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Reine Dahlquist. *The Keyed Trumpet and Its Greatest Virtuoso, Anton Weidinger*. Nashville: Brass Press. \$2.50, \$.35 postage.

This very valuable little booklet brings together at last the known sources of information about the keyed trumpet. Although the inventor of this instrument remains nameless, and the exact place and time of its origin remain in doubt, the facts gathered and sifted here bring to light accounts of the instrument possibly as early as the 1760's and certainly by the 1770's. Dahlquist writes concisely and draws conclusions squarely from documented sources. This twenty-five-page booklet has more pertinent information than one would expect to find in a book twice its size.

Unfortunately only two older instruments are illustrated, one of them a keyed bugle. A third photograph is a modern reproduction of a keyed trumpet by Adolf Egger, Basel. The one photograph of an early (1820-1830) keyed trumpet is dark and lacking in detail. The keyed bugle photograph is also disappointing, for without explanation it shows an unusual bugle with a fingering system quite different from traditional models. More photographs of better quality would certainly have added another dimension to the booklet but it is a fine study nonetheless and is highly recommended.

Mr. Steven L. Glover and his Brass Press are to be commended and encouraged for publishing Dahlquist's work. Brass Press appears to be filling a need for publishing and distributing works for and about brass instruments. Address: Brass Press, 159 Eighth Avenue North, Nashville, Tennessee 37203.

ROBERT E. ELIASON

Arthur LaBrew. *Francis Johnson (1792-1844): A Study in 19th Century Military and Terpsichorean Music History*. Baton Rouge, Louisiana: Arthur LaBrew, 1974. \$3.00 (available from the author, 13560 Goddard St., Detroit, Michigan 48212).

A unique part of American music history is the development of the key bugle and its use as a virtuoso solo instrument in the mid-nineteenth century. The instrument had largely been discarded by

European musicians in favor of the valve cornet, but in America it was developed and refined to serve as the most popular solo wind instrument in military bands and dance orchestras. The three soloists most responsible for the bugle's popularity were Richard Willis, who first introduced it to a wide public audience, Francis Johnson, who continued and added to its fame, and Ned Kendal, probably its greatest virtuoso. Of the three the most interesting is the black band leader Francis Johnson, whose story is told in this extremely well researched and documented study. The widespread influence of Johnson's band and his many compositions may well place him among the most important American musicians of his time. A larger work on Johnson including his collected works and more detailed information will also be available soon from the author.

Unfortunately Mr. LaBrew has had to publish this important work himself and it lacks the grammatical smoothness and organization a good editing could have provided. There are typographical errors, and the illustrations are xerographic copies. In spite of these shortcomings the work is important for anyone who is seriously interested in the music of mid-nineteenth-century America.

ROBERT E. ELIASON

Theodor H. Podnos. *Bagpipes and Tunings*. Detroit Monographs in Musicology, Number 3. Detroit: Information Coordinators, Inc., 1974. \$8.00.

Mr. Podnos presents a summary of the state of research in bagpipe studies, giving in English information which previously was available only in foreign-language publications. He begins with a chart listing the locations, names, constructions, and sources of bagpipe types found throughout the world. Then follows a discussion of tunings, chronology (in Chart II), and etymology and a country-by-country description of the instruments.

Mr. Podnos presents many problems and ideas without carrying them through to any conclusive endings. The area of tunings is a prime example. Tunings from various areas of Eurasia are given