

Reviews

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ARNOLD MYERS AND JOHN WALLACE, eds. *The Cambridge Encyclopedia of Brass Instruments*. (Cambridge: Cambridge University Press, 2019). xxi + 612pp., 104 b/w illus., 12 tables, 94 musical examples. ISBN 978-1-107-18000-0 (hardback). Price: \$125.00; ISBN 978-1-316-63185-0 (paperback). Price: \$32.99; \$22.09 (Kindle).

Much of the wealth of the world's knowledge is increasingly portable and easily carried on our wrists, in our pockets, purses, backpacks, and briefcases. It is accessible through ubiquitous smart devices of all kinds—phones, tablets, laptops—and even by simply asking 'Alexa.' In this cyberage, do printed

books still matter? To what media do members of Generation Z or Millennials most frequently turn to gather information for term papers in college or theses in graduate school? Books? No, these younger generations seem more often inclined to look for answers in the ever-changing, constantly updating resources of cyberspace, rather than consulting the research of dozens of eminent scholars whose knowledge about a singular subject appear fixed in the medium of a printed book (only to be updated, if at all, in subsequent revised editions).

Here lies the predicament of *The Cambridge Encyclopedia of Brass Instruments (CEBI)*, which delivers, in print and a Kindle edition, almost everything you could ever think you wanted to know about brass instruments, but were, possibly, afraid to ask. In 612 immutable pages, thirty-five 'experts from fifteen countries join three of the world's leading authorities on the design, manufacture, performance and history of brass musical instruments in this first major encyclopedia on the subject' (back cover). This one-volume encyclopedia is edited by an outstanding trio of distinguished British scholars. In many respects, it is the next logical step forward following the twenty-two-year-reign of *The Cambridge Companion to Brass Instruments* (1997) that was also edited by Herbert and Wallace (*CEBI* editor Arnold Myers was a contributor to the 1997 volume). While it also builds upon the stepping-stone work of previous generations of British scholars, it does not seek to replicate any of those studies that include, but are not limited to, Adam

Carse's *Musical Wind Instruments* (1939; Dover reprint 2002); the various iterations of the *Langwill Index* (1960-1974; 1993); and Anthony Baines' *Brass Instruments: Their History and Development* (1976-1993; Dover reprint 2012); or his *Oxford Companion to Musical Instruments* (1992).

Surely one of the first of many difficult decisions that had to be made when the *CEBI* was conceived was a determination of the audience(s) to be reached. According to its online marketing, the *CEBI* is said to be the 'definitive guide for students, academics, musicians and music lovers,' although the internal 'Guide to Using the *Encyclopedia*' states that 'This book is aimed at specialists and non-specialists: anyone who has an interest in increasing their knowledge of brass instruments, the way they are and have been made, played and understood in different places and times' (p. xv). Not surprisingly, the *CEBI* was awarded one of the 2019 Choice Outstanding Academic Titles by the Association of College and Research Libraries, which means that it was judged to have specific appeal for undergraduate students. Fortunately, for many students and faculty at colleges and universities, institutional subscriptions to the Cambridge Core provide library patrons with electronic access to the *CEBI*'s content. Those without such access may take advantage of the *CEBI*'s Kindle version with its inherent search capabilities and the *CEBI*'s useful, active cross-reference links. Readers may find both options particularly useful for discovering additional information about technical subjects since, according to the editors, 'We have encouraged clarity from our contributors, but have not discouraged the use of technical language where it is needed' (p. xv). The 'Guide to Using the *Encyclopedia*' also notes that the editors 'have been aware that the book will be used by readers throughout the world and that they will need to search for information from different starting points' (p. xv). Their hope for worldwide consumption 'has been foremost in our minds when designing the way the book is organized' (p. xv).

In addition to considering their audience, the *CEBI*'s editors were faced with many other critical decisions such as what entries to include or not; who, and who not, to ask to write entries; who to include or exclude in the alphabetical biographical entries; how many images should be included; how much to emphasize British-related topics over those of other areas of the world, and so on. The most disappointing part of the *CEBI* is the photography and its sizing and layout. The relatively few brass instrument-related illustrations in Anthony Baines' *Oxford Companion to Musical Instruments* (1992), by comparison, are

far superior. The cornetto photo in the *CEBI* (figure 27, p. 127), for example, appears to be underexposed and is quite small. Its placement at the bottom of the page, without any wrap-around text, is one of several instances that wastes precious space in which some additional entries could have been placed. Compare the cornetto image with two superior images in Baines' *Oxford Companion* (p. 82). Some of the most disappointing photos are those in which the contrast is so poor that parts of the instruments actually blend into the background. See, for example, a ballad horn (figure 11, p. 49), a flugelhorn (figure 40, p. 176), a Koenig horn (figure 55, p. 238), a slide trumpet (figure 81, p. 380), and a bass trombone (figure 86, p. 411), among others. Some images do appear a tiny bit crisper, however, when viewed in the Kindle edition or in the hard cover versus the soft cover print editions. Several exceptionally fine images, however, include a didgeridoo player (figure 32, p. 147) and an ophicleide (figure 68, p. 304). More images, particularly those of less familiar world instruments, would have made their entries a bit more comprehensible. The drawings depicting various valve configurations (figures 97-99, p. 432-435) are remarkable for their clarity.

The content of the *CEBI* is divided into seven parts. A precis of each follows here:

Part 1. Alphabetical entries comprise 450 pages in the print edition. Among these are found shorter and longer entries on topics ranging from definitions and histories of individual types of instruments (for example: ballad horn, Bach's trumpet, french horn, trombone). Surprisingly, the tromba marina ('Marine trumpet') is included, primarily because of its name (notwithstanding the fact that it is actually a bowed string instrument) and its acoustical qualities that bear 'some similarities between its sound and that of the trumpet' (p. 407). Articles about periods in music history are included, along with other broad topics such as acoustics, anthropology and ethnomusicology, breathing and embouchure, brass ensembles, conservation, gender studies, manufacture, materials out of which labrosones (also known as brass instruments) have been made, organology, timbre, valves, and much more. An article about patents includes a very selective, six-page list of 'those [patents] for some of the most important brasswind instruments' (pp. 312-319). Authors of all articles are cited at the end of their contributions, along with a few selected sources that are cross-referenced with the bibliography for further reading.

The criteria for the selection of individual biographical entries in the alphabetical section is unclear. It is disappointing to discover, for example,

that there no separate entries for the famous organologist Curt Sachs (whose name appears six times within other entries); Philip Bate (one of the founders of the Galpin Society, who wrote books about the trumpet and trombone and gave his well-known collection to the University of Oxford); Alessandro Liberati (noted cornetist and American band director, who is only tangentially mentioned in the entry for Arthur Pryor); Patrick Gilmore (Irish-born and later legendary American band leader who is mentioned fourteen times in other entries); Matthew Arbuckle (leading 19th-century cornet soloist, composer and author of a cornet method, who is mentioned nine times in other entries); Bohumir Kryl (one of the great cornetists and conductors of the late 19th-early 20th centuries, who is surprisingly only mentioned once in the *CEBI*); Walter Emerson (outstanding 19th-century cornetist and composer, who is entirely absent from the *CEBI*); Clifford Brown (American jazz great who receives only passing mention in another article); Philip Jacob ('Jake') Burkle (chief brass maker and trombone designer with C. G. Conn from 1876–1943, is not mentioned. Burkle personally made Arthur Pryor's legendary 1894 trombone, now preserved at the National Music Museum in Vermillion, South Dakota); Larry Ramirez (chief design engineer for Holton, who is mentioned only once for his 1976 design of Maynard Ferguson's Firebird trumpet, the original prototype for which is preserved at the National Music Museum in Vermillion); Robert Eliason (noted American brass instrument researcher whose publications are referenced nineteen times in the *CEBI*); and many more. At least 'Alexa' can tell us who some of these notables are, even if the *CEBI* does not.

Some instrument manufacturers and manufacturing firms are included in the alphabetical entries, whereas others are included in Appendix 3 (see Part 4, below). A few noteworthy errors and misleading information were discovered in the alphabetical entry for Conn (the company is mentioned 99 times in the *CEBI*). On p. 117, it is said that Conn is 'particularly known for the tooled decoration on their instruments.' Tooling, to the best of this reviewer's knowledge, is the process of embossing books or leather goods by impressing them with heated tools. Although some of Conn's 19th-century leather cases might have borne some decorative tooling, the instruments themselves would instead have been hand engraved (many silver- and gold-plated examples were very highly engraved with a variety of standard designs and customized depictions). Mention is made of Charles

Gerard Conn's split-lip story, which, though colorful, is at best apocryphal (there were other reasons for the creation of Conn's first musical product – a rubber-rimmed mouthpiece). Indeed, Conn did set up his early brass instrument making business with a partner named Eugene Dupont; however, that partnership only lasted for 4 years, which is not made clear and may have been the cause of another error in the story of Gus Buescher (see below under Appendix 1 comments). The first employment of union labor in the early Conn factory began in 1906, not 1910 (as stated on p. 117), and was dissolved by Carl Greenleaf in 1916, after purchasing the operation upon the retirement of C. G. Conn. Dan Henkin, who bought C. G. Conn and all its holdings in 1980, died in 2012, which is not listed although his birth date is included in the Conn entry. Finally, to correct the chronological record cited in *CEBI*, United Musical Instruments (UMI), of which Conn became a part in 1985, was sold to Steinway Musical Instruments in 2000; in 2002 (not 2003 as is stated), UMI was combined with Steinway's Selmer division to become Conn-Selmer, Inc.

Part 2. Appendix 1: A Selective List of Vernacular Horns and Trumpets (21 pages in print edition) includes labrosones 'that have had common use in communities in various parts of the world' (p. 460). The list includes instrument names, basic characteristics, region/culture where it is used, and the name of the (modern) state. The inclusion of photographs of these instruments would have been immensely helpful.

Part 3. Appendix 2: The Ranges of Labrosones (14 pages in print edition) begins with a section of 'modern instruments' (20th–21st century), followed by ranges for brass instruments made in the nineteenth century, a combined section for the 'Renaissance, Baroque and Classical' periods, followed by 'antiquity,' and concluding with 'other instruments': 'Alphorn, Medieval buisine, Tibetan thighbone trumpet (*rkang-gling*), side-blown African trumpets, and the Tibetan prayer trumpet (*dung chen*).'

Part 4. Appendix 3: A Selective List of Makers of Brass Instruments (32 pages in print edition) that is 'not intended to be exhaustive' and 'includes brief summaries of the work of individuals and firms who have displayed influential innovation, produced instruments of particularly high quality or whose output was extensive.' The list also includes details of some influential manufacturers of accessories such as 'mute [sic] and mouthpieces' (p. 495). The editors of the *CEBI* note further that this index is but a 'summary and starting point for further research'

and that the websites for existing companies may 'provide additional and possibly more current information than is included here' (p. 495). Longer entries for selected brass makers are included in the primary alphabetical entries (such as that for Conn, discussed above), with a cross-reference to those articles included in this appendix. A spot check of several entries related to the many industries that flourished in Elkhart, Indiana, for example, revealed a few significant errors and omissions. While this is not meant to suggest that the *CEBI* is fraught with errors and omissions, it does point out that perhaps some additional expertise, particularly with respect to American topics, should have been sought at least for proofreading. For example, 'Buescher' (p. 499): 'Gus' Buescher, as he was commonly known, was one of Charles Gerard Conn's original apprentices, according to research conducted by this reviewer. The fifteen-year-old Buescher began his relationship with partners Conn and Eugene Dupont on 6 June 1876. But the Conn-Dupont partnership was short-lived, finally dissolving in 1880. By the time Buescher was crafting the first American-made saxophones between 1890–1892 (not just 'reputed to be making,' as is stated on p. 499), the talented machinist was already the foreman of the clarinet, flute, saxophone, drum, valve, and mouthpiece departments for C. G. Conn, not for 'the Conn-Dupont company,' as is stated on p. 499. Buescher described the accomplishments of his seventeen-year tenure with Conn in a published letter dated 26 September 1893, in which he announced his resignation from his senior position with Conn. In the fall of 1894, he organized his new business as the Buescher Manufacturing Company, supported by two business partners (not themselves associated with the music trades). Factory output included many non-musical items as well as valve assemblies and complete instruments. The company was reorganized in 1904, under the name Buescher Band Instrument Company, to focus specifically on the manufacture of musical instruments. It was clearly not at this time that the company was sold by Buescher to five Elkhart businessmen, as stated on p. 499. Rather, it was during a second reorganization in 1916, that several Indiana businessmen provided an increased capital investment. Gus Buescher subsequently stepped down as president to become the firm's vice president and general manager until his resignation in January 1929. Meanwhile, in 1924, Andrew Beardsley and Carl D. Greenleaf (then President of C. G. Conn, Ltd.) founded the new Elkhart Band Instrument Company which, in 1926, was merged with Buescher, its parent company

(rather than the other way around, as is implied in the *CEBI*, p. 499). In 1932, Gus Buescher, having sold the rights to his company's name, formed a new band instrument company in Elkhart with partner Harry Pedler, Sr. Gus remained with the new Art Musical Instruments, Inc. until his death in 1937.

According to Dean McMakin's unpublished compilation 'Musical Instrument Manufacture in Elkhart, Indiana' (1987; copy preserved at the National Music Museum in Vermillion, South Dakota), Emil K. Blessing was born in Oppelsbohm (Baden-Württemberg), Germany a small village near Stuttgart, and not in 'Oppelsheim, Würtemberg,' as stated in the *CEBI* (p. 498). This entry also fails to note that after coming to the U.S. in 1895/6, the sixteen-year-old worked various jobs and possibly was an apprentice studying valve-making in Gus Buescher's newly established business.

Part 5. Appendix 4: A Selective List of Collections of Brass Instruments (10 pages). 'This list indicates some of the major instrument collections with significant holdings of brass instruments. Most are museums, but some are private collections which have made important contributions to brass scholarship' (p. 528). Some listings include helpful comments about specific brass collections in their holdings, such as the Musikinstrumentenmuseum Schloss Kremsegg in Kremsmünster, Germany, which preserves the Streitwieser and Louis Stout collections that were at one time located in Pottstown, Pennsylvania. Although the Musical Instrument Museum in Phoenix, Arizona, is listed, no mention is made that the holdings of the Claremont University Consortium's Kenneth G. Fiske Museum at The Claremont Colleges in California were acquired by them in 2008.

Part 6. Appendix 5: Early Didactic and Theoretical Works Relevant to Brass Instruments (24 pages). 'This list contains bibliographical details of works written or published before 1900 that are relevant to the history of brass instruments. It includes theoretical treatises, instruction books and didactic works' (p. 538).

Part 7. The *CEBI*'s bibliography (34 pages) is 'restricted to works cited in this book ... and a small number of other texts that the editors have added to give additional contexts' (p. 562). Additional resources not listed, but that would also be useful to the general and undergraduate audiences for which the *CEBI* is intended, include Mark J. Fasman's *Brass Bibliography: Sources on the History, Literature, Pedagogy, Performance, and Acoustics of Brass Instruments* (Indiana University Press, 1990), which provides more than 6,000 citations. *The Historic*

Brass Society Journal (HBSJ) annually publishes a bibliography of writings about brass instruments that 'includes listings of writings about Western and non-Western bass and lip-reed instruments, their makers, instrument construction, original performance situations, performers, performance practice, repertoire, and depictions in works of art from antiquity through the first four decades of the twentieth century' (cited in every issue of the *HBSJ*). A seventeen-page index concludes the *CEBI*.

Will this be the one-and-only print version of the *CEBI* or will bibliophiles continue to be able to collect revised editions? Perhaps the time is drawing near when undertakings of this nature will involve more than 'just' thirty-five selected scholars from around the globe. Hopefully someday, someone will have the vision and expertise to coordinate an online publication like the *CEBI* that will welcome updates and facilitate corrections and omissions of the sort suggested in this review. In that scenario, errors and misunderstandings will not be able to turn into popular 'urban myths,' which are so often admired by less strenuous researchers, before the next revised print edition is published. Perhaps the scope of the next brasswind encyclopedia will also be broadened to include more new and more accurate organological research such as is currently being discovered and published by many more American (and other) scholars than were included among the original 'thirty-five experts' of the *CEBI* project. In the meantime, everyone can learn something new about brass instruments, if the book's cover (or the Kindle app) and the human mind will both remain open long enough to engage in some fascinating lifelong learning.

MARGARET DOWNIE BANKS

NANCY HURRELL. *The Egan Irish Harps: Traditions, Patrons and Players* (Dublin: Four Courts Press, 2019). 301 pp, illus., tables. ISBN 978-1-84682-759-4 (hardback) Price: €50.00.

Nancy Hurrell's *The Egan Irish Harps* is a book that was waiting to be written. Harps made by John Egan of Dublin (*fl.*1797–1829) are found in public and private collections the world over, admired for their decorative beauty, mechanical ingenuity and fine musical qualities. However, until now there has been no study of Egan's life and work; as a result, organologists have had great difficulties placing these unusual instruments in a proper historical and musical context.

The reasons for Egan's relative neglect are multiple. Most scholars who have written on the history of the 19th-century harp have concentrated their attention

on the achievements of the Erard firm, often to the exclusion of important contemporary makers. Moreover, although Egan built both single- and double-action pedal harps, he became particularly famous for a small portable model that is situated somewhat uncomfortably on the margins of concert life of the period. Finally, Egan's harps were not only musical instruments, but also objects that carried potent political symbolism. As such, their interpretation as cultural artefacts requires a certain expertise in Irish history. Hurrell confronts each of these challenges, arguing convincingly that Egan should be reassessed as one of the most important and successful harp makers of his time, and one who had a significant impact on Irish culture and society.

Hurrell's book begins in dramatic fashion, with the discovery in 1813 of an ancient Gaelic harp unearthed in a peat bog near Castle Fogarty in Tipperary. The harp was sent to Egan, then Ireland's leading harp maker, to be cleaned and re-strung. Egan was, at that time, enjoying a flourishing business making French-style pedal harps, but this small medieval instrument piqued his curiosity. The harp was a powerful symbol, omnipresent in Irish nationalist imagery, literature and song. Nevertheless, as a musical instrument that had been played for over a thousand years, it had fallen into obsolescence. This desuetude had even become a metaphor for Ireland's demoralized national spirit, exemplified by the 'dying harp' with broken strings in Thomas Moore's *Irish melodies* (1808–34): 'Dear harp of my country! In darkness I found thee,/The cold chain of silence had hung o'er thee long,/When proudly my own island harp, I unbound thee, And gave all thy chords to light, freedom, and song?' It was his contact with the metal-strung *cláirseach* that gave Egan the idea of creating a modern version of this ancient Irish instrument. As Hurrell points out, Egan's timing was perfect. Because the nationalists in the post-union era needed powerful symbols, such native products were in high demand.

Hurrell places Egan's work in the context of Ireland's longstanding fascination with the harp. Her iconographical analyses are particularly thought-provoking, as she notes that although some official representations (for example, on coins, flags and coats of arms) reproduced more or less accurately actual extant instruments such as the famous Trinity College harp, others depicted gothic, English or even Italian models. This cultural mixing was also exemplified on a musical level in the works of the famous blind harper Turlough Carolan (1670–1738), whose Irish-sounding tunes were clothed in an Italianate baroque style.

The patriotism of his customers made it possible for Egan to become a formidable rival to the Erard firm. Erard's London-made harps, seen by the Irish as an English product, stymied Erard's attempts to make significant incursions into the Irish market. On the other hand, Egan's small, portable Irish harp was much appreciated by English customers. The Erards criticised Egan's harps, believing that Egan had copied their patented forked discs, but they refrained from taking him to court, knowing that it would have the unintended consequence of making Egan a sort of Irish martyr. Hurrell vividly describes Egan's campaign to encroach upon Erard's own territory in England. In 1820, Egan furnished harps to the English royal residences of Carlton House and Windsor Castle. In 1821, on the occasion of the visit to Dublin by King George IV, Egan presented the King with a spectacularly decorated harp with a column in the shape of a winged maiden. It was at this moment that Egan was awarded the coveted royal warrant as 'harp maker to George IV', and began calling his trademark instrument 'Egan's Royal Portable Irish Harp'.

As Hurrell notes, Egan was not only a maker of decorated Irish harps, but also an innovator in harp design and mechanism. As early as 1822, he and his son Charles ventured even further than Erard in the mechanization of the harp by inventing a triple-action instrument with additional notches for C double sharp, F double sharp and G double sharp. Realising they were ahead of their time, the Egans abandoned their triple-action model. Nevertheless, they were unknowingly vindicated over twenty years later by Berlioz, who, in his *Grand traité d'instrumentation* (1844), observed that there were certain chordal glissandi that were impossible on the double-action harp and called on the Erard firm to produce a triple-action harp. The Erards did not accept Berlioz's challenge, considering such a harp to be overly complicated and ultimately unnecessary, but neither Berlioz nor Erard seemed to have known that the Egans had invented such an instrument two decades earlier.

The Egan Irish Harps is more than just a study of one harp maker and his instruments; it is also a highly readable history of music in Ireland in the early 19th century. Hurrell vividly describes how post-union Dublin became a fertile terrain for entrepreneurs including instrument makers, music publishers and teachers. She recounts the fascinating efforts to preserve the dying tradition of Irish harpers, beginning with Edward Bunting's (1773–1843) transcriptions of tunes they played. Subsequent revivals of the ancient harp tradition appeared in

unexpected contexts, such as the patriotic initiatives of the Drogheda New Total Abstinence Society, which built numerous copies of Egan harps in the hope that teaching young people to play would help them to resist the temptations of alcohol.

Hurrell's analyses are firmly grounded in her study of numerous extant Egan harps. Many of these individual instruments have been preserved in the homes of the original owners, alongside printed music and other documentary evidence. In her fascinating chapter 'Players and Prototypes', Hurrell presents several case studies of musicians and their Egan harps in which she reconstructs the musical activities of 19th-century Irish women, such as Lady Alicia Parsons (c1815–85) of Birr Castle, County Offaly.

The Egan Irish Harps is eminently readable and will be appreciated by both organologists and cultural historians. All technical terms are clearly explained, and Hurrell provides a series of helpful appendices including a chronology of Egan harps, a glossary of harp terms, and diagrams of harp mechanisms. Most valuable for harp scholars is the third appendix, consisting of a catalogue of approximately one hundred extant Egan harps, detailing serial numbers, model and mechanism type, colour, measurements, number of strings, inscriptions and location. The book itself is attractively produced. Many of the numerous illustrations will be new to harp scholars, and the 16 pages of colour plates underscore the beauty of Egan's instruments. One only regrets that in this otherwise elegant and scholarly book, the publisher felt it necessary to place explanations of ring stop and dital mechanisms in inset text boxes of the kind one might find in popular magazine or newspaper formatting.

In such an impressive and useful book, one can find little to criticize. Despite the assiduous research of Hurrell, little is known about John Egan's family origins or childhood, other than that he worked as a blacksmith's apprentice. This is perhaps understandable; researching the lives of artisans can be challenging as often few traces of their lives before the period when they began their professional activity survive. Nevertheless, one would have hoped for at least a footnote to acknowledge these biographical grey areas, perhaps with a list of archives that had been consulted. Instead, the reader searches the pages in vain for the basic facts of Egan's birth. One could also object to Hurrell's repeated use of the word 'organology' to refer rather narrowly to the construction or physical characteristics of an instrument, as in 'Egan's ability to unlock the secrets of harp organology ...' (p.33);

or 'Due to the instrument's unusual organology...' (p.104). Indeed, many organologists today struggle to enlarge the scope of their field of study to encompass musical, cultural, historical and social aspects, which in fact is precisely what Hurrell has accomplished in *The Egan Irish Harps*. She is to be commended for this fine contribution, which will allow Egan's instruments to be more fully appreciated as both musical instruments and cultural artefacts.

ROBERT ADELSON

RICHARD JONES-BAMMAN. *Building New Banjos for an Old-Time World* (Champaign: University of Illinois Press, 2017). X + 288 pp., illus. ISBN 978-0-252-09990-8 (hardback). Price: \$95.00; ISBN 978-0-252-08284-9 (paper). Price: \$27.95

Building New Banjos for an Old-Time World is the first book to address the five-string banjo, its history and its contemporary role, from the banjo maker's perspective. It focuses on the old-time music community and how contemporary five-string banjo makers practice their craft within that community. In addition, the book provides a nuanced overview of the complicated role that the five-string banjo has played as a cultural object in American society for over 180 years.

The first chapter, From Plantation to Parlor, is a compact but well-constructed history of the five-string banjo. Richard Jones-Bamman introduces one of the significant themes of the book through a quote by historian Laurent Dubois, '[At] various points in its history it has been totally stripped of its African connections and African roots. So, the desire to make a banjo into something that *doesn't* have that African connection tells us a lot about how our culture has tried to avoid dealing with parts of its history.' (p.21)

As the five-string banjo is the only type associated with old-time music, he describes the five attributes common to these instruments and their antecedents. His history begins in 1621 with the earliest reference to a possible antecedent of the banjo played in the western hemisphere by enslaved Africans. He describes the integral role of the banjo on the blackface minstrel stage beginning around 1840, and its rise in popularity as blackface minstrelsy became America's first mass entertainment. He then reviews how the banjo was transformed into a middle-class parlour instrument in the latter part of the 19th century. He is especially effective at describing the technical improvements that emerged as manufacturers competed with one another for a growing popular market through

aggressive marketing and technical innovation to 'elevate' the banjo from the minstrel stage to the parlour. Although the book would have benefited from the addition of photographs of both historic and contemporary banjos, excellent illustrations illuminate the complex rim construction and tone ring designs of such fancifully named models as the Fairbanks 'Electric' and Vega 'Whyte Laydie' and 'Tu-ba-phone'.

Chapter Two focuses on the old-time music community. The old-time revival aesthetic was born in the late 1950s with the American folk music revival. To young urban and suburban musicians, it connoted an authentic sound without the sanitization of commercial folk music and was exemplified by the New Lost City Ramblers string band, which replicated rural recordings from the 1920s and 1930s. Their use of vintage banjos and guitars suited their music and mode of presentation, and inspired aspiring old-time musicians to search for appropriate vintage instruments.

The old-time community perceives itself and its music as authentic, set apart from the commercialism of other musical genres as intentionally communal and non-competitive. There is an emphasis on amateurism through informal jam sessions in homes, non-commercial settings and music festivals. Anti-modernism and the nostalgia engendered by the genre remain integral to the music's appeal, and there is an inescapable sense of the past that informs the performance and enjoyment of old-time music. According to Jones-Bamman, the old-time banjo has a specific symbolic function, which aligns with the old-time community's perception of itself. It conjures up a past era of simpler times and rural settings, which gives the banjo its evocative power. Almost all old-time banjo makers fully participate in the community, usually as musicians, which erases the boundary between makers and clients that is usually found with other types of musical instruments.

The third chapter is an in-depth tour of the process of making an old-time five-string banjo. The author captures each decision required of the maker with great intimacy. He carefully links observations by a range of makers to create a seamless narrative exploring choice of materials, hardware design and selection, construction and assembly, finishing and tonal considerations.

The next two chapters are comprised of profiles of 14 contemporary old-time banjo makers. Chapter Four includes makers of conventional old-time banjos inspired by examples from the late 19th century and the first decade of the 20th. Chapter

Five is comprised of makers focused on earlier instruments — minstrel-era banjos and gourd antecedents of the banjo. The author is especially interested in how the banjo makers balance their respect for banjo history with their interest in innovation and commitment to meeting the tonal and playing requirements of their customers.

Kevin Enoch is an excellent example of a builder who blends the old with the new. His early banjos explicitly reference highly decorated late 19th-century parlour banjos, and his command of traditional crafts such as pearl engraving and elaborate decorative wood carving enables him to produce instruments equal to the finest earlier banjos by Cole, Fairbanks and Vega. These turn-of-the-century banjos with advanced tone ring systems provided the crisp, bright tonal quality desired at the beginning of the old-time revival. However, by the early 20th century, the preferred sound of old-time banjos had changed due, in part, to a broad desire of banjo players to emulate the sound of a single banjo builder and player from Surry County, North Carolina. Through a combination of the design of his banjos and his playing technique, Kyle Creed achieved a duller, deeper, more percussive timbre. What old-time musicians now identify as the 'Round Peak sound' has become the most popular old-time music style, and Enoch and other banjo makers have had to modify the construction of their banjos to capture it. Nevertheless, depending on the preferences of individual customers, he has had to integrate these technical changes with the aesthetic of highly decorated parlour banjos for which he is best known. In addition, he has explored the design aesthetic of other classic banjos built during the second half of the 19th century and has developed highly innovative decorative themes while still providing the banjos with the Round Peak sound.

Most of the old-time banjo makers work with each customer directly to achieve the desired sound and playability. Jason and Pharis Romero best exemplify this integral relationship between the makers and the old-time community. As professional musicians, they interact musically and socially with a wide range of old-time musicians on a regular basis. All of their banjos are custom designed, and their website is a comprehensive catalogue of banjo designs, decorative elements and materials from which customers can 'build your own banjo.' The building process requires close communication with each customer to determine tonal and playing preferences. Once each banjo is completed in the shop, the set-up, which requires considerable playing time by the maker himself, ensures that the customer's tonal and

playing preferences are achieved.

Until recently, the African roots of the banjo, its cultural appropriation by blackface minstrelsy, and the racist tropes associated with the banjo, have been largely ignored by the old-time community. Jones-Bamman delves into this omission and the role contemporary banjo builders are playing to help rectify the situation. It is contemporary makers of gourd instruments and banjos based on minstrel-era instruments that have explicitly addressed these issues as part of their mission. Jones-Bamman places profiles of these makers at the end of the book, suggesting that he anticipates the emergence of a new turn in the changing perception of the banjo as cultural object.

George Wunderlich, for example, exclusively builds reproductions of existing instruments that span the most popular era of blackface minstrelsy from the 1840s through 1870s. Convinced that construction efficiency was what dictated the shapes and forms of many of the early banjos, Wunderlich uses tools from the period and attempts to recreate fabrication techniques and finishes that early banjo makers had at their disposal in order to enhance the accuracy of his replicas.

As a Civil War reenactor, Wunderlich had an early interest in blackface minstrel performance and repertoire as part of mid-19th-century American culture. He is unique among banjo makers in his determination to keep the topic of minstrelsy and its inherently racist origins firmly in the forefront. According to Wunderlich, 'Black music had influence on minstrelsy. If you take minstrelsy out of the banjo because it's too hard to deal with, we're insulting black banjo players a second time, because we're now saying their influence on American music doesn't matter.'(p.197)

After discovering field recordings of African American string bands, Pete Ross, a former punk rock musician, researched the African roots of the banjo and became curious about the sound of the earliest banjos. He tracked down the few early illustrations and extant examples of antecedents of the banjo, and, in 1993, began to make gourd banjos. As the foremost scholar of the history of gourd banjos in the New World and a maker of contemporary gourd banjos, Ross is committed to using his instruments as an opportunity to address the issue of slavery and racial appropriation as integral aspects of the banjo's identity.

Gourd banjo maker Jeff Menzies has gone a step further. In addition to producing gourd banjos, he has taught courses in gourd banjo making on college campuses as a means of engaging his students in

racial issues raised by the history of banjo — its West African origins and eventual co-option by white society via blackface minstrelsy.

In the final chapter of *Building New Banjos for the Old-Time World*, Jones-Bamman digs deeper into how the cultural significance of the banjo has changed throughout its history. He observes that compared to the piano and guitar, the banjo has maintained a marginalized position in our society. He revisits the profound change in the banjo's cultural identity from a symbol of American society's fascination with black culture and the gross racial caricature and stereotyping in blackface minstrelsy, to its transformation into a symbol of American industrial innovation and middle-class aspirations by the end of the century.

Although the banjo was reframed as an icon of a romanticized rural American South through much of the 20th century — including during much of the old-time music revival — Jones-Bamman reminds the reader that it remained associated only with Southern *white* culture. The publication of Dena Epstein's chronological listing of banjo sightings from 1621 to 1851 and her subsequent publication of *Sinful Tunes and Spirituals: Black Folk Music to the Civil War* in 1977 offered the general public a first opportunity to become aware of western hemisphere banjo antecedents played by enslaved Africans. Three decades later, a group of African Americans who played old-time banjo began to share their knowledge of the African roots of the banjo and its role as a symbol of cultural appropriation and racism with the intention of reclaiming the banjo as an African-American instrument. In 2010, three young black old-time musicians who met at the first Black Banjo Gathering conference in Boone, North Carolina, began jamming together, and soon formed the Carolina Chocolate Drops. Today, MacArthur Fellow Rhiannon Giddens, one of the group's founding members, performs throughout the world playing a contemporary replica of a c1850 fretless minstrel-era banjo crafted by Jim Hartel, one of the banjo makers profiled in *Building New Banjos for an Old-Time World*.

In closing, Jones-Bamman asks, 'will the increasing ubiquity of these early banjos mark a shift in our willingness to confront this part of our past, and help us understand how and why the instrument became so deeply inscribed in our national character?' (p.227). An expanding interest in the banjo's roots by black banjo players, scholars and old-time banjo makers suggests that the five-string banjo may, indeed, be entering a new phase of cultural identity that fully addresses the issues of racism and appropriation

associated with the instrument.

Building New Banjos for an Old-Time World, which includes excellent notes and a comprehensive bibliography, is an engaging, innovative and highly informative addition to the expanding literature about the American five-string banjo.

PETER SZEGO

PAMELA POULIN. *In the Footsteps of Mozart's Clarinetist: Anton Stadler and his Basset Clarinet*. (Hillsdale, NY: Pendragon Press, 2019). 156 pp., illus. ISBN 978-1-57647-319-1 (hardback). Price: \$42.00.

In 1992, the clarinetist and musicologist Pamela L. Poulin contributed an important finding to our field: she discovered a programme poster in Riga announcing a performance of W.A. Mozart's clarinet concerto K. 622 in February 1794. It included a rare depiction of Anton Stadler's elusive basset clarinet. This find not only spawned a number of replicas of the instrument but also triggered animated performance practice and musicology discussions focused on which instrument should be used to play Mozart's famous quintet K. 581, his clarinet concerto, and some of his opera arias.

Recently Poulin published the book *In the Footsteps of Mozart's Clarinetist: Anton Stadler and his Basset Clarinet*. In its nine chapters Poulin refers to Stadler's antecedents and younger years, his early career between 1773 and 1780 when Mozart and Stadler met, Stadler's middle career between 1781 and 1791, his concert tour of Northern Europe between 1791 and 1796, the connection between Stadler and Beethoven, and Stadler's late career between 1796 and 1812. The author also examines historical references to the basset clarinet in the eighteenth and nineteenth centuries, two early sources of Mozart's clarinet concerto (the fragment for basset horn K. 621b), and a review of its first printed score published in the *Allgemeine Musikalische Zeitung* in 1802. A translation of Anton Stadler's *Musick Plan*, which was commissioned by Count Johann Georg Festetis as a planning document for a music school in Hungary, is also included. It was previously published and discussed by Ernst Hess ('Anton Stadlers "Musick Plan"', *Mozart Jahrbuch* 1962/63 [Salzburg, 1964]: 37–54). Two appendices address sources such as receipts and disbursements and list published compositions by Anton Stadler.

Poulin's book is noteworthy for being the first English language monograph about this outstanding virtuoso, but a number of shortcomings prevent it from achieving its full potential as an important contribution to clarinet scholarship. The following examples serve to illustrate my concerns about

her methodological approach, handling of sources and consideration of the current state of research. The starting point of Poulin's monograph is the declaration that in Anton Stadler 'Mozart met the finest clarinetist in Vienna (perhaps of all continental Europe) who would become his muse and perhaps his closest friend' (p. 11). There is no doubt that Anton Stadler inspired Mozart to write important clarinet works, but as researchers, should we not also keep a critical distance from the objects of our inquiry?

In further eulogizing her subject Poulin writes 'Schubert wrote in the mid-1780s Vienna of the clarinet, most assuredly referring to Stadler who was the mainstream clarinetist of concert life, as "overflowing with love, with an indescribable sweetness of expression"' (p. 13). Schubert, who is referred to in the index as 'Schubert, Franz' could not have written this, because he was born much later, in 1797. Christian Friedrich Daniel Schubart, who indeed wrote these sentences about the clarinet in his book *Ideen zu einer Ästhetik der Tonkunst* (Vienna, 1806), was imprisoned for ten years in the Hohenasperg Fortress from 1777 to 1787. He wrote to survive his incarceration there and 'most assuredly' never heard Anton Stadler play (Michael Myers, 'Schubart, Christian', *Neue Deutsche Biographie* 23 [Berlin, 2007]: 602-603). The chapter on Stadler and Beethoven is also highly speculative: 'We may regret that, apparently having heard Stadler, Beethoven, unlike Mozart was not inspired to compose more works featuring the clarinet after the Trio [op. 11], perhaps a quintet or sonata. Could this be because Beethoven would hardly be able to "hear" Stadler, hear his beautiful tone, sense his musicality, the nuance of his phrasing, his tasteful delivery [...]?' Already, as early as, possibly, 1798, Beethoven was beginning to lose his hearing [...]. That Beethoven's compositional work would have been so affected by his dwindling sense of hearing is a very simplistic view of this complicated composer and one that is surprising to meet in the year 2020. Pamela Weston's damnation and Poulin's benediction of Anton Stadler are two sides of the same coin, sharing a methodological approach more suited to a novel than to an 'in-depth study' (p. ix). Surely at present, musicologists should distinguish between science and superstition and above all they should guard against the creation of myths.

Poulin presents a number of interesting sources, some of which were first brought to light by her own research. Nevertheless, some misinterpretations or transmission errors should be mentioned here: Anton Stadler's younger brother was not born in Vienna (pp. xi, 2) but, like his older brother, in Bruck

an der Leitha (Harald Strebel, *Anton Stadler. Wirken und Lebensumfeld des 'Mozart-Klarinetisten'*, [Wien, 2016]: 8). The father Joseph Stadler did not die in 1780 (pp. xi, 10), but in 1771 (Strebel, *op. cit.*, 2016, p. 9). Mozart was received at the Lodge 'Zur Wohltätigkeit' on 14 December 1784, not at the 'Crowned Hope Lodge in December of 1783' (pp. 23-24). The director of the Court Theatre was not 'Rosenbaum' (pp. 22f., 42), but Franz Xaver Prince von Orsini-Rosenberg. On 12 October 1780, Anton Stadler married his bride Franzisca Eleonora Bichler (Pichler) in the Piarist church 'Maria Treu', but Poulin writes: 'Later that year (1780) on 12 October, Anton is listed in the employ of the religious order of Maria Treu. It is probable that he fulfilled his obligations at Maria Treu on Sundays...' This is a good example of 'Chinese whispers'. It illustrates how Poulin unwittingly cited incorrect information (Dorothea Link, *The National Court Theatre in Mozart's Vienna: Sources and Documents 1783-1792* [Oxford, 1998]:202) and then propagates a story that drives her further research astray. Anton Stadler was not employed in Maria Treu. The Stadler brothers did not enter the service of the Russian ambassador Gallitzin in 1781 as Poulin writes (p. xii), but in March 1773 at the latest (Strebel, *op. cit.*, 2016, p. 9).

Even though the depicted programme poster of 12 March 1780 (p. 8) names 'Aloysie Weber' as a singer, Poulin continues to talk about Aloysia Weber Lange (p. 9) and of 'Weber Lange, Constanze' (p. 156). Aloysia Weber was a famous singer of the time, who later married the actor Joseph Lange. Her sister was Constanze Weber, who later married Wolfgang Amadeus Mozart. Johann Wenzel Graf von Ugarte is sometimes referred as 'Count Ugarte' and also as Johann Wenzel von Ugart (p. 51). The translations for places and institutions like 'Royal Old City Theatre' or 'Cathedral Courtyard Square' are also misleading and lack of a reference to the original German in most instances makes it impossible to positively identify some of these locations. One could well imagine a more accurate evaluation of the sources.

In addition to these inaccuracies, another significant problem of this book is its lack of consideration of the current state of research. For example, an important contribution by Ernst Schlader concerns a chronicle entry discovered in the Austrian Benedictine monastery in Kremsmünster and a poem about a concert Stadler gave there in 1797 ('Fast glaubet man er blaset nicht', *Rohrblatt* 25/4 [Falkensee, 2010]: 188-191). Schlader suggests that Stadler was obviously travelling with an orchestra, performing a program very similar to those on his concert tour of Northern Europe

(1791–96). Here Poulin could have found a solution to a central question she poses: ‘Within 10 days, Stadler had mounted a full performance featuring himself with orchestra. This gives us an idea how fast he worked [...]’ Taken into consideration that Stadler was travelling with an orchestra, like the Kremsmünster sources suggest, the circumstances of the performances appear in a different light.

Mozart dedicated a considerable number of his works to the Jacquin family, notably the Kegelstatt Trio. As a source for information on the family of Nikolaus Joseph Freiherr von Jacquin, Poulin refers to the article ‘Stadler’ in *Die Musik in Geschichte und Gegenwart: Allgemeine Encyclopädie der Musik* (Kassel, 1949–51), even though much more recent scholarship about the musical activities at Jacquin’s house has been undertaken, such as that by the French clarinetist and researcher Gilles Thomé (*Une soirée chez les Jacquin*, CD [Paris: Zig-Zag Territories, 1999]) Also missing is an acknowledgement of the two-volume publication by Harald Strebel (*Anton Stadler: Wirken und Lebensumfeld des “Mozart-Klarinetisten”*, [Vienna, 2017]) as well as his new findings and corrections concerning the Viennese instrument makers Theodor Lotz and Griesbacher (‘Die Wiener Musiker namens “Grießbacher” oder die Crux notorischer Verwechslungen. Eine Berichtigung nebst Neuerkenntnissen’, *Rohrblatt* 26/3 [Falkensee, 2011]: 183–186) and, after the publication of his Stadler biography, new sources on Anton Stadler’s concert tour 1791–1796 (‘Neue Quellenfunde zu Anton Stadlers Konzertreise 1791–1796’ *Rohrblatt* 32/2 [Falkensee, 2017]: 5–9). The studies mentioned above would have provided Poulin with a range of sources that have remained untapped. For example, Poulin writes ‘After a highly successful concert tour, Stadler returned to Vienna in the summer of 1796. He immediately resumed his chair in the Court Orchestra [...]’ (p. 57). That was not the case. On 7 August 1796, after a successful ‘audition’, Johann Georg Klein was accepted by decree of Emperor Franz II as clarinetist in the Hofkapelle and the Kaiserliche Harmoniemusik. ‘Beethoven’s clarinetist’ Franz Joseph Bähr was among the participants of the audition. The previous second clarinetist Johann Nepomuk Stadler advanced to the first position of the dismissed brother Anton; Klein played the second clarinet (Strebel, *op.cit.*, 2016, II, p. 19). Already on 17 May 1796 it is recorded in the court records that ‘the chamber clarinetist Anton Stadler, who was absent during his vacation, which was renewed three times, deserved to be dismissed’ (Strebel, *op.cit.*, II, 2016, p. 180). Nevertheless, Poulin states: ‘According to Kochel [i.e. Köchel], Anton played first until 1799

when he was pensioned’ (p. 136). A study of Strebel’s work would have also spared Poulin from repeating an error that has so far permeated literature concerning Lotz: that Franz Scholl took over Lotz’s workshop upon his death in 1792. Whereas we learn from Strebel ‘For the apodictic statement that Scholl took over Theodor Lotz’s workshop after his death, there are currently no primary sources that could support this assertion. Instead, the entire estate was [...] publicly auctioned off.’ (Strebel, *op. cit.*, 2016, p. 458)

Poulin’s discoveries, particularly that of the earlier mentioned illustrated poster advertising Stadler’s concert, have made important contributions to the field of clarinet scholarship and many readers will find an English language monograph on Stadler a convenient addition to the literature. Yet it must be stressed that unfortunately, Poulin’s publication perpetuates many long-disproven errors in the literature rather than clearing them up and the lack of source checking and the superficial handling of primary sources is often misleading. Therefore, while Poulin’s book points the way towards interesting elements of Stadler’s life and career, it is best read in tandem with more rigorously researched works on Stadler.

HEIKE FRICKE

THOMAS STRANGE and PATRICK HAWKINS. *Facing South: Keyboard Instruments in the Early Carolinas*. (Clemson, South Carolina: Clemson University Press, 2018). ix + 112 pp., illus. ISBN 978-1-942-95470-5 (hardback). Price \$55.00.

‘Facing South: Keyboard Instruments in the Early Carolinas tells of the extraordinarily rich musical heritage of the Carolinas. The current exhibit catalog is an attempt to preserve the memory of what we currently have and disseminate it widely. Despite the abundance of information and material artifacts, there are stories that we must strain our ears to hear, stories that remain inaudible to us at the moment.’ (Kunio Hara, Forward, p.ix).

There is much to like about this engaging publication that discusses the growth and development of the keyboard instruments and musical culture in the south-eastern United States city of Charleston, South Carolina during the late 18th to mid-19th centuries. Physically, the work is lavish, being published as a hardback with glossy pages and sumptuous images of, amongst others, the pianos under discussion, and historical portraits and newspaper clippings. The work needs to be viewed in context for what

it is: the inaugural publication of the new Carolina Music Museum which arguably houses one of the most important keyboard collections in the United States. Rather than being an extensively detailed academic investigation on a specific subject, this is a very elaborate exhibition catalogue appealing to a broad audience of music specialists, enthusiasts and the general visitor. In this regard it does a fine job within these limitations by also adding important information to the growing body of knowledge about keyboard instruments and their music in relatively new colonial societies around the world during the same period. Although linked to an exhibition, the catalogue easily stands as a publication on its merits.

The work is arranged with a forward followed by five chapters. Two essays, one by each author, make up the first two chapters. The first essay, by Patrick Hawkins, covers the late 18th century. The second, by Thomas Strange, gives an overview of the technological development of keyboards, both plucked and struck, during the early 19th century. A discussion follows in the same chapter about the music played and heard, largely in a domestic setting, by those citizens fortunate enough to have the means to afford a keyboard instrument. Chapter Three is a gallery of the keyboards chosen for the exhibition with commentary. Chapter Four is largely an appendix presenting specific technical details and known provenance of each instrument. Chapter Five provides a series of graphics of various keyboard actions. Footnotes used throughout the book are compiled at the end, followed by a brief index.

Although the work is ostensibly about keyboards and their music, those looking for a discussion about the role of the organ in Charleston from the 1770s until the 1860s may be disappointed. Although an area outside the scope of this work, it is one I would be eager to read about at a later time as an adjunct to the information presented here.

The forward by Kunio Hara ably discusses the coverage of the work, pointing out several particular points of the investigation that have been discussed by other authors, such as music and gender, while also acknowledging the disturbing and ever present shadow of slavery and where the wealth to afford these instruments actually came from.

The first essay, by Patrick Hawkins, 'Cultural Exportations to the New World: The English Piano in Charleston, South Carolina, during the Late Eighteenth Century', gives a concise overview of the role of the piano in musical culture in Charleston during the period from 1784 to 1800. To do this, he has used local newspaper references, a method which has become such a boon for modern research.

Hawkins attempts to cover a lot of ground in this relatively short time period looking at the importers of keyboard instruments, retailers, repairers, notable visiting European musicians, teachers of the piano and performances that were staged, including piano concertos known to have been performed in Charleston during this time. It is a well written piece about a fascinating area that makes the reader want to know more. It is also evident that this is an enormous topic, or range of topics, to try to deal with in the confines of an exhibition catalogue. Within this, Hawkins briefly addresses two broader areas of necessary discourse: gender relationships between teachers and students, and the far reaching topic of slavery as a backdrop to the wealth of this part of America during the period discussed. Newspaper advertisements proclaiming the sale of African Americans as part of the general goods for sale by local property owners, and in particular as part of the sale of keyboard instruments, is a confronting reality of the period. As Hawkins notes:

...such oblique reference to the black population of Charleston is not rare in advertisements from the eighteenth century. It serves as a reminder that Charleston's wealth was built on the work of slaves and, in some cases, freed blacks. (p.3).

This aspect of music history, as noted by both authors, certainly deserves more investigation. As a step towards this, the endnotes provide a useful list of references for further reading which were consulted in the writing of this work.

Although the essay is informative, it does seem to end rather abruptly with a final short paragraph referencing the next 200 years in a few brief lines. Whether this was an attempt to put the historical discussion into a broader context of Charleston's history or a decision determined by budget, word limit or as an afterthought, is unclear. Perhaps a brief summary of the next 50 years into the mid-19th century that fitted within the timeline of the exhibition would have been more suitable to serve as an introduction to the next essay and following chapters.

The second essay by Thomas Strange is divided into parts focusing on two main facets of piano culture: technical innovations and repertoire. How comfortably these sections sit side by side within the publication's layout is open to interpretation. Both are deserving topics, and could well have warranted separate chapters.

With an emphasis on string gauges and structural manufacture, the first part of the essay succinctly

describes some of the most profound changes to piano technology during the first half of the 19th century. Technical detail is at the fore but in a language that readers can engage with. However, some persistence may be needed by those without much technical knowledge to grasp a fuller understanding of the concepts. The technical descriptions are assisted by a series of relevant images, although arguably at a magnification too low for perceiving some details. The images accompanying the discussion concerning the methods of winding piano wire onto tuning pins for example, would benefit from a larger close-up image of the pin and the winding rather than the broader shots provided. Similarly, the size of the diagram showing the American square piano action makes it difficult to read the names of the action's parts. As the diagram is reproduced at a much larger magnification in Chapter Five, a reference to this from the small graphic would have been useful. However, these factors, as well as the odd typo, are minor points relating to design, layout and printing. It is the content that is prime and which is both academically robust and skilfully written by a leading international expert of keyboard history. The information presented in both essays is absorbing and stimulates further thought. Questions arise such as: what was the understanding of pitch and temperament in Charleston? Were there discernible differences to these aspects in the early keyboards? And what influences did makers, tuners and players from various parts of Europe have on these? The later phrase used by Strange, 'Colonial America being essentially a suburb of London' (p.25), may answer this in part.

The second section of Strange's essay is an entertaining account of the music played on the pianos. It not only summarizes the cultural priorities of the time and the technical limits of the instruments, but also describes repertoire through a case-study of sheet music found in a domestic anthology owned and assembled in Charleston. The relevance to place helps anchor the discussion back to Charleston. This discussion is, again, richly illustrated with useful plan views of piano interiors as well as a collection of sheet music covers, giving a valuable insight into musical culture and the links between maker, composer, performer, artist and publisher.

The gallery of instruments presented in Chapter Three is where the lavish photography really comes into its own, with many of the professional quality photos taken by author Thomas Strange. This, the longest chapter, covers a slightly broader period than that discussed in the essays, with instruments ranging from 1748 to 1857. The chapter is divided

by specific keyboard types: harpsichords, grand pianos and square pianos. These sections follow a standardised format that presumably follows the exhibition layout. The arrangement of the text resembles a typical exhibition label hierarchy with major thematic discussions introducing each main instrument type with an accompanying graphic. Following each introduction, the reader is introduced to each instrument through a large overall colour image, a close-up of the name board and a more detailed image showing the inside of the piano.

Accompanying these images is a discussion of the significance of each piano, its makers, provenance where known and the relevance of the particular instrument to the musical culture of Charleston. The images include not only the exhibition's keyboards, but also paintings, labels and decorative features, as well as relevant newspaper excerpts, all of which add to the holistic discussion and make the book visually beautiful. The instruments are arranged within their respective sections in a chronology, so the development of the instruments, as well as the variety or dominance of particular makers, can be appreciated. The layout works well, with a large image of each instrument accompanied by a discussion with detailed photos on the adjacent page so the reader's attention can focus on all the information at one time. The use of endnotes rather than footnotes proves a better option than breaking up the neat page arrangement or allowing the information to disappear into a grouping at the end of each section.

With much of the discussion focussed on a particular city of the antebellum South, the relevance of the work overall does not preclude broader contexts. Rather, it adds to the growing corpus of work that explores musical instruments in new societies of European settlement outside of Europe. Important earlier scholarship also comes to mind such as Ian Woodfield's work concerning the piano trade in Calcutta during the late 18th century, which also used evidence from contemporary newspapers.

As an Australian scholar, I have to admit my own biases when discussing this work. Several parallels between the musical history of Charleston as presented in the catalogue and my own knowledge of the development of European music in Australia, particularly intrigued me. The period covered in the catalogue is similar. The year 1788 marked the beginning of British occupation in Australia and the 1850s witnessed the start of the gold rush era. During these years, European musical culture was introduced and grew rapidly. The time-lag of this phenomenon between the two countries is fascinating with the

growth of a music trade and, later, the establishment of professional free settler instrument makers as well as performers, teachers and music publishers all contributing to a musical environment some 40 to 50 years after some of these factors were already well established in Charleston. There are also parallels between slavery and the treatment and dispossession of Australia's First Nation peoples and the military influence over convicted men, women and children transported to, and incarcerated in, penal settlements.

This is a very readable catalogue that covers a lot of ground in a relatively short space. It provides

readers with new perspectives on musical culture in a specific place within a defined time period and also introduces a broader pallet of scholarship for further investigation. As Kunio Hara's concluding words of the Forward aptly state;

'It is our hope that the exhibit and the catalog inspire visitors and readers to delve into the various corners of the history of music in the Carolinas.' (p.ix).

The author's hope, for this reader, is most definitely realized.

MICHAEL LEA