

*Journal of the
American Musical
Instrument Society*

VOLUME XXXV • 2009



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(1750) (p. 39). Actually, Burney did not include these instruments in this work; a later composer, Henry Harington, adapted music from *Queen Mab* in his *Songs, Duets, and other Compositions* (London, ca. 1800) and added clarinets and horns (see A. M. Stoneham, Jon A. Gillaspie, and David Lindsey Clark, *Wind Ensemble Sourcebook and Biographical Guide* [Westport, CT: Greenwood Press, 1997], 37 nn. 93, 104). A significant tutor, Valentin Roeser's *Gamme de la clarinette*, is dated to the year 1760 without providing a source (p. 63). A more secure date, ca. 1769, is found in the listing of this tutor in the publisher Le Menu's music catalog, reproduced in Cari Johansson, *French Music Publishers' Catalogues* (Stockholm: Almqvist & Wiksell, 1955), vol. 2, facsimile 81. Hoeprich states that Robert Schumann wrote a revision of J. S. Bach's *St. John* [*recte St. Matthew*] *Passion* with basset horn (p. 256); rather, the revision was written by Georg Schumann and published in London by Eulenberg in 1929. Hoeprich (p. 372 n. 63) assumed that Vincent Springer wrote an anonymous *Tabelle für die Klarinette und das Bassethorn*, listed in the Hummel (Amsterdam) catalog of ca. 1800. In this, he was relying on Pamela Weston's unsupported claim (*Yesterday's Clarinetists: A Sequel* [York: Emerson, 2002], 160). But Johan van Kalker lists it as "Anonymous, *Tabelle für die Klarinette und das Bassethorn*, Amsterdam: Hummel, ca. 1800, location unknown, 6 pages" (*Die Geschichte der Klarinetten: Eine Dokumentation* [Oberems: Verlag Textilwerkstatt Oberems, 1997], 238).

This book could have been more carefully edited, and it is hoped that the errors in dating, citations, and details will be corrected in a later edition. But Hoeprich covers an enormous number of topics very adroitly. His book will undoubtedly be read and referred to for many years by clarinet students, players, teachers, makers, and scholars. I highly recommend it as a "must have" for library and personal collections.

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Arnold Myers, editor. *Catalogue of the Sir Nicholas Shackleton Collection*. Text by Heike Fricke et al.; photography by Raymond Parks. Edinburgh: Edinburgh University Collection of Historic Musical Instruments, 2007. 809 pp.: 1024 color illus. ISBN 978-0-907635-58-1. £70.00 (paper).

This book presents the musical instruments of Sir Nicholas Shackleton (1937–2006), a physicist, organologist, and clarinetist whose contributions were legion. I knew him by e-mail as an enthusiastic, insightful, and

encouraging collector. His collection, donated to the University of Edinburgh after his death, includes 880 instruments, numerous tutors, and other paraphernalia. The 817 historical clarinets are the most extensive gathering of such instruments in the world.

The robustly constructed *Catalogue* is an ambitious presentation of this large collection. It is divided into the categories utilized in other documentation of the university's collection of musical instruments, each presented by an expert in the field. The clarinets (divided into sixteen subgroups) most merit publication; other categories contain interesting specimens but are too minimal to be of great value. For example, the "instruments of regional cultures worldwide" are two shakuhachis, a pūngī, and a xylophone, none of them illustrated, reliably dated, or attributed, and representing only three cultures.

The detail and space allotted to the Western instruments are laudable. Most receive an entire page and are shown in color. The photographs generally illustrate the whole instrument and, often, salient characteristics of the mark or keywork. The photography is expert and presents even run-down specimens in a positive light; the instruments are simply delicious to view on the page.

While the *Catalogue* is valuable, it has flaws, which share the common basis that it was prepared without adequately considering the needs of the scholar. The text varies in quality. Edwina Smith's comments on flutes, Simon Milton's on oboes, and William Waterhouse's on bassoons are uniformly enlightening. But Heike Fricke's clarinet texts, while chock-full of data, are unsatisfying; she failed to expand on the mere facts as these other authors did. Fricke is an authority on historical clarinets; her insights on the specific attributes and importance of the clarinets shown would have been very valuable. Other contributors were Arnold Myers, Raymond Parks, and Emily Peppers.

In the photographs, one wishes for more views of unusual mechanisms and more consistency in the color printing; close-ups differ in hue from portraits of entire instruments. I was disappointed not to find photographs or detailed descriptions of the early oboe and bassoon reeds held in the collection. The analysis of these oboe reeds (published by Geoffrey Burgess and Peter Hedrick as "The Earliest English Oboe Reeds? An Examination of Nineteen Surviving Examples," *Galpin Society Journal* 42 [1989]: 32–69) was of seminal importance to period oboe players. Anyone who purchases the *Catalogue* should not have to consult other sources to learn about such important items in the collection.

The text is marred by numerous errors. For example, piccolo 5437 is dated “1919–1980 (probably c. 1980),” despite being marked “Made in GDR,” a nation that was established in 1949. Consider also the dating of a metal Boehm-system clarinet said to be by Triebert of Paris (p. 463). Fricke dates the instrument to ca. 1850, during the ascendancy of Frédéric Triebert, which is certainly wrong. The keywork design does not support this dating; the Triebert mark—a castle with three merlons in the turret—is absent; and the mark includes a bomb enclosing the number “29”. This was the dating system used by Couesnon—which owned the rights to the Triebert name—for metal instruments; the clarinet was actually made in 1929 by Couesnon. A student of French oboe making, or of the early saxophone, would have recognized this.

Other awkward matters come up as one carefully studies the *Catalogue*. Matched instruments—for example, a set of three clarinets in C, B-flat, and A—are not described together. Thus to compare specimens in a set by the same maker, one must go from one instrument’s page to the maker’s name in the index, then to the next instrument’s page. One finds errors in the page numbers of the index as well. Information on previous ownership is welcome but is not always helpful. What is one to make of “Bill Burkett; ex-Cleveland collection”? Did Burkett live in Cleveland? Did he have collections in several cities? Or was there another owner named “Cleveland?” Several instruments’ missing parts or mouthpieces may be among those parts listed in the index as unattributed. The two “missing” bocals and mouthpiece for a bass clarinet by Oskar Oehler (p. 739) illustrate this: are these not the items shown as no. 5569 (p. 757)?

What most hampers the scholar is the lack of cross-referencing and other aids to help the reader get around this large book. To describe so many clarinets in any meaningful detail unavoidably makes the book cumbersome. Myers et al. are to be congratulated for not sacrificing detail for expediency, but the lack of attention to a researcher’s needs makes data difficult to cull. The separation of clarinets—first by nominal pitch, then by number of keys, only then by age—is not particularly useful for research. I sought, for example, to determine the relative use of boxwood, rosewood, and grenadilla in clarinets between the late eighteenth and mid-nineteenth centuries. Although the data are there (albeit without the word “grenadilla”), the difficulty in finding them made me wish for a CD-ROM with an Excel spreadsheet—something that a graduate student could set up in a week, and which would add immeasurably

to the value of this book. Even a set of tables as in Phillip T. Young's *4900 Historical Woodwinds: An Inventory of 200 Makers in International Collections* (London: Tony Bingham, 1993)—which could be done on as few as thirty pages—would be of immense value.

I am disappointed that the authors did not use modern means of data management to improve this book and to provide a model for future such publications. This is not an unreasonable demand; every textbook my daughter brings home from junior high school has an electronic supplement with further data, references, and study material. Indeed, Arnold Myers has shown himself to be particularly adept at this, as witnessed by the wonderful web site of the Edinburgh University Collection of Historic Musical Instruments. Happily, he has established a web page to present corrections to the *Catalogue*, <http://www.music.ed.ac.uk/euchmi/upz/uczs.html>.

Overall, the *Catalogue* is a splendid visual achievement; nevertheless, the book is limited by a lack of utility. Even as I recommend that all serious students of the historical clarinet obtain a copy for themselves and another for their institution's library, I urge Drs. Myers and Fricke to produce a data file or tabulation of the clarinets. This would expand the genus of illustrated musical instrument catalog beyond the "coffee-table" book and better meet the needs of modern scholars, who have every right to demand the highest standards of a book describing such an important collection, published by such an important institution. Sir Nicholas would have been very proud of what's here, as it's a fine accomplishment, but even prouder had it been given greater utility through the best modern means available.

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Hugh Cheape. *Bagpipes: A National Collection of a National Instrument.* Edinburgh: National Museums Scotland, 2008. v, 54 pp.: 33 color illus., 24 black-and-white illus., CD-ROM. ISBN: 978-1-905267-16-3. £15.99 (paper).

The piping collection of the National Museums Scotland (NMS), Edinburgh, was largely assembled within three recent decades. From about twenty items in 1872, the collection by 2007 grew to more than 2,100 items, "the largest and most significant national and international col-