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"This simple instruction book is for the recorder, which was called the flute at that time." On the other hand, entry 63 (p. 128), for Samuel Holyoke's *The Instrumental Assistant* (1800), has a rather indulgent string of three lengthy paragraphs explaining the history of the "Yankee church bass viol." This distinctive New England string instrument was a particular passion of Selch's, so it is understandable that more of his own words were available about this subject than for instruments addressed in other entries. But the result is a noticeable imbalance in the flow of the book.

One can find statements, here and there, of questionable accuracy. On page 116, writing about the so-called English guitar of the eighteenth century, Selch says that this species of cittern is "a type of wire-strung mandolin." I have never seen these two categories of instruments (citterns and mandolins) lumped together quite so casually, and Butler does nothing to clear up the matter. In addition to Selch's and Butler's annotations, several were contributed by Laurence Libin, retired curator of musical instruments at New York's Metropolitan Museum of Art, whose writing is always clear and engaging. Libin also supplied a fitting preface to the book that provides an informed account of Selch's career. (Libin and Selch knew each other well, as the Selch home is within short walking distance of the museum.)

The few problems outlined above do not detract substantially from the book's overall quality, and it is a publication that Eric would have had every reason to be proud of. Selch's widow, Patricia, is currently in discussion with various institutions that are considering offering homes for her late husband's important collections. We all anxiously await news of where this valuable historical material finally comes to rest.

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Bettina Wackernagel. *Holzblasinstrumente. Kataloge des Bayerischen Nationalmuseums* 22. Tutzing: Hans Schneider, 2005. 439 pp.: 265 black-and-white photographs, 42 instrument X rays with 35 accompanying diagrams, tables. ISBN: 3-7952-1180-8. €70 (cloth).

Ralph Waldo Emerson famously opined that "a foolish consistency is the hobgoblin of little minds." The stellar musical-instrument catalogs of the last four decades illustrate a consistency that is far from foolish, as consis-

tency and accuracy are equally prized and successfully combined. The standard was set with the publication of Herbert Heyde's instrument catalogs *Historische Musikinstrumente im Bachhaus Eisenach* (Eisenach: Bachhaus, 1976) and *Flöten*, the first of six volumes in an incomplete series of catalogs of the instrument museum at the University of Leipzig (Leipzig: VEB Verlag, 1978). Although some have criticized them as concentrating too much on measurements and graphs at the expense of design details and beauty, they nonetheless established a basic style that has endured since. In Heyde's Eisenach catalog the details of each instrument are presented in a series of numbered sections that are consistent in order of content for each family. His commentary is compact, with good detailed photos, measurements, and drawings. A similar though somewhat more expansive plan is used in the first Leipzig catalog, and it is this that seems to have influenced Phillip T. Young's admirable work, *Die Holzblasinstrumente im Oberösterreichischen Landesmuseum* (Linz: Oberösterreichisches Landesmuseum, 1997).

Not since Young's sumptuous catalog have I seen a comparable publication. But now such a work—though differing somewhat in format and extent of coverage—has appeared under the authorship of Bettina Wackernagel. Her other recent studies include an edition of the *Musikinstrumentenverzeichnis der Bayerischen Hofkapelle von 1655* (Tutzing: Hans Schneider, 2003; reviewed in this JOURNAL 32 [2006]: 179–82) and the catalog *Europäische Zupf- und Streichinstrumente, Hackbretter und Äolsharfen: Deutsches Museum München* (Frankfurt: Bochinsky, 1997).

Well-known catalogs of earlier times, such as Victor-Charles Mahillon, *Catalogue descriptif et analytique du Musée instrumental du Conservatoire royal de musique de Bruxelles*, 4 vols. (Ghent: Hoste, 1893–1922), Curt Sachs, *Sammlung aller Musikinstrumente bei der Staatlichen Hochschule für Musik zu Berlin* (Berlin: Bard, 1922), and Julius Schlosser, *Die Sammlung aller Musikinstrumente* (Vienna: Schroll, 1920), had notable inconsistencies that made reliance upon them precarious. Mahillon, for example, wrote mainly about the features of instruments that interested him, making comparisons between instruments difficult, while Sachs's work was clouded by the frequent use of non-specific references to previously mentioned instrumental features.

None of these general flaws have I discovered in the Wackernagel catalog. While ordered on the Heyde model, it is written in a more expansive style. Its descriptions are often twice the length of those offered by Heyde and others, and they are written with an admirable consistency.

Of special interest are sections under each entry detailing the current condition of the instrument and listing similar instruments in other collections. The section on current condition also describes restorations, of which there were many, the bulk of them completed by Rainer Weber between 1975 and 1984. Despite this broader scope and consistency of presentation, one often wishes for some critical commentary on details of design, technical innovations, and aesthetic features—or lack thereof—of the instruments.

I find the initial grouping of the instruments in like categories and the quality of the individual entries to be excellent. However, the supposedly chronological ordering of mostly undated specimens within the initial groupings is not particularly helpful and could be misleading. The failure to prominently use the assigned museum numbers as identifiers creates a certain confusion, and gives the transient user no signposts with which to navigate the catalog. For example, two Kress oboes are discussed in succession on pages 163–64, while photographs of both with only their museum inventory numbers appear on page 162. The inventory number is buried on line 16 of the first entry, and it is only when one reads the description of the second Kress oboe that the order of the grouping becomes clear. In such matters, catalog layouts need to be immediately transparent and helpful.

The contents of the catalog are presented in a straightforward manner. Twenty-five pages of prefatory material include an eleven-page history of the collection and a shorter overview of the catalog. Each of the sixteen instrumental categories, even those containing only one instrument, is preceded by a helpful introduction to the genre. Altogether ninety instruments are described and depicted in excellent black-and-white photographs. At the end of the listings there is a section containing X-ray photographs and bore diagrams of thirty-five of the instruments; the photographs as well as the diagrams include both an anterior and a lateral view of the instrument. In passing, I might note that the narrowest upper-bore diameters of the three oboes (nos. 145 and 146 by W. Kress, and no. 140 by J. F. Engelhard), as presented in these diagrams, are all about 8.5 mm, which seems much too large for these instruments. For example, two other Engelhard oboes (Deutsches Museum [Munich] 54544 and one formerly in the collection of Michel Piguet) have narrowest diameters of 4.7 mm.

The remainder of the volume contains a glossary, a directory of instruments and inventory numbers followed by a concordance with those of

K. A. Bierdimpfl's catalog (*Die Sammlung der Musikinstrumente des bayerischen Nationalmuseums* [Munich: Straub, 1883]),¹ a list of makers represented in the catalog (with biographical sketches), a directory of museums cited, a list of abbreviations, a bibliography, and an index of persons.

In sum, I find this to be an excellent catalog. It answers almost any question that might be asked of it and raises none for which an answer is not supplied in some way. Although it is true that collection catalogs are mainly specialist publications, they enhance the body of knowledge by providing detailed information about instruments that might otherwise be inaccessible to the researcher.

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Trevor Herbert. *The Trombone. The Yale Musical Instrument Series.* New Haven: Yale University Press, 2006. xvi, 399 pp.: 87 black-and-white illus., 27 musical exx., 6 tables, 6 appendixes. ISBN: 0-300-10095-7. \$38.00 (cloth).

In this book, Trevor Herbert, a professor at the Open University (UK) and a former professional trombonist, offers a socio-historical study of the trombone encompassing "the preoccupations of its players - their musical values, the repertoires they played, the way they played, and any processes, events or other factors that impinged on the way in which they made their living" (p. 2). This elegantly written, insightful, and thoughtful study of "phases in the history of music told from the perspective of one musical instrument and its players" (p. 7) covers the history of the instrument from its origins to postmodernism. Topics pertaining to the nineteenth and early twentieth centuries are treated especially thoroughly, and attention is given to trombone playing in Latin America, in Moravian communities, and in the Salvation Army.

However, Herbert notes that "some daunting questions remain unanswered," and that the narrative often involves an element he refers to as "informed speculation" (p. 3). While the strengths of the book lie in the

1. An exhibition catalog compiled by Alfons Ott, *Ausstellung Alte Musik: Instrumente, Noten und Dokumente aus drei Jahrhunderten* (Munich: Max Hieber, 1951), is not cited in this work.