

flexibility of format within each hymn analysis contributes to ease of use and understanding for the reader. Thust will no doubt provide the same level of expertise and insight in his next commentary volume

treating the remaining hymns of the *Evangelisches Gesangbuch*.

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INSTRUMENTS AND PERFORMANCE

Pierre Cochereau: Organist of Notre-Dame. By Anthony Hammond. (Eastman Studies in Music, vol. 91.) Rochester, NY: University of Rochester Press, 2012. [x, 346 p. ISBN 9781580464055. \$85.] Music examples, illustrations, work lists, appendices, bibliography, index.

The French organist, improviser, composer, and pedagogue Pierre Cochereau (1924–1984) was, in his lifetime, fêted, reviled, and generally successful. Because he wrote little and published seldom, Cochereau's legacy as a composer rests almost entirely on the improvisations with which he concluded his recitals and amplified church services at Notre-Dame de Paris, where he was organist from 1955. Cochereau has been held accountable by some for the long neglect, then perhaps overly radical renovation of the historic Cavaillé-Coll instrument at Notre-Dame. He further provoked with his idiosyncratic recordings of early music, such as multiple renditions of François Couperin's *Messe pour les couvents* and *Messe pour les paroisses*, usually played excruciatingly slowly and occasionally with their lively dotted rhythms (*notes inégales*) simply ignored and played straight.

Cochereau is mostly forgotten today except for his recorded improvisations, which are thrilling, and for charming quirks such as his penchant for touring rural France with his own portatif organ, which he towed in a custom-made trailer. Anthony Hammond has taken up the challenge of examining Cochereau anew and from many angles, constructing a layered and affectionate portrait not only of this significant and gifted musician but of the musical and cultural environments in which he smoothly operated.

Hammond is not impeded by the lack of secondary literature. In fact, he is clever enough to benefit from Cochereau being not widely known or at least not well understood. This is not a biography, although there is a life-and-career chapter; rather, Hammond lets an impression of Cochereau's legacy build gradually and organi-

cally by approaching his subject through the various musical and administrative roles Cochereau played in his life, in six chapters and five appendices. These last include the first complete list of Cochereau's recordings of works by other composers as well as of Cochereau's own improvisations and film soundtracks.

Cochereau was educated largely at the Paris Conservatoire. He studied harmony with Maurice Duruflé, "analysis and aesthetics" with Olivier Messiaen, and organ with Marcel Dupré from 1943 to 1950. For a long span of chapter 2, Cochereau's name does not appear at all. Instead, Hammond revels in the administrative documents Dupré generated at the Conservatoire, now in the collection of the Bibliothèque nationale de France. Exam notes and sample extemporization plans (how to accompany Gregorian chant, how to improvise a fugue) illustrate the text. Nearly every page of chapter 2 contains a music example, a diagram, or a table. I question why this was thought necessary, as there is already a masterful two-volume documentary study of these and similar materials, Odile Jutten's 871-page-long *L'enseignement de l'improvisation à la classe d'orgue du Conservatoire de Paris, 1819–1986. D'après la thématique de concours et d'examens* (Villeneuve d'Ascq: Presses universitaires du Septentrion, 2000). It is true that Jutten's study is a synthesis, gathering the perspectives of many teachers and students, whereas Hammond prefers to concentrate on Cochereau alone. Still, Hammond does not add much to our knowledge of Dupré's teaching methods and the chapter does not serve his project; instead, it bears the unappetizing taint of having been too much research to throw away.

Chapter 3, "Pierre Cochereau as Interpreter," is more original and much more satisfying. Breaking down Cochereau's repertoire by composer, Hammond evaluates the recordings for content (fidelity to the score, choice of organ) and offers some context (the writing of the sleeve notes by Thurston Dart, various musicologists' opinions on rhythmic flexibility in baroque music at the time of recording). There is a chronological table of the composers Cochereau played, starting with Johannes Tinctoris (1435–1511) and ending with Roger Calmel (1921–1998). The section on Cochereau's Bach (pp. 65–78) considers some weighty philosophical issues, such as what a recording is for and whether a recording constitutes an interpretation.

The book's fourth and fifth chapters are its most ambitious, as Hammond builds towards an impassioned, virtuosic finale. Chapter 4, "The Musical Language of Pierre Cochereau," traces the influence of Dupré, Messiaen, and jazz. Figure 4.4 (p. 154), modestly described as "summariz(ing) the essential features of Cochereau's style" (p. 153), is in fact a tiny masterpiece and serves nicely here to show Hammond as an unfettered and appealing musicologist. Four boxes, labeled "Harmony," "Form," "Popular appeal," and "Rhythm," are populated with evidentiary bullet points (in the "Rhythm" box: "Possible influence from Messiaen but rhythm much more simple and direct"). These boxes are joined by arrows to a circle: "The Music of Pierre Cochereau." We might not always agree on what we mean by the term "musical language." It is typical of Hammond to be absolutely clear about what *he* means. Chapter 5, "The Improvisations of Pierre Cochereau," is similarly technical and undogmatic and provides many examples in transcription.

With appendix C, "Organist and Instrument: A Remarkable Symbiosis," the best candidate for the book's most useful component finally slides into view: the first complete survey of the organ at Notre-Dame as Cochereau found it in 1955, and a thorough accounting for the changes Cochereau attempted and achieved. Hammond devotes twenty-six pages to setting out more information than is available in any other published or online account of this important instrument, drawing on the

Notre-Dame Web site, interviews with its current organists, and extensive archival research. There is a quick gloss of historical documents relating to this organ, starting with a fourteenth-century complaint about its disrepair, then a compassionate account of why Cochereau felt obliged to modernize and expand the venerable Cavallé-Coll instrument. In explaining what Cochereau did to the instrument and why, Hammond invites us into the cockpit of a complicated, famous, beautiful machine. Photographs show the console today and in 1959, figures list out the organ's alterations in 1904, 1924, 1932, and between 1964 and 1976, and newly executed line diagrams of the stops simply show what was available up to 1963, and after 1972.

In appendix E, which is too engaging to be so brief, Hammond bravely attempts a prose description of one of Cochereau's recorded improvisations, the *Twenty-Five Improvisations on St. Matthew's Gospel* of 1984. He tracks affect, key areas, articulation and mood, offering such straightforward yet elegant observations as: "Another opening in complex, tonally and rhythmically ambiguous material on the Récit is interspersed with occasional concords that act like shafts of light in darkness" (p. 304). Plenty of notational and descriptive systems exist for rendering unnotated music, including classical music, yet Hammond does not really employ any of them, instead writing an accessible prose analysis in his own voice. I suspect that Hammond, himself a concert organist, sought a way to annotate his own, obviously deep listening of Cochereau, capturing important aspects of the music as it happened in time (i.e., as the record played). Hammond's manner of discussing improvisation is readable and practical, foregoing specific harmony in favor of general effect. I can imagine appendix E being used to great effect in general music courses as an example of how to execute a perfectly acceptable music analysis without identifying any chords or keys, lessening the anxiety of music illiteracy by showing that it is possible to write intelligently about music without a score (whether there is no score, as with Cochereau's untranscribed improvisations, or because the score is not entirely comprehensible, as might be the case for the non-major). Again, this analysis disappoints only for being coda-like in its

brevity, and for being limited to a single work. To be sure, two recent publications also deal in transcribing and/or describing improvisation, but neither Neal Peres Da Costa's *Off the Record: Performing Practices in Romantic Piano Playing* (Oxford: Oxford University Press, 2012) nor Aaron Berkowitz's *The Improvising Mind: Cognition and Creativity in the Musical Moment* (New York: Oxford University Press, 2010) achieves the immediacy of Hammond's analysis.

Hammond's book is an unmitigated pleasure, and not only for the historically minded organist: open it at any haphazard page and out pops something unexpected, usually original and often germane, like a table comparing the running times for Cochereau's 1955 and 1975 recordings of Dupré's *Symphonie-Passion*, with the second movement, "Nativité," shaved from 9 minutes 52 seconds to an impressively brisk 8 minutes 7 seconds (Hammond speculates convincingly that the intervening death of Dupré loosened Cochereau up a bit). His writing is sharp and deeply knowledgeable, and he writes fluently about French romantic and twentieth-century organ repertoire. Stylistically, my only quibble is with constructions such as ". . . we will turn next to examination of the generic forms for which he was particularly famous" (p. 154). This is an awkward, outmoded manner of writing and is especially jarring when Hammond's prose is otherwise authentic and fresh.

Pierre Cochereau: Organist of Notre-Dame chases two ghosts. There is the elusive improviser-composer, whose works are audible but not, except in a very few cases, visible. There is also the larger problem of how to write about a subject with such a repertoire, where its ephemerality is its most beguiling feature and also its most problematic. So it is appropriate that the book is itself a prolonged experiment, dipping into conventional modes of biography (Cochereau is by and large permitted to be the great man he believed himself to be, his directorships at several Conservatoires and his various medals and honors duly noted) while rising above a year-by-year narrative to create a fuller, more interesting impression of musical and religious life in twentieth-century France. I have remarked here on some elements that are useful for documentary or other reasons. Ultimately, I would like to draw attention to

the author's inspiring originality and enormous energy. Anthony Hammond makes me think of a young Charles Rosen, enthusiastic and sincere, unafraid of new forms, and an advocate for performance as an intellectual act.

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The Violin: A Social History of the World's Most Versatile Instrument. By David Schoenbaum. New York: W. W. Norton, 2013. [xxvi, 710 p. ISBN 9780393084405. \$39.95.] Illustrations, bibliographic references, index.

A social history is usually defined as a "history of the people," and this volume tells the history of the violin through the people involved with it, including makers, sellers, and players, as well as filmmakers, artists, and writers. A long-time amateur violinist, David Schoenbaum has used his professional skills as a historian to give an account of the violin and its origins. To accomplish this, Schoenbaum draws information not only from standard musicological sources, but also from other disciplines ranging from sociology (e.g., Max Weber's *Society and Economy*, 1922) to psychology (J. Richard Hackman on teams). He uses historical censuses, statistical data, and directories to provide a wider context for this very narrow topic in a way not usually seen in this type of book. He looks at the influence of trade routes, geography, politics, war, plagues, and famines on the violin, its makers, music, and players. By applying his knowledge of global history and economics, Schoenbaum brings the big picture into focus with the violin at its center.

There are many well-respected books on the violin that focus on only one specific aspect such as construction, repertoire, players, makers and dealers, etc. Perhaps the closest in scope to this volume is Robin Stowell's *The Cambridge Companion to the Violin* (Cambridge; New York: Cambridge University Press, 1992). It also addresses the violin's history from multiple perspectives, but does so in a way that is more practical in nature for performers (and historians). It includes many topics that Schoenbaum does not, such as fundamen-