

Nicole Grimes and Angela Mace, editors

*Mendelssohn Perspectives*

Farnham, Surrey: Ashgate Publishing Ltd, 2012.

ISBN 9781409428251 (hardback) 368 pp, or 9781409428268 (e-book).

Important composer anniversaries provide excellent opportunities for looking anew at old material, for re-assessing the legacies of composers, for listening with fresh ears to familiar music, and discovering new works. This collection of essays seems to have sprung from the reassessments of the Mendelssohn two-hundredth birthday year in 2009. That is not to say it is not an interesting or worthy collection; just that the essays featured seem to be commentary on areas of research that were hot topics a few years ago, or areas of research that somehow escaped earlier attention. Thus, the first section of the book is devoted to Mendelssohn's Jewishness and attitudes toward him on this count; the last section to views of Mendelssohn from the

perspective of letters both by him and, more peripherally, about him; and aspects of Italian and French reception history (reception in these two European countries was not as well explored in 2009 as, say, England and Germany). For purposes of a *JBIOS* review, there is nothing in this collection specifically related to Mendelssohn and the organ, though Anselm Hartinger's article on continuo mentions the instrument. Larry Todd's interesting essay on hidden texts in Mendelssohn's *Lieder ohne Worte* might provide food for thought with regard to his slow movements in the organ sonatas, many of which are *Lieder ohne Worte*; but, like the other essays it seems at least once-removed from the subject.

Katharine Pardee

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Anthony Hammond

*Pierre Cochereau: Organist of Notre Dame*

Rochester, NY and Woodbridge, Suffolk: University of Rochester Press and Boydell & Brewer, 2012. 346 pp. ISBN13: 978-1-58046-405-5.

Anthony Hammond's recent biography of Pierre Cochereau and investigation into his music is a rich source of information on an under-appreciated figure in twentieth-century musical history. Whether or not the author's assertion that 'in the mid-1970s almost every music lover would have recognized his name' is true, this book illuminates the reasons why Cochereau should have been, and still ought to be, better known. The performer's glittering career, the famous musicians he knew and worked with (including Pierre Boulez, Maurice Duruflé, Messiaen, and many others), his remarkable musical ability (particularly as an improviser), and his unchallenged rebuilding of the organ in Notre Dame, make this story an absorbing one. Ham-

mond had the support of Cochereau's family and friends in assembling his narrative, including access to family materials and documents, as well as to Dupré's papers in the Bibliothèque Nationale, Paris. He has thus been able to explore Cochereau's life, works, and legacy thoroughly and has done so in a well-written and engaging style.

Pierre Cochereau (1924–84) was not born into a musical family, yet he himself displayed that single-mindedness and ambition which often seems to be a prerequisite for a great career. The unfolding of that career is the subject of the first section of Hammond's book, which includes (among other things) a copy of his contract of employment for his first position as Titulaire at Saint-Roch in Paris, in itself