

Of Haka oboes (Comm 2099) and castanets (Comms 2094 and 2102)

I have only just received FoMRHIQ 142 (and others), and two things have caught my eye and might perhaps be worth a comment.

One is in Jan Bouterse's Comm 2092, the Supplement on baroque oboes, where he illustrates a number of oboes. He shows photos of a short oboe by Richard Haka, an instrument with a distinctly wide body than his normal oboes, and with wider fingerholes. Jan illustrates the top of the upper joint and remarks on the cup-shaped top. To my eye, this cup is exactly that of a baroque trumpet mouthpiece cup. Is it possible that such an instrument might have had a double life? That it might have been blown trumpet-wise as well as oboe-wise? Or even just as a trumpet? We know that a few gerade zink (straight cornetts) were sometimes played with a double reed (see John Henry van der Meer's Nürnberg Catalogue for these). Might these short oboes, in the days when the cornett was dying out, have been a substitute for them?

I was going to comment on Laia Paleo and Chris's Comm in the same Q (Comms 2094, 2102), but Chris has made exactly the same points as I would have done. But what I wonder is when did the hollowed form of the modern of castanets, and the larger Eivissan castanyoles, arise? At what stage did people become dissatisfied with the clack of the flat clappers and demand the more resonant form of the hollowed body, with the added possibilities of one pair being a higher (or lower) pitch than the other? Can Laia or Chris (or anyone else) provide any datable later illustrations that will show the development of the chestnut form?

And further to the note about what I, and others of us, were doing in Comm. 2116 in FoMRHIQ 146, there's another fully illustrated book now available in all formats on my website (www.jeremymontagu.co.uk) on *Shawms around the World* as well as some other posts (a large batch on string instruments in the Tutti series) with more to come, including a shortish book on *Trumps (or Jews Harps)*.