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his brothers, Alphonse and Joseph-Edouard. The text of the protest by other makers over the introduction of Sax's instruments into the military bands is also included. The bibliography is admirable (though I noticed a few minor errors, mainly in listings of English sources), and the notes, of which there are over 700, are almost excessive. Many interesting illustrations have been provided, including photographs of Sax's instruments now in the Musée instrumental in Brussels, illustrations from his catalogs, views of his *ateliers* from contemporary journals, and photographs of Sax and members of his family. The reproduction of these illustrations, unfortunately, is only fair.

Though Mlle. Haine appears to have been both thorough and precise in collecting information, less care seems to have been taken with the finishing of the book. A serious flaw is the lack of an index, which makes it particularly hard to locate the scattered references to Sax's fellow musicians. Also, the appendices could have been arranged in a more logical order, and various documents are crowded together, making it difficult to find any particular one. Finally, I think the book would have benefitted from a more thorough editing. Information is sometimes presented in a scrambled fashion (Adolphe's children's lives are discussed before his father's, for instance) or is needlessly repeated (that Adolphe was christened Antoine-Joseph is mentioned a number of times in the first two chapters).

These annoyances aside, Malou Haine's study is valuable and interesting. Though I rather hoped to find more evaluation of Sax in relation to his contemporaries, that kind of analysis is probably beyond the scope of a biography of this sort. What is needed now is a comparative study of nineteenth-century wind-instrument makers, and Mlle. Haine proposes to write such a study herself. I hope she does, and I shall look forward to reading it.

CAROLYN BRYANT

Gary M. Stewart. *Keyed Brass Instruments in the Arne B. Larson Collection. The Shrine to Music Museum Catalog of the Collections*, ed. André P. Larson, vol. 1. Vermillion, S.D.: The Shrine to Music Museum Foundation, 1980. 34 pp.; 31 plates. \$6.50.

Duncan Phillips, who assembled the superb collection of recent art works in Washington, D.C., that today bears his name, often spoke of what he had around him as "an embarrassment of riches." It may well also

be a fitting description of the world-class collection of instruments that the Larson family has brought into a permanent home in Vermillion. For, whereas many museums or collectors feel privileged to own just a few specimens of this class—the bugle/serpent family provided with keys—the Shrine to Music is able to devote an entire volume in its new catalogue series to them. This encompasses sixteen bugles, seven ophicleides, and eight serpents/bass horns—thirty-one in all. Among makers, Charles Pace of London is best represented, with five instruments. Other makers with one each are Bilton; Firth, Hall & Pond; Goodison; Graves & Co.; Guichard; Harding (the sole signed serpent); Key; Metzler; Otterburn; and Piana (a bass horn). Six serpents are unsigned, as are seven bugles and three ophicleides. These instruments are all presented in plates, many in both front and back views, which are so crisp and clear that occasionally repair patches can be seen. Since receiving my copy I have been able to correlate entries with two unsigned instruments of my own with a sure sense of identification.

Those who attended the 1976 AMIS meetings in Vermillion gained first-hand knowledge of some of these instruments and heard a detailed presentation by Gary Stewart, long-time curator of this portion of the collection. His written commentary in the catalogue does not reveal the full depth of knowledge he has of these instruments. The information he gives is generally restricted to total lengths (but not bell width or internal measurements), materials of manufacture, engravings and accessories, and dates. A key-note is given for each entry, too, and herein lies a problem: in reading about bugles, for instance, one gets the impression that they are essentially C instruments. They are, of course, in that pitch only before crooks are added. A double terminology such as “C/B flat,” which some recent authors have employed, would be clearer. This would have avoided the inconsistent designation of the smallest bugles as in E flat instead of in F; better yet would have been “F/E flat,” as suggested above. There is plenty of white space on each page where additional material could have been printed, so that all of the descriptions would be as informative as the one concerning no. 2562, a bugle by Charles and Frederick Pace: commenting on similarities to other Pace bugles in the book, Stewart says “but [it] has some differing details, such as contoured tone-hole sockets and key covers and a double-articulated linkage on the B key.” If subsequent volumes of the series have entries that approach this detail, their usefulness will be increased.

The urban centers where most American collectors live are some dis-

tance from South Dakota. For those living at a distance, this new catalogue of our largest collection will serve at least as a guidebook that may generate letters of inquiry to the museum. In his prefatory remarks André P. Larson, editor for the series, explains that the intention has been to provide plates that are good enough to speak for themselves, in order to avoid the use of terminology that can sometimes be ambiguous or confusing. He invites requests for specific details, and my experience has been that the museum is indeed generous and prompt in writing about specific instruments. I want to suggest, however, that even a simple catalogue should include the following aids to research: 1) indexes or tables that demonstrate mechanical affinities (key arrangement, for instance) between instruments, as these are not evident in entries organized by other criteria, such as makers' names, as is the case here; 2) for those instruments that are playable, the fundamental should be given as a number of vibrations (Hz.) rather than a letter name (C, B flat), which tells nothing about the relative pitch or tuning system in which the instrument is built; and 3) some basic scheme for coding the division of keys between right and left hands and for showing what notes are produced by each tone-hole. Even in its brevity, though, I enjoy this catalogue and feel that its ample photographs make my small collection seem to grow larger.

One final caviling comment about my preference for the term *key bugle* as opposed to *keyed bugle*. We consistently speak of string bass and keyboard instruments, and we distinguish between valve and slide trombones and trumpets; yet just as easily we use such terms as fretted strings and keyed bugles. Music dictionaries vacillate between the two, and as yet we have no statistical count to show that one or the other is historically more common in America as compared with England. I personally feel that *key bugle* is good American. It is not only the more logical form, but it also is more grammatically correct and even seems more stylistically elegant.

LLOYD P. FARRAR