

*Journal of the
American Musical
Instrument Society*

VOLUME X • 1984



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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-

ganization and style—and how much and what type of information to provide. Mr. Ridley, a major donor of instruments to the collection of the Royal College, has clearly made some splendid decisions in his catalogue of this important repository of British and Continental winds.

He describes the instruments, their materials, and distinctive features elegantly, overcoming the limitations of the familiar shorthand style and avoiding terminological eccentricities. Each entry also reports the maker's inscription, presumably as it appears on the object. Many descriptions include bibliographical citations, primarily to Lyndesay G. Langwill's *Index of Musical Wind-Instrument Makers*, 6th ed. (Edinburgh: Lyndesay G. Langwill, 1980) and references to illustrations in other books. The need for the latter hints at the major deficiency of the catalogue, namely a shortage of plates.

The book contains individual plates of about one-fifth of the wind instruments in the collection; detailed, close-up photographs are lacking. Plates are scattered among the entries, sometimes without any apparent order, thus adding to the reader's frustration.

Readers must also accustom themselves to the Royal College's dual system of accession numbers. The original collection was catalogued sequentially by acquisition, with two- or three-digit numbers, while the many instruments recently donated by Mr. Ridley all carry the same three-digit number (326), followed by a capital letter (e.g., "O" for oboe, "C" for clarinet) and another number. One fails to understand how the Royal College of Music could have adopted the latter system, which is both cumbersome and ethnocentric.

In closing, I would like to suggest a minor revision: Royal College no. 195, the "Serpent Militaire" (see description and plate, pp. 46 and 47), seems to be a fraud perpetrated by Leopoldo Franciolini. If so, the confusion surrounding the instrument's provenance ("?Belgian, German or English") is understandable. The date of donation, 1900, corresponds to the years during which the infamous Florentine dealer flourished. Moreover, the unusual shape of the instrument and its crook, the "arbitrary" if not unlikely placement of tone-holes along the corpus, the inferior workmanship, and the instrument's thin wall construction (note the crack at the curve of the instrument, probably a joint) are compelling physical evidence in favor of an attribution to Franciolini.

JAMES BORDERS