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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.

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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

made in forms representing stylized versions of the traditional weapon and intended for the amateur market, all the way to “complicated” models for advanced players, boasting more extensive keywork and fashioned in shapes that abandoned the dilettante’s walking stick in favor of profiles resembling the oboe or clarinet. The standard csakan was pitched in A $\flat$, sounding a minor sixth higher than the written notation, which extended from c¹ up to c³ and beyond. Although the csakan and the flute were designated as alternates in some of the unaccompanied instrumental music of the early nineteenth century, a sizeable repertory of original compositions and arrangements of popular operatic excerpts was produced specifically for the csakan and brought out chiefly by Viennese publishers.

Often identified generically in English-language publications as a walking-stick fipple flute or even somewhat incorrectly as a walking-stick recorder or flageolet, the csakan deserves to be recognized as a distinct instrument with its own name, its own music, however derivative, and its own history, however brief. Marianne Betz has done great service to this cause by amassing a significant amount of information in the present study, her Ph.D. dissertation in musicology at the Ruprecht-Karl University of Heidelberg. She organizes her presentation of “The Csakan and Its Music: Viennese Musical Life in the Early Nineteenth Century as Exemplified by a [Type of] Walking-Stick Fipple Flute” in four chapters supplemented by appendixes that list surviving instruments, musical works, tutors, and fingering charts.

The first chapter treats the historical background of walking sticks, specifically those incorporating musical instruments, which Betz traces back to a reference to ten (transverse) flutes in the form of pilgrim staves in the sixteenth-century inventory of Henry VIII’s collection. She proceeds to an account of a *musikalische Akademie* presented by the versatile Anton Heberle in Pest in 1807. The Akademie featured a sextet of Heberle’s own composition, including “a Hungarian *Tsákány*, an instrument that deserves particular attention because of its lovely tone”—the earliest known appearance of the csakan in a concert performance. (Heberle made a career of playing a variety of flute types and was heralded in a concert advertisement in 1815 as the inventor of the csakan.) Next follows a general description of different csakan models as reported by the Viennese oboist Ernest Krähmer in his *Csakan-Schule* of 1821 and illustrated by several representative instruments of the period. The chapter concludes with an extensive discourse on the etymology

and application of the name of the instrument, extending to its use in connection with twentieth-century German school instruments.

Chapter two covers csakan makers and dealers, including relatively minor figures such as August Bleszner and the Placht brothers of Pest, Franz Muss and Anton Schulz of Vienna, and Johann Andreas Mollenhauer of Fulda (whose *Wanderbuch*, chronicling his years of apprenticeship, is examined), as well as makers of real significance. The latter include Stephan Koch and Johann Ziegler of Vienna and the firm of Franz Schöllnast of Pressburg (Bratislava), which receives extensive treatment. Drawing on her study of surviving records, Betz documents this company's production of woodwind instruments during the period 1816–1837 (including 979 flutes, 1,637 csakans, and 2,001 clarinets, the bulk of them sold in the first decade), the kinds of csakans they made (mostly the simple model with one key), and the prices they charged for them. This leads to a revealing evaluation of contemporary makers' prices for woodwind instruments compared with average earnings and costs for purchased goods and services in Vienna.

Matters related to csakan instruction, performance, and repertory are covered in the third chapter, which begins with a description of published tutors and fingering charts. Stylistic techniques displayed in representative works for csakan are next given lengthy examination—perhaps more than is necessary, since the standard contemporary methods employed in creating such solo variations, etudes, and other pieces were hardly unique to this particular instrument. Of more pertinence is the information Betz gives on the careers of notable csakan composers and performers, including Anton Heberle, Wilhelm Klingenbrunner, Ernest Krähmer, Anton Diabelli, Joseph Gebauer, Anton Stadler, and Johann Kaiser.

The short fourth chapter, really an epilogue, expands themes already touched on: the popularity of instrumental music in Vienna during the Biedermeier period, the social and artistic phenomenon of dilettantism, and the role played by the csakan in this context.

Marianne Betz has founded her study on a wealth of primary and secondary literature, although she seems to have missed the article “Csákán” in the *Österreichische National-Encyklopädie* (Vienna, 1835). It is relevant because of its early date and because, as she comments (p. 31), the generic designation *Stockflöte* prevails in most German-language lexica of the time. While Betz's book gives a thorough account of the history and use of the csakan, detailed descriptions of the instruments themselves

—of particular interest to readers of this JOURNAL—are lacking, and her checklist of ninety-two examples in European and American collections (including four now lost) provides only basic information. Moreover (as she reports on p. 211), it is only the listings of instruments in “the most important” central European collections that are based on her personal examination, and this has resulted in errors, such as her description of two csakans (nos. 89.4.928 and 89.4.930) in the Metropolitan Museum of Art, New York, as each having a *Knauf* (knob) on top, rather than the correct *Krücke* (elongated handle). Other blemishes and inconsistencies deter the reader, particularly in the figures and examples: they are not all cited at the appropriate places in the text; their captions are incomplete, and their sources are identified only in a final list; and fig. 22 is incorrectly numbered. Mistakes also crop up in the index and especially in the list of csakan music, tutors, and fingering charts.¹ The latter, although remarkable in its breadth (over 450 titles are listed), is also marred by the use of disparate abbreviations for libraries, while the consistent and universally understood system of RISM sigla would have been a better choice.

The above mentioned reservations do not greatly diminish the obvious value of *Der Csakan und seine Musik* as a historical, musical, and cultural study of this fascinating subject. Although more research remains to be done on the acoustical design of the csakan and its relationship to the recorder and flageolet, this book is now established as the standard work, to which all subsequent studies must refer.

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1. Mostly incorrect libraries' catalog, publishers' plate, and composers' opus numbers; these errors are not listed here because of space limitations and the fact that they will prove only a minor impediment to the few scholars who will need to consult the sources in question. Since a larger number of readers may wish to acquire some of the modern editions of csakan music, it may be appropriate to set Betz's record straight on two publications—of which she was informed—edited by the author of this review and published in 1988 by the Loux Music Publishing Co. of Hannacroix, N.Y.: Philipp Fahrback, “‘Arm in Arm mit dir’ Waltzes,” and Ernest Krähmer, “18 Studies from the *Neuste theoretisch praktische Csakan-Schule*.” Betz reports an incorrect publisher and date for the first edition and omits the second one altogether.