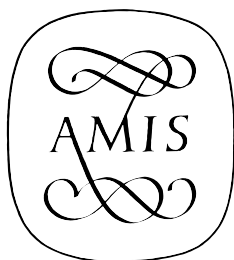


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different points in the acquisition process and the actual instruments currently in the collection. He shows how questions about the age of the wood, condition of the varnish, and the absence or presence of wormholes in certain instruments add to the doubt about their provenance. And finally, he suggests other means of authenticating the collection, based on the better use of common sense and visual evidence.

Obviously, it is important to have information about as many old viols as possible. Thomas MacCracken discusses a useful tool for locating and comparing original instruments: the database (which he now manages) of more than 1350 viols (including 185 from Italy), started by luthier Peter Tourin in 1977. Its purpose is to help researchers make connections, to give them a starting place. The list currently contains information about the date, maker, current location, and condition of each viol, with the understanding that some instruments were destroyed in World War II, others cannot be located, and the information on some was collected second- or third-hand and cannot be verified. After all the disclaimers, the list remains an excellent resource.

Other articles in the collection concern the difference between modern and historical gut strings, the varieties of soundpost placement in Renaissance and Baroque viols, and an introduction to what I would call forensic instrument construction—looking for clues that provide answers to the questions we need to ask. The book is pleasing for a number of reasons: it is well edited, the essays are all interconnected but do not duplicate each other, they are clear and easy to read, the illustrations are well-presented, and the tables and footnotes un-fussy. I recommend it to anyone interested in a good exploration of a surprisingly fertile subject.

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Geoffrey Burgess and Bruce Haynes. *The Oboe*. The Yale Musical Instrument Series. New Haven: Yale University Press, 2004. xiv, 418 pp.: 18 color illus., 66 black-and-white illus., 50 musical exx. ISBN: 0-3000-9317-9. \$35.00 (cloth).

The Oboe—the latest volume in the Yale Musical Instrument Series—is a much-needed, timely update on Philip Bate's 1956 classic *The Oboe: An Outline of its History and Development* (London: Ernest Benn; New York: Philosophical Library). The final edition of the latter appeared in 1975, and it has been largely superseded by more recent research, much of it

undertaken by Geoffrey Burgess and Bruce Haynes. As both authors are also renowned as performers on historical oboes, it is not surprising that their book has a strong performance practice slant and that they take considerable pains to deal with the “bad press” that earlier oboes have often received.

The authors take a refreshingly non-judgmental approach to the value of oboes across the chronological spectrum, with the view that “each period . . . possessed the ‘best’ instrument—for its time” (p. 1). Rather than adhering to the commonly recognized historical periods (at least in a textbook sense), they consider the history of the oboe from the perspective of the instrument’s periods of relative stability. The two authors shared responsibility for writing the Introduction, and Burgess was responsible for chapter 1, “The Prehistory of the Oboe.” Haynes is the primary author of chapters 2 through 4, on the oboe between 1610 and 1825 (with additions by Burgess for the period from 1760 onwards). Burgess is the primary author of chapters 5 through 9, covering the Romantic era to the present day, with chapter 9 including a section by Haynes on the revival of the “hautboy” in the twentieth and twenty-first centuries.

In keeping with Haynes’s previous major opus in this field, *The Eloquent Oboe: A History of the Hautboy, 1640 to 1760* (Oxford: Oxford University Press, 2001), the term “hautboy” is used throughout to refer to oboes of the Baroque and Classical periods, instruments that have minimal keywork and that require the use of cross-fingering and half-holing. The new book’s chapters 2 and 3 summarize and update the material of Haynes’s previous book. Chapter 4, “From Classical Hautboy to Keyed Oboe, 1760–1825,” continues the story begun in *The Eloquent Oboe*. Haynes makes an especially good job of explaining how the addition of keys to the instrument was related to changes in tuning systems. Particularly valuable is his discussion of the vigorous debates surrounding the introduction of keywork; he points out that while the technology had been around for a long time (Borjon, for example, depicted a musette with thirteen keys in his treatise of 1672), it was long resisted by oboists for aesthetic reasons. This theme is continued by Burgess in chapter 5, “From Keyed Oboe to Conservatoire Oboe, 1825–1880.” During this period, the adoption of harder woods to counter the strain of the increased keywork changed the oboe’s tone quality and led to it becoming the “ugly duckling” of the woodwind world (p. 128).

The decline in the oboe's reputation during the nineteenth century resulted in a dearth of good repertoire, and Burgess credits Leon Goossens (1897–1988) with being “responsible almost single handedly for putting the oboe back on the map as a solo instrument” (p. 196). The discussion of Goossens's importance in commissioning solo repertoire is one of the many fascinating sections in this book to focus on performers and the repertoire they inspired, commissioned or composed. Since Bate's time, a huge amount of music has come to light (much of it unearthed by Haynes), and the book includes many references to little-known musical treasures. Wherever possible the authors have tied their discussion of repertoire to specific performers: for example, mention of Rossini's “delicious cor anglais solo in the overture to *William Tell* for Gustave Vogt” (1781–1870) is coupled with detailed information on Vogt's importance as performer, teacher, and founder of the modern French oboe school (p. 133).

The oboe's symbolism is another major theme of this book, and Rossini's decision to assign a *ranz des vaches* to the english horn provides a telling example of two of the major symbolic uses of the oboe family during the Romantic period: the representation of melancholia and of things pastoral. As Burgess points out in chapter 1, the shawm had long been associated with both military conquest and pastoral scenes, but once transformed into the hautboy and brought indoors (or “tamed”) it became linked increasingly with “the very opposite qualities—delicacy, innocence, and feminine charm” (pp. 7–8). In chapter 7, “The Oboe in Romantic and Modernist Music: Cultural Themes and Implications,” Burgess examines the oboe's “representational trinity of pastoral, melancholia, and orientalism,” illustrated through a series of aptly chosen musical examples that reveal these traditions as continuing up to the present day.

The final two chapters cover the oboe's role during the second half of the twentieth century. Chapter 8 considers the use of the Conservatoire model oboe—an instrument that has lasted without significant changes for around 125 years—in conservative settings and looks at aspects of its technique in traditional repertoire. Chapter 9 examines “two lines of escape from the musical establishment: the avant-garde and the revival of ‘period instruments,’ including the Baroque hautboy” (p. 267). As Burgess points out, in the case of the avant-garde repertoire, “for the first time in the history of the oboe, there was a disparity between instrument

design and use" (p. 268). The second part of the chapter focuses on the revival of the hautboy in the twentieth and twenty-first centuries, and Haynes makes the important point that this "historical material offers many possibilities that have not yet been exploited. . . . Some of them, like the flattement and muting, can be adapted to the Conservatoire oboe, either to create new effects or to play repertoire written before 1800" (p. 285).

The Oboe is notable for its scholarly integrity and breadth, with full references provided throughout, an impressive bibliography, a useful discography, and three appendices (dealing with historical reed dimensions, historical fingering charts, and the use of keys on nineteenth-century oboes, respectively). It is richly illustrated in both black-and-white and color, making it a particularly valuable resource. There are remarkably few errors: "cenutry" on p. 191; a mistranslation of a German phrase on p. 225 (the word "Ritter" [knight] is left out); and surely the caption for Illus. 4 (p. 12) of an attic red-figure krater should read "Female aulos player" rather than "oboe player?" I must also note that I found the "Preface: the Authors in Conversation," a "scene" set in a café in Boston in 2001, a rather off-putting opening to the book. The dialogue simply doesn't ring true and suggests more of an attempt to establish the authors' credentials with the reader than a conversation between two colleagues (surely such material would be more suitable for a biographical note?). It descends into the downright odd when the authors acknowledge the specialist advice they have received, given in a long list of names, but still framed within the supposed context of an informal conversation!

On the whole, however, the book is a highly welcome addition to the publications on this topic currently available. It contains a huge amount of information, presented in a clear, lively, and interesting way, much of it based on the latest research. An excellent example of the latter is the fascinating section on folk oboes in France that concludes chapter 4, based largely on recent work by Luc Charles-Dominique and Pierre Laurence (*Les hautbois populaires* [Languedoc-Roussillon: Editions Modal, 2002]); performance traditions of these instruments may preserve traces of Baroque techniques. In the preface Burgess and Haynes profess that they have "tried to make the book as broad in its outreach as possible . . . useful to oboists wanting to expand their horizons as players and serving as a reference tool for researchers and composers . . . of interest to a general readership fascinated, like us, in how an 'instrument' can

take on a symbolic meaning" (p. xii). There can be no doubt that they have been extremely successful in fulfilling their goals.

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Albert R. Rice. *The Clarinet in the Classical Period*. New York: Oxford University Press, 2003. xx, 316 pp.: 7 black-and-white photographs, 16 black-and-white figures, 47 musical exx. ISBN: 0-19-514483-X. \$74.00 (cloth).

With the publication of *The Clarinet in the Classical Period*, Albert R. Rice makes another valuable contribution to the field of clarinet research. Encyclopedic in scope, the book is truly a "one-stop" source of information on the Classical era clarinet. Rice, curator of the Fiske Museum of Musical Instruments of The Claremont Colleges in California, has published widely on the clarinet. His first book was *The Baroque Clarinet* (Oxford: Clarendon Press, 1992) and a third book, on the low clarinets, is in progress. His diverse background—he is a performer on both historical and modern clarinets, an instrument appraiser, and a professional librarian—makes him ideally suited to the task of writing such a comprehensive book. To my knowledge, this is the only book devoted entirely to the Classical clarinet.

Starting where Rice's previous book ended, *The Clarinet in the Classical Period* covers the history of the clarinet from 1750 to 1830. The acknowledgments section is a veritable who's who of organology, and it is obvious that the experts have been consulted. The "Abbreviations and Conventions" section is clearly presented and very helpful. The text is divided into five chapters, each further divided into several sections, with headings and subheadings; the material is thus well organized for easy reference. The table of contents, which lists the chapter titles only, would have benefited from following the same pattern: had it correlated those headings, if not the subheadings as well, with page numbers in an outline form, it would have been much more useful.

Rice does an excellent job of bringing together everything that is known about the Classical clarinet. Page after page contains useful information that until now would have required searching through several sources. For example, the first chapter, "General Design and Construction Characteristics," gives the reader an excellent timeline of clarinet development. Rice pairs a characteristic, such as the shape of