

of the strengths of the book is its dependence upon primary source materials, carefully documented, as the basis for constructing the history. I found the lack of footnotes disconcerting at first, but gradually came to accept Logan's decision to place attribution information in the text itself or in an appendix. The readability is definitely enhanced by this approach and it is possible, though not necessarily easy, to identify the sources of quotations or to establish authority for questionable statements.

As someone who spent over twenty years associated with the Indiana University School of Music, I found the book to be fascinating reading and believe Logan accomplished what he set out to do: explore the administrative decisions that led to the development of the school as it exists today. In many ways, he succeeds in capturing the essence of the institution, with its foibles and failures as well as its many triumphs, without deviating from an objective, dignified prose style that shows respect for the many individuals who contributed to the history. I would recommend the book highly for anyone interested in higher education in music in the United States.

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The Bassoon Reed Manual: Lou Skinner's Theories and Techniques. By James R. McKay. Contributing authors Russell Hinkle and William Woodward. Bloomington: Indiana University Press, 2000. Published in cooperation with the International Double Reed Society. [xxviii, 116 p. ISBN 0-253-21312-6. \$39.95.]

Lou Skinner was one of the most influential figures in the field of bassoon reed making in the United States. He taught reed making to generations of the top players and teachers in this country up until his death in 1993. In that regard alone this is an important volume for American bassoon players. While I myself was never fortunate enough to study with Skinner directly, I was lucky enough to study and become friends and colleagues with a number of his former students. Thus, I have inherited some of his knowledge indirectly, as have probably the majority of bassoonists in America.

The Bassoon Reed Manual begins with introductory material which includes a preface (p. xvii) by the primary author, James McKay, outlining the genesis of the book. This is followed by "The Life and Times of Lou Skinner" (p. xxi), a brief and interesting synopsis of his playing career and development and influences as a reed maker. This section includes three and a half pages of black and white photographs. The main body of the text starts in dramatic fashion with full color photographs of seven different bassoon and contrabassoon reeds in front, back, and side views along with a close-up of the contrabassoon reed. All of the reeds pictured are discussed later in the text.

Skinner had been planning this book with McKay before his death and on his request the text was organized to highlight two primary types of reed: the "Straight Taper Reed," Skinner's interpretation of Carl Mechler's reed; and the "Tip Taper Reed," Skinner's interpretation of Wilhelm Knochenhauer's reed. These are discussed in chapters 3 and 4 respectively, while chapter 9 compares these two reed types. The first two chapters focus on the theoretical principles and concepts and the essential tools for reed making, while chapters 5 through 8 highlight the variations on each of these basic types which result in several other reed styles. Specifically mentioned are variations to the tube, gouge, inside and outside of the blades, along with special reeds and processes. The final chapter discusses the contrabassoon reed. There are ten chapters in total along with a list of sources and a glossary.

Upon first reading the book I was struck by several things. First, it is quite complicated reading with a lot of terminology and jargon that I found confusing—even as an experienced reed maker. Second, there is a lot of information here; comprehending it required going back over some sections of the book repeatedly to glean all of the knowledge contained therein. Third, the book confirmed for me that Skinner's techniques involved a lot of specialized equipment. It would not be possible to duplicate many of these techniques without the purchase of numerous tools made specifically for the purpose. These are not readily available except from a single noted source, Custom Cane, Inc., a company run by one

of the contributing authors, William Woodward. Once these tools are purchased the reader would then need to become familiar with their use. The learning curve seems somewhat steep. I also found that the verbal descriptions of some of the processes in the book left me confused, even when I knew basically what was being described. I was very glad for the several illustrations clarifying some of these processes, although I still felt that some of the procedures not illustrated escaped me. It seems that the hands-on approach that Skinner used in his teaching may not transfer well to the written page. If I could watch someone using the techniques described (and potentially ask questions), I am sure that all would become clearer.

The organization of the text is a logical step-by-step approach; instructions are labeled numerically within each chapter in the form 3.5.2, for example. This method allows also for substitutions to be suggested; a step in one chapter can be replaced with one from another, useful particularly when the variations are discussed in later chapters. There is a lot of repetition, however, and chapters 3 and 4 contain many of the same steps in the same order. I wonder if a listing of the essential changes and a "do everything the same up until this stage" approach would have been more streamlined and perhaps clearer. It took me several flips back and forth between chapters to determine the essential differences between the two main reed styles. Also, while I found the illustrations to be very helpful, I would have liked even more of them to aid clarity. One of the concepts, "fillier" (3.1.4, cutting off sharp edges), was not illustrated until its third appearance in the book in chapter 10. I would like to have seen this figure (10.1) in the third chapter to illustrate step 3.1.4, but had to wait to the end of the book.

For the reasons outlined above I would recommend this text as an excellent addition to the library of a college music program and to experienced professional players looking to broaden their knowledge of reed engineering. I would not recommend it to novices, especially to those looking for a simple description of how to make their first reeds. Other texts such as those by Mark Popkin and Loren Glickman (*Bassoon Reed Making*, rev. ed. [Northfield, Ill.: The

Instrumentalist Co., 1987]) and by Christopher Weait (*Bassoon Reed-Making: A Basic Technique*, 2d ed. [New York: McGinnis & Marx Music, 1980]) fit that niche more easily. I do think that I will be trying many of the outlined techniques in my own reed making, and I reiterate that the knowledge contained in this volume is broad and far reaching. I am not sure that I will spend the money, time, and effort to purchase the additional tools and learn their use, however, and I wonder how many of those who have not had direct contact with Skinner before his death will adopt them.

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Guide to the Pianist's Repertoire. By Maurice Hinson. 3d ed. Bloomington: Indiana University Press, 2000. [xli, 933 p. ISBN 0-253-33646-5. \$59.95.]

Maurice Hinson has provided a new edition to what has been called "the most important bibliographical source book relating to music for solo piano in the English language" (*Piano Quarterly* 36, no. 140 [winter 1987–88]: 63). How much has changed? Not much. Mostly, what is provided is an update to the 1987 second edition to keep citations current and incorporate some recent publications while removing out-of-print ones. Hinson notes the "small but growing interest in minimal music" over the last decade, as well as the "big pendulum swing . . . toward freely tonal writing" (p. ix). Still, overall coverage remains quite consistent. The things that make the *Guide to the Pianist's Repertoire* valuable are all still intact:

- publisher and edition information (including numbering concordances for composers with especially complicated publishing histories, such as Haydn or Scarlatti);
- brief biographical sketches of important composers;
- comments on compositional style and technique, and notable characteristics of specific works;
- graded levels of difficulty for most works;