau-Erard-Pleyel archives, now the property of the AXA insurance group, rather than of all the existing archival documents pertaining to the history of the Erard firm. For example, the part listing Erard's inventions is quite limited, as it does not include the Erard patents issued in England, while there is no mention of the patent texts and drawings preserved at the British Intellectual Property Office (prior to 2007 known as the Patent Office). Secondly, in a work of such scope, addressed mainly to a specialist audience, it is sometimes inevitable to overlook details that may be crucial for the average reader. As an example, for the reader's convenience the note on contemporary currency on p. xxiv could describe the situation in both France and in Britain, additionally listing equivalent prices for the costs of the same instrument (e.g., a piano or harp), so that one could easily understand any differences between the two

countries. Unfortunately, information on British currency is first mentioned in the second volume and only in footnote 6, p. 529. Thirdly, a large number of the images as well as parts of the introductory texts already have been presented in earlier publications, such as in the exhibition catalogue by Adelson et al, *Erard and the Invention of the Modern Harp, 1811-2011* (Nice: Musée du Palais Lascaris, 2011). Here, some new images and details of extant instruments by Erard, numerous of which have survived in public and private collections (apart from those owned by AXA), which could illustrate the chronological development of the different designs, would have been particularly welcome. Moreover, in some cases it is not clear how the pictorial material was selected and arranged. For instance, one wonders why the authors chose to show the French patent for the double-action harp issued in 1811 (illus. 22, p. 524) instead of the earlier British patent, which was enrolled in 1810. In contrast, the authors include images of two early Erard harps made in Paris, both labelled as prototypes without further clarification in the second volume (illus. 33 and 34, on pp. 732 and 733 respectively), though one would expect to find such images in the introductory text on the development of the harp in the first volume, where the reader actually sees one of the last harps made by the Erard firm (illus. 6, p. 33). It seems that the authors' emphasis was evidently on presenting experimental models or rarities (e.g., labelled as "the earliest model"), since few of the standard types of harp and piano that Erard produced, and his customers would have used, are described or depicted in the two volumes.

In conclusion, although far from being the comprehensive book on the history of Erard, these two volumes can open new windows for the future study of this important firm, providing a rich material for further research and interpretation from different perspectives. This publication is, therefore, a significant contribution to musicological and organological literature and will certainly become a necessary reference source not only for those interested in the history of the piano and harp, but also in musical instrument manufacture and musical life in general from the late eighteenth to the early twentieth centuries.

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