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Phillip T. Young. *4900 Historical Woodwind Instruments: An Inventory of 200 Makers in International Collections.* London: Tony Bingham, 1993. xxxiii, 268 pp. ISBN: 0-946113-03-3. £66.00 (Europe and sea-mail worldwide. £80.00 air mail outside Europe).

In 1989 I had the special pleasure of being chair of the AMIS Curt Sachs Award Committee. When the members met to discuss possible candidates, it took no time at all for us to agree on Phillip Young as our choice. The award (printed in this JOURNAL, 15 [1989]: 145) recognizes Young's achievements as "scholar, exhibitor, collector, educator, and Governor of The American Musical Instrument Society." It goes on to acknowledge that his writings "have increased awareness of and interest in the study of historical musical instruments." Since then Young has become President of AMIS and now has published this book, which is his magnum opus.

In brief, *4900 Historical Woodwind Instruments* is a *catalogue raisonné* of the most distinguished woodwind makers who lived between the fifteenth and nineteenth centuries; it is an inventory of instruments by 204 makers, including 66 recorder makers. Young's earlier book *2500 Historical Woodwind Instruments* included data on 122 makers, of whom 42 made recorders. This new volume includes information from over 700 collections throughout the world, an alphabetical list of museums and private collectors, a list of cited photo sources, a general bibliography, pictorial representations of common key-flap designs, and an appendix which cross-references types of instruments and makers. In his preface Young states that there is some evidence that his first edition (*2500*) has given impetus to the publication of catalogs of collections. Perhaps even more important, it "is a great deterrent to theft and to under-the-table buying and selling." This new book should be even more valuable in that regard.

4900 is organized alphabetically by maker's last name, then according to type of instrument. Young has kept the same numbers for instruments as in *2500* except in the case of recorders, where the headings have been further broken down by voice type. Under Johannes Maria Anciuti, for example, soprano recorder no. 1 in *2500* is now listed as no. 1 under sopranino recorders. Where it was found that a certain instrument never existed or belongs in another category, the number has been retired. Instruments which did exist but are no longer extant are listed. Approximate pitch is given and is "sometimes the museum's or

collector's designation." One practice that I find especially sensible in the case of flute pitch is the use of a capital letter to designate the instrument's relative pitch, followed by the lowest attainable pitch in parentheses, such as C(d¹) for the standard one-key flute.

There are some instruments for which multiple terms have been used by organologists. In 2500 Young used the category "double flutes (*flutes d'accord*)," but in 4900 he decided on *double recorder* for this type of instrument because he now believes that it "reflects both a clarity of nomenclature and an attempt to convey the nature of the instrument (p. ix)." However, it seems to me that the term *recorder* should be reserved for a specific type of instrument. Some of the instruments Young places under the *double recorder* label are in fact double French flageolets, such as those made by Joseph Baumann. Young includes *duct flute* as a subspecies under the general category "Recorder-Type." I would suggest the term *double duct flute* in place of *double recorder*, as it clearly describes the nature of the instruments included and is a more general, or generic, term. Incidentally, the only duct flute (by Thomas Collier) listed in the appendix is called a recorder in the main section of the book; only the headjoint survives, and its length would suggest that it was part of a soprano recorder.

Since my special interest is recorders, I naturally examined those entries more carefully than others. I was glad to note Young's much increased differentiation of sub-types and sizes, but I would like to add *fourth flute* (soprano recorder in b^b¹), *sixth flute* (soprano recorder in d²), alto recorder in g¹ (in addition to the standard size in f¹), and tenor recorder in b^b. The Bressan soprano recorder in the Bate Collection (ex-Hunt) is indicated in b^b with all joints marked 4. Soprano recorders no. 5 by Richard Haka and no. 4 by Stanesby Jr. (marked *Stanesby / Junior / 4*), are also clearly fourth flutes. Soprano recorder no. 1 by Steenbergen is also listed as pitched at B^b, while no. 3 (which is slightly longer than the Bressan) is given as being in C.

Looking for sixth flutes (soprano recorders in d²), I noticed instruments by Willem Beukers Sr. & Jr., no. 3; Stanesby Sr., no. 1; Stanesby Jr., no. 3 (marked *Stanesby / Junior / 6*); Haka, no. 1 (pitch is given as E^b, but its length corresponds to others in d²); Lorenz Walch II, no. 1 and no. 4; and Paul Walch, no. 1. Alto recorders in g¹ include instruments by Bradbury, no. 1; Thomas Cahusac, no. 1 and no. 2; J. C. Denner, no. 1, no. 3, and no. 8; Gahn, no. 4 and no. 5; Goulding & Co., no. 1 and no. 2 (judging from their length, or possibly in f¹ at a higher pitch standard);

Johann Wilhelm Oberlender I, no. 13, no. 18, no. 25, and no. 26; Schuechbaur, no. 1 and no. 2; Steenberg, no. 1; I. G. Walch, "soprano" recorder, no. 1; Lorenz Walch I, no. 1; and Wyne, no. 1. Alto recorder no. 11 under Jacob Denner (headjoint only, with main joint by Rykel, no. 3, and footjoint by Haka, no. 3) is listed as pitched in g¹, but its length suggests f¹.

The appendix lists voice flutes by Bressan, Cahusac, Stanesby Sr., and Stanesby Jr.; but no such instrument by Stanesby Jr. is listed in the main catalog. Alto recorder no. 3 by Willem Beukers Sr. & Jr. is listed as pitched in d¹; therefore, it may be a voice flute. Other makers with voice flutes not given in the appendix include Bradbury, no. 1; J. C. Denner, tenor recorders no. 2 and no. 4, both identified as voice flutes in the column of "additional details"; Rippert, tenor recorder no. 3, also described as a voice flute; G. A. Rottenburgh, tenor recorder no. 1, which may be either a small tenor in *Chorton* or a voice flute; J. H. Rottenburgh I & II, tenor recorder no. 1, pitched in D and the length of a voice flute; and Schuechbaur, tenor recorder no. 1, pitched in D.

Tenor recorders in b^b (an octave lower than the fourth flute) are by Stanesby Jr., no. 1 (which bears the mark of *dolphin / Stanesby / Junior / 4*) and no. 3; and Georg Walch, no. 1, no. 2, and no. 3. Without offering any statistical data, I think it worth mentioning that a remarkable number of bass recorders from the baroque period have survived. Perhaps their more exotic shape made them collector's items.

Where approximate pitch is specified for various instruments in this book, it is unclear for the earlier specimens what the pitch standards were. Soprano, alto, and tenor recorders by Kynseker in the Germanisches Nationalmuseum in Nuremberg, for example, are listed as being in C, F, and C, whereas similar instruments in the New York Metropolitan Museum collection (these may or may not be modern copies) are listed as being in C[#], F[#], and C[#]. A rare exception is the soprano recorder by Lissieu in an anonymous American collection; its A is listed as pitched at 415 Hz. Flutes and recorders by the Rafi family are listed at various pitches, including A 370, A 385, A 410, A 420, A 435, and A 440.

Young is like the explorers of an earlier age; they set out to discover what the world is really like. He did not discover the Fountain of Youth or find the Magic Flute, but he did return with a planeload of data which greatly enrich our understanding of the history of woodwind instruments. He acknowledges in his preface that "the selection of makers surveyed was my random, personal choice" and that "there are others I

now wish I had included." I think his choices were judicious and include the major names and many lesser-known ones. The publisher notes that provision was made for the computer-aided retrieval of data from a CD-ROM. This should also ease the task of future corrections and additions.

This book is a landmark publication. Together with William Waterhouse's *New Langwill Index* it belongs in every music library and in the personal library of everyone with an interest in wind instruments.

DALE HIGBEE

SALISBURY, NORTH CAROLINA

Marianne Betz. *Der Csakan und seine Musik: Wiener Musikleben im frühen 19. Jahrhundert, dargestellt am Beispiel einer Spazierstockblockflöte*. Tutzing: Hans Schneider, 1992. xii, 294 pp.; 18 black-and-white photographs, 17 black-and-white facsimiles, 18 musical examples (some in facsimile), 3 tables. ISBN 3-7952-0730-4. DM 110.00.

The elegant walking sticks sported by fashionable ladies and gentlemen in the late eighteenth and early nineteenth centuries frequently concealed implements designed for practical use (umbrellas, daggers, pistols, drinking flasks, razors, toothbrushes, folding stools, etc.), although the prevailing taste for dilettante pleasures found particularly apt expression in built-in items that provided amusement and entertainment. Walking-stick musical instruments were especially popular, ranging in variety from flutes and trumpets to violins and zithers, many of them ingeniously adapted to the requisite long, slender shape. Among these, the *csakan*, a fipple flute that enjoyed a certain vogue in central Europe during the first half of the nineteenth century, was practically unique in not having had an autonomous origin independent from the utilitarian stick used for walking or other purposes. Similar to the historical recorder but not derived directly from it, the *csakan* from the very beginning had the shape of the Hungarian *csákány* (or *csákányfokos*), a traditional weapon with both practical and symbolic functions. It consisted of a long stick with an iron head, usually with a hatchetlike blade on one side and a curved, tapering hook on the other. Nineteenth-century *csakans* were produced in several designs, from keyless or one-key models