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struments, such as those in the Busch-Reisinger Museum, Cambridge (1958), St. Mark's Cathedral, Seattle (1965), and Duke University (1976), with an emphasis on their design and their place in the overall development of Flentrop's tonal and mechanical principles.

The book abounds in reference and support material: specifications of fifteen representative organs; forty plates (one fine color frontispiece and the rest black-and-white, the latter unfortunately somewhat lacking in contrast and sharpness) that include some drawings from the Flentrop files; a list of all Flentrop organs exported to the United States; a "Selective Discography" (which might have been a bit more extensive than it is); biographical notes; and a good bibliography.

All in all, we are given in this book a good three-dimensional picture of an organ builder who, both personally and through his work, exerted an unquestioned influence on the American organ of the 1950s, '60s, and '70s—an influence still being felt (if perhaps less strongly) in the 1980's. It is a book that is required reading for anyone seriously interested in the contemporary American organ and the forces that shaped it. Quite aside from this, it is also a very readable account dealing with an important period in American musical history.

BARBARA OWEN

Phillip T. Young. *Twenty-five Hundred Historical Woodwind Instruments: An Inventory of the Major Collections.* New York: Pendragon Press, 1982. xii, 155 pp.; 13 black-and-white plates. \$45.

It is our great good fortune that Phillip Young has shared his abundant research with us by way of his *Twenty-five Hundred Woodwind Instruments*. A compilation of materials collected over a twenty-year period, the book is an excellent inventory of known surviving instruments by 122 important makers, and a great deal of information has been packed into it.

Young has chosen to present his data in vertical columns, a form that I find easy to use. The clearly organized information readily presents itself at a glance. Each maker's inventory is listed under his name; the makers are presented in alphabetical order in the body of the text. The data given include the number of keys, materials of which the instruments are made, pitch (often the museum's judgment), the number of sections, the shape of the flaps (keys), miscellaneous significant details (often given in footnotes), and sources of illustrations. Young gives the overall length of the instrument where it is known; the actual length of the air column was not practi-

cal to measure. He includes one important caution: an instrument's measurements can change to a remarkable degree; even the overall length can vary as much as 3 to 5 mm. from week to week (those of us who have suffered through repeated measurements of the same instruments can readily sympathize with this problem!).

The thirteen black-and-white plates, showing a variety of instruments as well as a few details of selected ones, add considerably to the book. The appendices include a list of the museums and collections represented in the book, a bibliography, a list of sources of illustrations for specific instruments, a list of abbreviations, and a page of drawings of some common flap designs (which are referred to by letter designation in the inventories).

As is probably inevitable in a work of this sort, there are a few minor errors: e.g., Meacham follows Millhouse in the table of contents (it is correctly alphabetized in the text), and plate 4 is incorrectly numbered. An index to the makers, companies, and individual instruments would have enabled the user to find the desired material a bit more quickly; page numbers in the table of contents would also have been helpful.

My main disappointment was the absence of some makers who are of special interest to me, and I am glad to know that the editor is looking ahead to a second edition in which about eighty "new" makers will be added to the original 122. Young has requested in his preface that readers send reports of further instruments that should be listed in his inventory, as well as further details on those already included. Now would be a fine time to do so.

There can be no question that this is an excellent book that will serve as an invaluable reference tool for anyone doing research on woodwind instruments. The wealth of information is easily retrievable and is presented in a consistent, uniform format, with fascinating footnotes. It is certainly a reference book that belongs in the library of every woodwind researcher; it will undoubtedly pay for itself many times over.

MARY JEAN SIMPSON

E. A. K. Ridley. *The Royal College of Music Museum of Instruments Catalogue. Vol. 1, European Wind Instruments.* Foreword by Elizabeth Wells. London: The Royal College of Music, 1982. 68 pp.; 75 black-and-white illustrations. £4.

The author of a catalogue of historical instruments faces two fundamental decisions: how to present the data in text and illustration—a matter of or-