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Nancy Toff. *The Flute Book: A Complete Guide for Students and Performers.* New York: Charles Scribner's Sons, 1985. xix, 472 pp.; 42 black-and-white illustrations. \$35.00.

It's all here—from etymologies of “flute” and “flaut” to household hints on flute maintenance, from a basic description of the instrument to current research on the authenticity of the Handel sonatas. Only two works of comparable scope come to mind. Philip Bate's *The Flute* (New York: Norton, 1969) is a study of the development and construction of the flute with a passing glance at repertory. Closer to Toff is Gustav Scheck's *Die Flöte und ihre Musik* (Mainz: Schott, 1975). Scheck's special interests are evident in his anthropological approach and excellent section on one-keyed flutes, complete with *corps de rechange* measurement tables and Frederick the Great's fingering chart; he includes a series of detailed analyses of seminal works such as Bach's *Partita*, Schubert's *Variations*, Hindemith's *Sonata*, Debussy's *Syrinx*, and Varèse's *Density 21.5*, as well as “marginalia” on important twentieth century works. Scheck's book is an exemplary study, but Toff's work will have a wider audience because of its usefulness to flutists of all ages and inclinations, its accessible language, and its easy-to-read informal style.

Toff divides her book into four large sections, the first three on the instrument, matters of performance, and music; the fourth is a repertory catalog. There is also a series of appendices. She begins, after a short but informative etymological introduction (did you know that Hawthorne in *The Marble Faun* [1860] was the first writer in English to use the term “flautist”?), with a description of the modern flute and a “state of the art” assessment, followed by the first of many sections that will be helpful to flutists, their parents, and their teachers. Where else can one find a list of mechanical options; a compilation from manufacturer's catalogs of available instruments (with 1984 prices); information on how to test the response, construction, and condition of new and used instruments; a list of maintenance manuals; and advice on how to unstick pads?

The section on the history of the flute, which begins with a somewhat superficial survey of the early instrument, becomes useful when Toff reaches Hotteterre and Quantz. She writes about technical developments clearly and without acoustical jargon; and as one would expect, knowing her earlier book, *The Development of the Modern Flute* (New York: Taplinger, 1979), the section on the nineteenth-century flute is especially good. After a discussion of the tonal qualities of flute-family instruments, some suggestions for repertory, and a section on the currently ubiquitous flute choir, there is a series of historical photographs.

The performance section deals with breathing, tone, vibrato, articulation, general technique, style, and advice on how to present a concert from programming to recording. The asides are worth the price of the book: while most of us know that swimming is a good "flute exercise" because it promotes regular breathing, it will surprise many to learn that Kincaid was a protégé of Olympic swimming champion Duke Kahamamoku. Toff, willing to express an opinion, favors Taffanel and Gaubert (saying, "the lips must obey the ears") over Brueggen ("I believe that [he] goes overboard . . . in his freedom of pitch.")

"The Music" is a survey of the literature including music, instructional treatises, pedagogical history, and a survey of flutists and composers. There are interesting speculations on the disuse of the transverse flute in the seventeenth century, references to the latest research, and a strong section on the flutist-composers of the nineteenth century. As the repertory demands, the longest section on twentieth-century music is the one on music by French composers. This section ends with a survey of the avant-garde repertory and electronic music.

The repertory catalog is best described in Toff's own words. It is a listing of "the finest compositions from each historical era" with "considerable attention" to works by flutists. The material is "professional quality literature," which means music appropriate for public performance. The entire flute family, the flute choir, and small ensembles (to five players) are included, but not music for flute and voice, for reasons which seem arbitrary. Toff excludes vocal music with flute obbligato or accompaniment "since classically trained singers are generally not available to perform with most students and amateur flutists." (Aside from the "professional quality literature"—"amateur flutist" quandary, this statement will surprise many college flute teachers whose students are frequently asked to play Bach and Handel cantatas or help form ensembles for the performance of contemporary music.) The editions are well chosen and the lists up to date—including, for example, Fisher Tull's prize-winning *Fantasia* of 1979. A list of study material ends this section.

The appendices and bibliographies are extensive. They include a fingering chart for Boehm flute with closed G-sharp and B foot (her choice for all but beginning players) and lists of repair shops, sources for music and books, and periodicals (including everything from the *American Suzuki Flute News* to *Early Music* and flute-club publications). The bibliographies follow the order of the sections of the book.

The reviewer is quick to admit that to raise objections to almost any aspect of this fine and really important book is to cavil, but it is hard to under-

stand why the body of the book and the repertory lists include recorder music when the flute repertory is so rich. Dornel and Finger are probably not worth mentioning at all, and even beginning flutists who will no doubt come into contact with the Telemann *A Minor Suite* need to know that it is not for the flute—at least before they attempt to try it on an eighteenth-century instrument. The Bach “Concert Studies” listed under “Orchestral Excerpts” are mostly arrangements from the solo works for violin and cello and so probably belong elsewhere, as do the cantata obbligati which are in the majority chamber rather than orchestral works. Typographical errors are remarkably few for a book of this length. The Piston *Quintet* becomes a quartet on p. 270 but appears correctly in the repertory catalog. On p. 210, the *Musical Offering* trio sonata is transposed to E minor (a blessing indeed for baroque flutists!); its key is correctly listed as C minor in the catalog.

Obviously these criticisms are minor. Toff's contribution to the literature of the flute is without question major. Her book is a significant addition to the list of essential references on the flute and a must for anyone interested in “our instrument” or in woodwind instruments in general.

JANE P. AMBROSE

The following communication has been received from James Tyler.

In his review of *The New Grove Dictionary of Musical Instruments* in this *Journal* 12 (1986): 149–51, Cecil Adkins claims that, contrary to Stanley Sadie's prefatory remarks, most of the plucked instrument articles received little or no revision from the articles originally printed in *The New Grove Dictionary of Music and Musicians*.

I would like to state that all the plucked instrument articles bearing my name were, at the very least, brought up to date, and that in the *Guitar* article, which he mentions in particular, sections three and four dealing with the guitar from 1500–1800 were heavily revised by me from the original Harvey Turnbull entry, thus showing, to quote Adkins, “the influences of James Tyler's extensive work in the early history of this instrument.”

Further, Donald Gill completely revised the *Mandolin* entry in *The New Grove Dictionary of Musical Instruments*, adding much new and valuable information to replace the totally inadequate original entry in *New Grove* 6.