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they differ from region to region and country to country, and are always filtered through the subjective assessment of the designer and maker. Organology still lacks an objective methodology of handling this issue: to describe and help interpret the bore and sound of an instrument as a reflection of a particular period, country, region, and maker. Acoustics is only partially suited to this task, because musical sound is by its nature very much a subjective and artistic phenomenon. Otherwise, subjective description of sound has little scientific value. An interesting task, in need of further development, is to identify the means which the maker used to create a musician's tool that speaks well and in tune, and sounds beautifully. Klaus offers bore profiles of the bells and a DVD with sound examples of playable instruments. This is the best we can do today.

A related aspect is to judge where an individual instrument stands in its historical context. The history of valves begins in the 1810s and '20s, simultaneously with the rise of Romanticism in music, and with Beethoven, Weber, and Mendelssohn. The Romantic sound ideal embraced a homogenous, open, and strong sound, requiring chromatic tones to facilitate complex modulations that became ever more important. Only valve instruments were suited to produce these qualities adequately, not the natural trumpets and horns; and new metal technology made it easy to adjust the pitch of low brasses when wider bores came in demand. Both the emergence of valves and Romantic style in music were apparently driven by the same forces, and it was this commonality that drove the evolution of valve brasses.

All in all, Klaus's volume 3 is a work of excellent organological scholarship; it is thought-provoking and the best book on valve instruments now on the market.

HERBERT HEYDE
NEW YORK

Douglas Koeppe. *Woodwinds in Early America*. Wimberley, Texas: Brother Francis Publishers, 2015. 738 pp., 400+ black-and-white illus. ISBN 978-0-692-35447-6. \$150 (hardbound).

Bound in a stately red, printed on high-quality art paper, and weighing more than ten pounds, *Woodwinds in Early America* aspires to the monumental. Douglas Koeppe, a physicist and mechanical engineer by profession, has devoted a half century to collecting and studying woodwind instruments. Readers will discover here an abundance of information pertaining to the origins of woodwind production and use in America,

extensively illustrated with photographs and reproductions of historical documents, maker's marks, and supplementary material, including method books, catalogs, musical facsimiles, and maps.

The introduction implies that the book will be confined to antebellum America, and the records of woodwind manufacture and performance in later parts of the book terminate at 1800. But the author also leads readers on excursions into later periods up to 1900. Indeed, only twenty percent of the makers and instruments described in Part V of the book date from before 1800. Musical activities in New Orleans are given consideration, even though in the eighteenth century the term "America" generally excluded French colonies. Many instrument makers, players, and music dealers active in colonial America were European by birth, and may have brought instruments with them to the New World. As the author points out, American-made products must be considered alongside imported European instruments.

The book is divided into nine parts, each arranged chronologically. After a brief social and political history of select colonies, Part II quotes records of woodwinds from inventories and periodicals. Early performances employing woodwinds and early musical societies are discussed in Parts III and IV. The main focus of the book is Part V, more than 400 pages of articles on individual makers and dealers of the eighteenth and early nineteenth centuries, with detailed descriptions of specimens of their instruments. In Part VI, Koeppe extends the discussion to four firms active in the nineteenth century: John C. Haynes, Pfaff Brothers, William King, and John Holland. (Anonymous instruments of both centuries are discussed in Part VIII). In Part VII, Koeppe analyzes the design of woodwinds and the technology of production. Parts IX–XIII serve as appendices to earlier sections, treating the development of important orchestras, tutors and method books, major fairs and exhibitions, and performance pitch. The book concludes with a bibliography, list of illustrations, and three indexes.

Koeppe derives most of his historical material from a range of revered secondary authorities, including Oscar Sonneck, Barbara Lambert, and John Baron. He has also drawn heavily from the Performing Arts Citations in American Newspapers database (PACAN). In this minimally interventionist presentation, Koeppe leaves aside drawing conclusions and synthesis, which might oversimplify the complexity of individual case studies. His tabulation of the data leaves scope for readers to draw their own connections regarding the influence of performers on makers and

vice versa, and the relationship between dealers and importers in the burgeoning musical market.

Even with the overwhelming volume of material presented, it is unclear how exhaustive Koeppe has been in the process of collating the information. Not all performers mentioned in the volume appear in the list of "Some Eighteenth-Century Woodwind Performers" in Part III. In an otherwise meticulous account of William Whiteley's workshop and instruments that discusses the evolution of turning styles on the maker's clarinets, I was surprised to find no mention of the remnants of his workshop discovered by Eric Selch and now preserved at the Oberlin Conservatory—surely the most important material remains from any early American woodwind workshop. A list of "Early American Woodwind Tutors" in Part X is subtitled "a sampling of titles in chronological order." This is taken (with due acknowledgement) directly from Thomas Warner's 1974 *Annotated Bibliography of Woodwind Instruction Books, 1600–1830*, a work in need of substantial revision.

Brother Francis Publishers appears to have been set up exclusively for this book, with the author solely responsible for the enterprise. As often happens with self-published books, the mechanics of production—proofreading, formatting, and documentation of sources—would have benefitted from professional assistance. Despite a prominent disclaimer that the author has preferred some British usages in a book otherwise composed in American English, frequent infelicities of style and typographic errors count against its authoritative tone. Documentation is inconsistent, at times incomplete, and even haphazard. Some works are listed in the bibliography, while others are cited only in the endnotes of each chapter. Other details are incomplete or missing. For instance, which "city papers" printed the two-page announcement card of the opening of the St. Charles Theatre in New Orleans in 1835, quoted in its entirety on pp.117–18, is nowhere mentioned. In five tables listing instruments presented in nineteenth-century exhibitions, sometimes priority is given to the instruments, and at others the builder, making the data hard to find and synthesize at sight. In such a large tome, seemingly insignificant details can lead to frustration when attempting to track down references. Accuracy in this area is particularly crucial in a work of historic nature that could serve as a reference work for future generations.

While much of the historical material summarizes the work of other scholars, the strength of the book lies in the case studies of individual

makers and their work found in Part V. In addition to detailed biographical sketches and records of known business dealings, Koeppe provides detailed descriptions of representative specimens held in both major museums and private collections. He grapples with vexing questions of attribution, chronology, and design influences, and lists all known surviving instruments by each maker. In most cases he identifies each instrument's present location. The author has drawn heavily on his own collection, certainly the most important assemblage of American woodwinds currently amassed, with significant representations of the work of Weygandt, Eisenbrandt, Klemm, Peloubet, William Hall, and Firth, Hall and Pond, among others. He has cause to enumerate and discuss over 150 items that he personally owns, including many exceptional and rare items, of which several are worthy of mention here: early 5-key C clarinets by N. Curtiss and Jacob Anthony Jr.; a flute from ca. 1831 by Bacon, Weygandt & Co. with Cuddy's improved rosewood-ivory headjoint and flared clarinet-type bell; double flageolets by Bacon & Hart and C. Toomey; a rare anonymous oboe from the late eighteenth century and another oboe by Christman; other instruments exhibiting original technologies such as the Weygandt flute with four German-silver keys with "tronconique" key heads; a 13-key clarinet with a special register key by John Ashton; a set of 10-key clarinets in C, B-flat, and A by William Rönnerberg in a period case; and the H. Cottier flute awarded a silver medal at the 1851 exhibition of the American Institute of the City of New York.

But the book is far more than a catalog of the author's collection. In addition to physical descriptions of countless instruments, the curious will stumble on fascinating forays into musicological archaeology: the music of early theaters, the history of civic bands, instruments in trade fairs, differences cultivated by English and German émigré craftsmen, and even a brief history of theater lighting.

Research on the history of American music has recently enjoyed a significant rise in interest. Despite limitations and organizational idiosyncrasies, *Woodwinds in Early America* is an invaluable addition to the emerging picture of music as a vibrant part of the history of the American nation.

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