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John Solum. *The Early Flute.* With a chapter on the Renaissance flute by Anne Smith. Early Music Series, no. 15. Oxford: Clarendon Press, 1992. xiii, 164 pp.; 35 black-and-white illustrations, 9 musical examples. ISBN: 0-10-816253-7. \$59.95.

John Solum is a well-known flutist, who, while majoring in music at Princeton, studied with William Kincaid. On the opening page of this book Solum quotes from an interview in which Kincaid responded to a question about playing his antique flutes: "They lack the full sonority. Besides, they are too difficult to play. You see, I would have to practice on them. Despite the limitations of these ancient instruments, the performers of the past must have managed very well with them for lots of beautiful music was written for the flute before Boehm improved the instrument" (Rafael Kammerer in *Musical America* 80, no. 9 [August 1960]: 28). Perhaps it was this generally positive view that encouraged Solum himself to collect and learn to play early flutes.

The Early Flute is concerned with the history of the transverse flute from 1500 until the early nineteenth century. While the title is somewhat vague, the scope of the book is clearly delineated by Friedrich von Heune's fine jacket illustrations of four basic types of flutes: a Renaissance flute; a three-piece baroque flute by Jean-Jacques Rippert; a four-piece baroque flute by Carl August Grenser; and an eight-keyed classical flute by Heinrich Grenser.

The opening chapter, "Some Historical Considerations," points out that the simple-system flute never died out. It coexisted with the Boehm flute as an orchestral instrument, especially in Germany, until the early part of this century and continues in use by Irish flute bands. The revival of the *flauto traverso* began in the 1920s with Gustav Scheck, who in the 1950s made pioneering recordings on a boxwood one-keyed flute by F. G. A. Kirst. Scheck was followed by Leopold Stastny, Hans-Martin Linde, Frans Brüggen, Barthold Kuijken, and others playing on original eighteenth-century instruments. A baroque flute discography by this reviewer documents these recordings until the late 1970s (*Early Music* 7, no. 2 [April 1970], 250–53). Other aspects of the early music revival played a part in the rebirth of the *traversa* (as Handel and others called it). These include the assemblage of important collections of historic musical instruments throughout Europe and America, the appearance of English translations of the most important eighteenth-century performance treatises, scholarly practical editions, facsimiles of composers'

autographs and eighteenth-century editions, and the building of modern instruments closely based on historical models in museum collections.

Anne Smith's chapter on the Renaissance flute provides a splendid overview of the European transverse flute from 1500 to 1670. It includes information on iconography, surviving historical instruments, and common deviations from the originals in modern reproductions. Smith translates this advice from Philibert Jambe de Fer: "I want to warn you that playing [the flute] is impossible for those who have no tongue, just as speaking is, for all notes that are spoken must be led by the tongue; therefore, those of you who take pleasure in playing [the flute] should guard your tongue against mould, which is to say, drink often" (*L'Építome musical* [Lyon, 1556]; repr. by François Lesure in *Annales musicologiques* 6 [1958–63]: 341–86). This is followed by the author's valuable comments on her source material, including the necessity of playing an octave higher than notated pitch and in mean-tone temperament. Smith also presents a discussion of music sources and recommended editions, a useful bibliography of Renaissance performance practice, and an appendix with comparative fingering charts.

The Hotteterre family has generally been credited with the "invention" of the baroque flute, but Solum's discussion of the discovery of a flute by Richard Haka suggests the possibility that the one-keyed flute may have been born in Amsterdam rather than in France. The baroque flute emerged about 1670 and went through a gradual evolution. As Solum points out, the classical flute developed in response to the changing musical styles of the late eighteenth century. The need arose to play more effectively in the second and third octaves, but power in the lowest octave was sacrificed as a result. Although one-keyed flutes continued to be made, the focus was now on the four-keyed flute, the six-keyed flute with low C and C#, and the eight-keyed flute, which added the C key for the right index finger and the long F key. Solum advises that the early-music performer on the transverse flute needs at least three instruments: a three-piece flute of the Hotteterre type, pitched at A 392; a four-piece one-keyed flute built at A 415; and a one- to eight-keyed classical flute pitched at A 430.

Three chapters are devoted to sources. On technique there are valuable discussions of facsimile editions of eighteenth-century English tutors, as well as original French and English translations of various treatises. Finally, the author covers recommended editions of the solo and

ensemble repertory. I would like to echo his sentiments about Handel's trio sonatas, op. 2, nos. 1 and 4, as well as the other wonderful sonatas in opp. 2 and 5. I also share Solum's enthusiasm for C. P. E. Bach's flute music and wish that he had mentioned the fine trio sonatas by that estimable composer.

All serious students will benefit from the author's advice on the purchase of a flute. He tells the reader where to find antique flutes for sale, reveals some of the problems in making replicas, and offers a knowledgeable evaluation of major makers, most of whom work in the United States. The extensive bibliography and index are both of great value, but I noticed that some items in the former did not appear in the latter. Despite small lapses in proof-reading for spelling, this is a splendid book, which every student of the flute will want to own and carefully study.

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Ralph T. Dudgeon. *The Keyed Bugle*. Metuchen, NJ: Scarecrow Press, 1993. xiv, 267 pp.; 47 black-and-white illustrations, 9 musical examples. ISBN: 0-8108-2645-3. \$32.50.

Hegel's *mot* that "the owl of Minerva flies at night" applies fully to the history of musical instruments. Only with the rise of electronic instruments is the passing age of mechanically improved musical instruments falling into perspective. In that era which spans the years 1750 to 1950, every instrument except the violin was transformed according to new insights of mechanical technology. The rise and fall of the keyed bugle is a significant, but heretofore neglected, part of that story.

With this splendid little book Ralph T. Dudgeon rescues the keyed bugle from oblivion. Its lifetime was short. Keyed bugles had their brief moment between invention by an Anglo-Irish bandmaster in 1810 and the rise of piston-valved horns during the years from 1840 to 1860. The addition of keys to brass instruments represented a conservative technology borrowed from woodwinds. Piston valves, by contrast, were in step with steam-engine technology, which employed pistons with increasing sophistication. The keyed bugle was doomed almost from the time of its inception. Because of this, it has been customary to treat