

*Journal of the
American Musical
Instrument Society*

VOLUME XXV • 1999



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of Music Collection of Historic Musical Instruments in Manchester, England [at <http://www.mcm.ac.uk/library/hwm1.htm>], and the Musée de la Musique in Paris [at <http://www.cite-musique.fr>].)

As for the printed catalogue, inevitably, errors in labeling the photographs in Volume 1 were discovered during the preparation of individual fascicles. For example on page 27 the zither (no. 177) was made in Munich, in 1842; and on page 34 the mandolin (no. 303) is now attributed to the Vinaccia family, ca. 1770. On page 89 a photo of three clarinets was printed in reverse; its caption should read (79), (1722), and (1681). In addition, a few small errors crept into the descriptions of instruments. For instance, the dating of no. 179, an *épinette des Vosges* by I. Lambert (vol. 2, pt. B, fas. i, p. 11), is given as ca. 1800, while the text under the photograph in Volume 1 (p. 27) gives a more reasonable date of the late nineteenth century. These errors are inconsequential considering the wealth of material and photographs presented. (Second editions of the fascicles on horns and bugles [vol. 2, pt. H, fas. i] and on trumpets and trombones [vol. 2, pt. H, fas. iii] with additions and corrections have already been published.)

In conclusion, these volumes constitute one of the most significant catalogues of a very large and important instrument museum. The mass of information presented is enormous and extremely thorough. Dr. Myers is to be congratulated for producing such useful fascicles which can serve as a model catalogue for any instrument museum. This catalogue is without doubt one of the most detailed and accurate of any produced today.

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Phillip T. Young. *Die Holzblasinstrumente im Oberösterreichischen Landesmuseum / Woodwind Instruments of the Oberösterreichisches Landesmuseum (Kataloge des OÖ. Landesmuseums, Neue Folge, Nr. 113).* [Linz: The Museum, 1997.] 259 pp.: 91 black-and-white plates, 7 color plates, 91 tables. ISBN: 3-85474-013-1. ÖS380 (cloth).

The woodwind collection of the Oberösterreichisches Landesmuseum (the Upper Austrian Regional Museum) in Linz is a unique and important one, including many distinctive specimens. Among these may be noted three bass recorders by Denner, a bass flute by Bizet, an oboe by

Rockobaur (Haydn's favorite maker), a tenor oboe by Denner, an exceptional anonymous bass dulcian (depicted on the cover of this catalogue), and bassoons by Denner, Eichentopf, and Rockobaur. Here too are fascinating instruments by local and regional makers little represented elsewhere. Previously described only by a checklist, this collection is now made accessible to researchers by Phillip T. Young's catalogue. Among European collections of its size, it is likely the least known, as Dr. Young points out. His handsome and well-researched volume should rectify this situation very soundly indeed.

After brief prefaces by the museum's director, Dr. Gunter Dimt, and its musical instrument curator, Stefan Gschwendtner (who also functioned as the book's editor), Dr. Young presents an informative preface in which he chronicles some high points of musical instrument collection cataloguing of the past, with particular praise going to the work of Hubert Henkel and Herbert Heyde. This serves to explain the influences on the approach selected for the Linz catalogue. He then delves into provenance matters regarding the Linz collection, considerations that play a major role for those of us trying to document the historical usage of these instruments. Many specimens at Linz came from closed monasteries or as gifts from monastery instrumentaria being relieved of obsolete items. (The most important monastery donor is the Stift Kremsmünster, which still retains a number of important woodwinds.) Acknowledgments are made to Messrs. Dimt and Gschwendtner, as well as to Prof. August Humer of the Bruckner Conservatory, Linz, who inspired this publication and functioned as the principal translator of Dr. Young's text.

The bilingual catalogue describes ninety-one instruments: recorders, flutes, crumhorns, Deutsche Schalmeien, oboes and English horns, clarinets and basset horns, dulcians, bassoons, and a musette. Also included are wooden lip-reed instruments such as cornetts and bass horns. (While not usually grouped with woodwinds, these were often made—mouth-pieces excepted—by known woodwind makers, some of whose other work is represented here.)

Each instrumental entry is arranged uniformly, with much attention given to technical detail. The following headings are used:

- I. Symbols/Devices/Text of maker's stamp, where present.
- II. Exact pitch in Hertz, if determinable. (This category is largely limited to non-reed instruments, since the reed instruments here mostly lack the appurtenances necessary to make this de-

termination and are in dry condition, making playing on them risky.)

- III. Body materials, including details of mounts.
- IV. Number and composition of keys, and which fingers are intended to close each; key mount type; key flap shape, etc. (This last is a useful identifier in tracing unmarked instruments, makers' influences, and the like.)
- V. Overall assembled length (not including exposed tenons of the fragmentary specimens); number of pieces and their names, with length of each piece and tenon indicated in chart format.
- VI. Condition of the instrument, including missing pieces and repairs.
- VII. Approximate tone-hole and vent-hole diameters, where present, indicated in chart format; embouchure diameters for flutes. (Most tone holes lying below keys are omitted, for practical reasons.)
- VIII. Provenance, where this is documented.
- IX. Brief biographical details of the maker (largely extracted from *The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors* by William Waterhouse [London: Tony Bingham, 1993], credited in the preface).
- X. Present locations of similar specimens, where not noted in IX.
- XI. Directly relevant bibliography.

Such a carefully thought-out plan includes virtually everything any user of a catalogue might want, with the exception of such advanced technical matter as schematic diagrams and x-ray photographs, of interest primarily to specialists. (In major collections material of this sort is often kept on file and may be available upon application to the museum.) Each instrumental entry is accompanied by an exceptionally clear black-and-white photograph (by Franz Gangl) and, in some cases, by a photograph of the maker's stamp and/or line drawings of the keys (by Stefan Gschwendtner). One might wish that every occurrence of a maker's stamp were pictured, but this would often have been duplication of effort. Dr. Young's descriptions and commentary are concise and informative. Prof. Humer's translations, while good, only rarely preserve the informality and conversational tone characteristic of the author's style.

Historical notes under rubrics VIII, IX, and X and bibliographic notes under rubric XI add an important dimension found in few other catalogues. (Future instrument catalogues would do well to take a page out

of Dr. Young's work in these respects.) The page layout is attractive, with plenty of "air," and the quality of the photography is virtually unrivaled.

If one had to find something to criticize, it is that most of the instruments which disassemble are shown only in that form and are not depicted whole. While in most cases it does not require much knowledge or imagination to picture them in assembled condition, the approach taken to the photography here is more valuable to the technical rather than the cultural historian. Though this problem is in part remedied by a section of attractive color plates depicting seven of the instruments in assembled form, one can only wonder why the parts were chosen to be pictured over the whole instruments in the main body of the text, particularly since details of the tenons are furnished in rubrics V and VI of applicable entries. As the author notes in the preface, no catalogue can be all things to all readers, but one still hungers for photos of each instrument as it was played. Such minor shortcomings as this naturally stand out in sharper relief in a volume this well conceived and executed than they would in a lesser work. This matter aside, here is an exceptional book that will appeal equally to the general organologist, the museologist, the technical specialist, and the music historian.

Of particular value are the appendices, compiled by editor Gschwendtner. First is an index to key flap shapes, the first such this reviewer can recall having seen in a catalogue. (Useful as this is, Herr Gschwendtner has unfortunately failed to notice several graphic errors, the most serious of which is the omission of the flap illustrations on page 242. For these illustrations, one must therefore refer to the instruments indexed to determine the flap type. The remaining two pages of this appendix contain the needed illustrations, but page 245 is inexplicably left blank.) Then comes a useful source bibliography, which includes some intriguingly obscure items of interest. (This would best have been placed at the end of the volume.) Next is a list of instruments fully broken down by type, in the same order in which they appear in the catalogue, with museum numbers and page numbers indicated. This is useful primarily in concert with the appendices that immediately follow: a listing of the instruments by museum number, and a concordance between the instruments' museum numbers and those assigned by Othmar Wessely in his checklist *Die Musikinstrumentensammlung des Oberösterreichischen Landesmuseums* (Linz: The Museum, 1952). (These two appendices could well have been combined.) Following is a list of instruments whose provenance is known, grouped by the sources from which they came—a valuable aid to wood-

wind historians and another unusual feature of this work. Finally, there is a combined index of names and places.

The book is an attractive and first-rate production on heavy-stock glazed paper, with category indications on the colored edge strips of each recto page, matching the colored cover pages of each section. The boards are graced with full-color photos of one of the handsomest instruments in the collection, complementing the color plates on pages 225–37. (Oddly, the editor did not include any references under the instrumental entries to the color plates.)

In summary, Dr. Young's catalogue is an impressive addition to an already unique and substantial oeuvre by this dean of woodwind organologists. It is also a significant contribution to the growing body of scholarly monographs documenting the place of woodwind instruments in music history. As such, it belongs in every serious organological library.

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Barbara Owen. *The Registration of Baroque Organ Music.* Bloomington and Indianapolis: Indiana University Press, 1997. ix, 284 pp. ISBN: 0-253-33240-0 cloth; 0-253-21085-2 paper. \$39.95 cloth; \$19.95 paper.

Commenting on organ registration, the early German organ expert Arnolt Schlick said: "With eight or nine good stops, properly combined and alternated, one may give the listener much pleasure" (*Spiegel der Orgelmacher und Organisten* [Speyer, 1511], fol. 16r; my translation). Today, almost five hundred years after Schlick published his treatise, registration remains one of the most important aspects of organ playing. It is especially crucial for the music of the Baroque, the period when the organ came into its own as a major artistic instrument and a vast body of masterworks for that instrument was concomitantly produced. Modern organists, who are more likely to be playing a twentieth-century "eclectic" instrument than one based on historic principles (to say nothing of an actual Baroque organ preserved in or restored to its original condition), must often resort to musical alchemy to concoct the appropriate Baroque sounds from eight or nine (or eighty or ninety) ranks. And they receive little guidance from composers of the period, who rarely indicated details of registration on their notated scores of organ music.