

weighted toward British sources, is strong in both public and private manuscript materials and contemporary pamphlets. However, he lists only one secondary work published since 1971 and—in common with too many historians—has barely touched the store of good doctoral dissertations on the period. The book should be definitive on its particular subject—the attempt by North American groups to influence British policy—but not on the general topic of Britain and the American frontier from 1783 to 1815.

*Centennial History of the* James H. Broussard  
*Indiana General Assembly, Indianapolis*

*Frontier Musicians on the Connoquenessing, Wabash, and Ohio: A History of the Music and Musicians of George Rapp's Harmony Society (1805-1906).* By Richard D. Wetzel. (Athens: Ohio University Press, 1976. Pp. xi, 294. Notes, illustrations, appendixes, bibliography, index, sound sheet. \$16.00.)

In the preface, Richard D. Wetzel states that his purpose has been to provide a comprehensive account of the musical life of George Rapp's Harmony Society. The basic material for the text is provided by the "descriptions of the Society's vocal and instrumental ensembles, their repertoires and performance practices" (p. ix), but Wetzel admits "it is the people themselves who emerge as the predominant subject" (p. ix).

After sketching the general history of the society, the musical activities in the periods 1805-1825, 1825-1832, 1832-1892, and 1892-1906 are covered. In addition the volume carefully documents the sources and the development of the Harmony Society's unique hymn repertoire and sketches John Duss' colorful life and concert band career. Frequent footnotes and quotations support the flowing writing style. Although Wetzel occasionally quotes from the original German text he usually provides passages in English. Twenty-four illustrations are included, but a few, especially those of badly worn manuscripts, are poorly reproduced.

Wetzel complements his more general musical history of the Harmonist Society by four useful appendixes. The first reproduces twenty-two musical examples from the various periods as illustrations to the text. This generous com-

pilation, however, does pose some problems for the reader. Examples are referred to by number in the text but by title and author in the appendix. Manuscript sources for the examples are not identified; and unfortunately, only six examples are complete. This is understandable in the case of the lengthy odes or the symphony, but disappointing in the case of Mueller's short hymns, of which only the third is fully given. These hymns contain slight editorial emendations not identified to the reader in the transcriptions, though all the pitches correspond to those shown in the manuscript. Minor but numerous typographical errors also mar the examples.

The second appendix gives melodic incipits for the pieces in Dr. Mueller's violin book. The third appendix assembles the tunes from the 1820 and the 1827 hymnals, and the fourth provides a detailed, annotated catalog of the over eight hundred items in the music collection of Economy Village. While minor oversights appear in this last appendix its careful scholarship will greatly aid future studies of the village's collection.

*Frontier Musicians* is a welcomed addition to the growing body of literature about the Harmony Society. Wetzel's book provides informative and enjoyable reading for the layman while serving the more specialized interest of the scholar.

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Claude K. Sluder

*An Ohio Portrait.* By George W. Knepper. (Columbus: Ohio Historical Society, for Ohio American Revolution Bicentennial Advisory Commission, 1976. Pp. 282. Illustrations, maps, index. \$20.00.)

*An Ohio Portrait* was produced as part of that state's celebration of the bicentennial of the American Revolution. Upon seeing the title, this reviewer assumed the book was a pictorial history. It is not. It is studded with photographs and illustrations. But the author does not make statements pictorially; he chose pictures, apparently, to amplify, in some unstated manner, verbal remarks in the text. In contrast with a volume like *The American Albumn* the reader comes away with relatively few visual impressions of change and continuity, or even of what life was like in Ohio over the