

*Journal of the
American Musical
Instrument Society*

VOLUME XX • 1994



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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

keyed bugles and their deeper-voiced cousin, the ophicleide, as little more than historical curiosities. The fact that their main use was in military and brass bands rather than orchestras also helped consign keyed bugles to the status of a historical footnote.

Thanks to Dudgeon's research, begun as a doctoral dissertation, these instruments will henceforth be acknowledged as having been a central force in a distinct phase of musical history. With their mimical sound and surprising capacities, they brought about not only the creation of ensembles of a new type but the composition of a rich literature that has been undeservedly neglected until now.

Dudgeon's book treats in detail the history of keyed bugles in Western Europe and America. It provides an invaluable survey of published method books and an excellent, if frustratingly brief, essay on performance practice. Bibliographies of literature and makers round out this exemplary study. American bandsmen like Richard Willis and Francis Johnson re-emerge as artists who built their fame as virtuosos on this instrument and as composers for it. To Dudgeon, too, we owe the re-discovery of Anthony Philip Heinrich's charming, recorded concerto for keyed bugle.

In spite of Dudgeon's tenacity as a researcher, there are at least two areas in which he leaves me wishing for more. First, the study includes only a cursory treatment of the manufacturing process for keyed bugles. Robert E. Eliason touched on this matter in his pioneering survey "Brass Instrument Key and Valve Mechanisms Made in America before 1875" (D.M.A. diss., University of Missouri, 1968). Tantalizing hints abound in Dudgeon's story. Did the Boston machinist Henry Sibley or the great firms of E. G. Wright and Graves & Co. employ modern manufacturing processes, or were they essentially preindustrial craftsmen? If the latter, as seems likely, did the decline of the keyed bugle represent the victory of mass production over handwork?

Secondly, was the keyed bugle truly confined largely to military brass bands and social orchestras? Dudgeon presents convincing evidence on this point but also several intriguing hints to the contrary. It is surely significant that the fine Prussian court orchestra at Berlin and Potsdam included keyed-bugle players at the very time when several major composers were writing for that ensemble. One also wonders about the Paris Opéra orchestra, which included keyed bugles in the years when Auber was churning out one opera after another for that renowned aggregation.

All these questions are enough to send one back to the archives to check exactly what North German and French composers had in mind when they indicated “cornet” in their scores. Berlioz’s oft-cited remarks on the *cornet à piston* do not suffice to read the keyed cornet out of the classical repertoire of the day. It is perhaps revealing that the Paris-trained American composer Louis Moreau Gottschalk gladly accepted keyed cornets in several of the festival orchestras he assembled in the Caribbean and South America. When Roger Norrington recorded the *Symphonie fantastique* with ophicleide rather than E-flat tubas, he startled the musical world with clear evidence that the keyed ophicleide constituted an essential ingredient of the overall sound Berlioz strove to achieve. There may be further works in the classical mainstream requiring such reassessment after the addition of keyed bugles.

Taken as a whole, Dudgeon’s study represents a significant addition to the history of music. The impressive section on literature opens exciting prospects for future performers and challenges other researchers to exhume yet more compositions for keyed bugle from archives in places like Italy, Spain, and Russia. *The Keyed Bugle* will enable us to appreciate more fully that neglected period in American music between the old reed-based wind bands and the rise of all-brass ensembles. In a droll aside, the author identifies himself as the keeper of “the planet’s unofficial keyed-bugle archive.” This fine study more than adequately illustrates what he means.

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COMMUNICATION

The following communication has been received from Kenneth Mobbs, Mobbs Keyboard Collection, Bristol, United Kingdom:

Recently, in private correspondence with an American early keyboard specialist, it became obvious that we were at variance in the terminology we used to describe the taller types of early British upright pianos. To me and, I would submit, to anyone in the early keyboard field in Britain, *upright grand* refers to an instrument of about 259 cm total height, designed similarly to the Stodart 1795 patent of “an Upright Grand in the form of a bookcase,” on a separate four-legged stand, with vertical stringing commencing roughly at keyboard height (see Rosamund